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WILSON**

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in an exclusive
BOMP interview

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in the '70s

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Something about this magazine seems to make people want to express their innermost feelings about rock & roll and what it means in their lives. Nothing strange about it; BOMP is written by and for people who take the music seriously and relate to it on a deeper, more emotional level than, say, your average Kraftwerk fan. What's strange is that we seem to be a minority. If BOMP appears at times to be more concerned with events 10 years ago than with today, it's only because some of us remember a time when rock & roll mattered to everybody (or at least everybody we knew). The music elicited such a strong sense of involvement from its fans that it became an integral part of our existence, and the involvement was only intensified by the thriving pop culture that surrounded rock & roll in its better days. Small wonder that some of us have maintained that attitude and given our full support only to artists and trends capable of leading us back to that state of grace.

Anyway, our readers get pretty intense. They write us long unbelievably personal missives, and bare their souls as if finding a kindred spirit were some kind of minor miracle. And in a sense I suppose it is. Five years ago, the tone of our mail was often bitter or desperate; everyone wanted to relive the past, seeing no hope in the future. But lately, in the last year or so, all that has changed. Now the letter-writers are telling us excitedly about new groups, new records and new scenes—often in their own home towns. Defeat and apathy yielded to guarded skepticism and then gave way to unbridled enthusiasm. It's pretty clear to everyone now that the renaissance is at hand and we're all gonna have a lot of fun.

I've found it particularly gratifying to observe this process in some of my friends. For instance Gene Sculatti, whose guest editorial appears on the opposite page. Gene's one of my oldest friends; we started writing for a lot of the same magazines in 1966, and since then have had frequent long discussions about pop culture and rock history. If I was premature in predicting a pop revival back in 1972, Gene has only lately come to acknowledge it. Gene's editorial makes a strong case for how much improvement there's been in the records of this last year or so. What Gene doesn't mention, and what I'd like to explore, is the state of pop culture, beyond what's on record.

First, though, a slight digression. When I speak of Gene being among the last to recognize the fundamental change coming over rock, naturally I mean of us hard-core

fans. What I'm wondering now is, what's the matter with everyone else? I can excuse the millions of kids still buying Deep Purple and Rick Wakeman; after all, they're at the mercy of whatever's pushed on them by record stores, radio stations and *Rolling Stone*. But what about these latter parties? Retail ignorance can be excused for obvious reasons, and the problems with radio are too deep-rooted to even begin investigating here. At the very least, though, one would expect the press, that elite corps of trained trend-spotters and the entrusted arbiters of our collective taste, to have a little more on the ball.

My contempt for most 'professional' rock writers is no secret. The majority of them are glorified male groupies, gossip queens and cocktail leeches, whose lack of writing ability is exceeded only by their lack of critical judgment. They churn out reams of rehearsed bios and blind reportage of things seen and heard, without ever invoking the use of their brains. How they pass as 'critics' is beyond me. But let's overlook these people, because it isn't really their fault the record industry encourages this sort of parasitism.



We're still left with a good number of people whose intelligence and training makes them qualified, respected rock critics/journalists, the ones you see most often in national publications. Of these, there are about a dozen who've consistently shown any sensitivity to changing trends, who have embraced a large enough perspective to evaluate events in any sort of historical context. The others display a kind of persistent blindness that I fear will bring ridicule upon them when their time is over.

In the main, they suffer from the same malady they accuse us rock & roll addicts of: becoming habituated by their tastes, taken in by hype, and limited by their own nostalgia. The difference is, they don't see it in themselves. Of course we love hype; a really good, attention-grabbing, razzle-dazzle campaign is in the best tradition of rock & roll, and is no more to be feared than

television (though it seems many of the same people who fear hype also live in morbid dread of TV). But those who claim abhorrence of hype fall victim to the more subtle hype of anti-hype, echoing "far out, man" to every low-key FM come-on. And as for nostalgia, I can't see how waiting for the next Dylan or Buffalo Springfield is any different from waiting for the next Beatles. Except that these people think of themselves as being hip. We think of them as being hippies.

To get more directly to the point. Most of these people have no business writing about rock & roll. Jon Landau said as much in his last *Rolling Stone* column. He pointed out that rock writers are hung up on words, place undue emphasis on lyrics, when they are after all only an incidental factor in the greatest rock & roll recordings. These college grad intellectuals would be better off reviewing films or books—as in fact most of them would prefer doing anyway. I can think

•Mod



•Not Mod

of no better explanation for the fact that so many rock critics continue touting the same tired old artists that were big 6 years ago, and grovelling at the feet of any spinoff from the Woodstock Nation that happens to form a new group. All the forces of the music industry may be behind such artists, but the thrust of history has passed them by. They're yesterday's heroes. And anyone who can't distinguish yesterday from today from tomorrow should not be writing about teenage music.

Actually, this hasn't been that much of a digression. The rock press is a vital element in pop culture, and the fact that it's reflecting yesterday's culture is as good a starting place as any to launch our ruminations on this sticky subject. It isn't only what they write about—really, I see nothing wrong with their continued coverage of artists who are, after all, selling millions of records—but the style in which they write and the format in which they present their articles does have a bearing.

The point to be grasped here is that boring subject matter naturally tends to be presented in a boring format (*Rolling Stone*) just as psychedelic writing used to appear in rainbow-washed sheets of hand-drawn newsprint. On the other hand, if the subject is exciting, it should be displayed in an exciting fashion. It may be crude, but it gets the message across to its readers: there's a lot happening here. *Hit Parader* had the same cheesy layouts in the mid-60s, and yet it was the most relevant and intelligently-edited magazine of its kind.

There's great excitement in the new rock & roll—the teeming clubs of New York and Boston with their stark, staring, leather-clad groups—and who wouldn't rather see a few

pages of Blondie clutching her thigh or Richard Hell biting his guitar than a 4-page color spread on Jethro Tull? Imagination, even amateurishness, is more effective in presenting this material than the staid magazine layouts commonly employed. That's why magazines like *Back Door Man* and *New York Rocker* have more to do with today's pop scene than anything else around.

Television has a bit of catching up to do, too. *Midnight Special* and *Rock Concert* are mired in a worn-out concept of presenting bands as if the viewer were at a mini-rock festival. The camera is here, the stage is there, the audience is over there, and it's all separate, all cleanly engineered and professionally filmed by the same union crews who do the *Carol Burnett Show*, so that any sense of involvement is negated. The viewer of *Midnight Special* is as detached as the reader of *Rolling Stone*; he's simply not part of any process of excitement that might otherwise be generated.

The exceptions come when a group makes their own film under controlled conditions. The few I've seen (I must confess rarely tuning in these days), notably the Bay City Rollers special—have often approached the excitement level of *Shindig* or even the *TAMI Show*. It's a lot easier to film rock & roll correctly than to re-educate studio engineers to record it properly. What's wrong is simply the concept of how the music is presented—they're still laboring under the delusion we want to sit in our homes pretending to be at the Fillmore, when we'd really rather be at CBGB. Still, it's improving. Some fine video-taped concerts have been shown on UHF in New York, capturing the scene in all its kinetic splendor. Now if only they'd show *The Blank Generation* on national TV.

Any discussion of pop culture must come round eventually to fashion. It's all fashion, ultimately, but clothes are the most obvious and yet the most subtle indication of changing modes of thought. I have no intention of competing with "Eleganza", but in recent months my travels to France, England and various cities of the USA have revealed, even to these unobservant eyes, a startling influx of new trends among the most pop-conscious young people.

We're all aware of the death of hippie culture, even though the streets are still littered with its more stubborn trash. Long hair, beards, sloppy clothes, all that stuff is definitely out. So's glitter. So, in fact, is the fake Art Deco chic of Bryan Ferry and his ilk. Everyone now is conscious of their clothes, and dressing I think more neatly. But at the lunatic fringes of fashion, what do we find but—nouveau Mod! Yes, guys in early '60s dark suits, white shirts, even the dreaded *narrow black ties*! A lot of the groups in New York and London appear on stage and on the street that way, with Beatles '65 haircuts. Girls are growing bangs, letting their Betty Boop bobs grow out to Sandie Shaw cuts, donning black knee-length boots, and yes you'll find the odd mini-skirt creeping in.

This isn't '60s revival, though. In the '60s we wore that stuff because we had little choice. Now, with every choice, it's done to achieve an effect, and the effect fits well with that of the music surrounding this scene, a music based just as casually on '60s Mod.

In England, incidentally, the papers are full of reports of a Mod revival, in fact there was a huge gathering of Mods held not long ago.

(continued on p. 12)

Time is on our Side

a guest editorial

By GENE SCULATTI

"I don't have to be here, you know. With my vast financial holdings, I could have been basking in the sun in Florida.....This is just a hobby for me, you hear?!"

Handsome Dick's protestations to the contrary, I suppose we're all here because rock 'n' roll is something more than a hobby for us, A Way of Life as the publisher says. The very fact that BOMP was instigated, and is maintained, points up how passionately a lot of us take the subject and how perturbed we become when we think the music is being taken away from us or diluted in strength.

In the '70s specifically, there's been a lot of hand-wringing and agonizing over the state of modern pop and rock; too often it seemed high-crafted pop and manic teenage r&r was losing out to indulgent musicianship, pretense and sententious writer-singers. It's a line I bought on several occasions. Moreover, Greg Shaw's continuing efforts to convince us "It's All Coming Back" left me cold. How could anything worthwhile 'come back' in an era watched over by middle-aged 'progressive' musicians and fatuous dolts like John Denver? Now, I'm not so sure pessimism is warranted.

Yesterday was the 4th of July. Driving in my car, I had on some progressive L.A. AM/FM rock station. It being the Bicentennial and all, these hipper-than-hip counter-cultural folk were taking a swipe at all the flag-waving going on around them. They played a long spoken rap from the *Woodstock* album, with some clod droning on about "the beauty of half a million people getting together just to dig music and fun, man." They segued into some horrendous live jam, cut to some slow-talking gal d.j., herbal hair spots and a newscast whose sole content was news about marijuana and it hit me—this is *Old*, this sounds dated. It's over for these fossils. Already, finally, late '60s attitudes and music are relinquishing their hold on tastemakers, audiences and, hopefully, the whole music industry.

To stop and think about the volume of high quality rock 'n' roll and pop that is even available in 1976 is to acknowledge a great change taking place. Just the last few weeks have found albums such as the *Ramones*, the new Beach Boys, the new Modern Lovers, Southside Johnny, *Greg Kihn*, Thin Lizzy and *Agents of Fortune* fighting for my turntable space. Springsteen, the 2-year old Dictators LP and tapes of New York's fine new bands have yet to be filed away; the rotation is heavy and the volume loud.

This is not to say that because rock 'n' roll is available, it's getting bought, listened to or influencing young musicians (as we'd all hope). But it exists, and if you add the current records to the decade's failed experiments—four sides of New York Dolls, *Raw Power*,

"I'm aware individual tastes will vary; regardless, I think most of these records have more to do with R&R than the bulk of 'hit' product available today.

Blue Ash, Raspberries, Slade, early Alice Cooper, the Sidewinders, Mott the Hoople, a handful of Roy Wood and Nils Lofgren tracks, Flo & Eddie, Big Star, Stories and various Chinnichap projects—you see the '70s offers some substantial chapters in the history of rock 'n' roll.

Things surely looked bleak at the outset of the decade. BOMP and FLASH devoted most of their space to retrospectives on '60s giants and tipping readers to bargain-bin treasures. The assumption was that hardcore rock fans would have to band together to "ride out the slump" which was expected to last another 5-10 years. Happily, the perspective has changed a lot since we all spent summer



•A flower-child at Woodstock. Does the American Dream include idiots too?

holed up with a copy of *Loaded*, convinced winter would last forever.

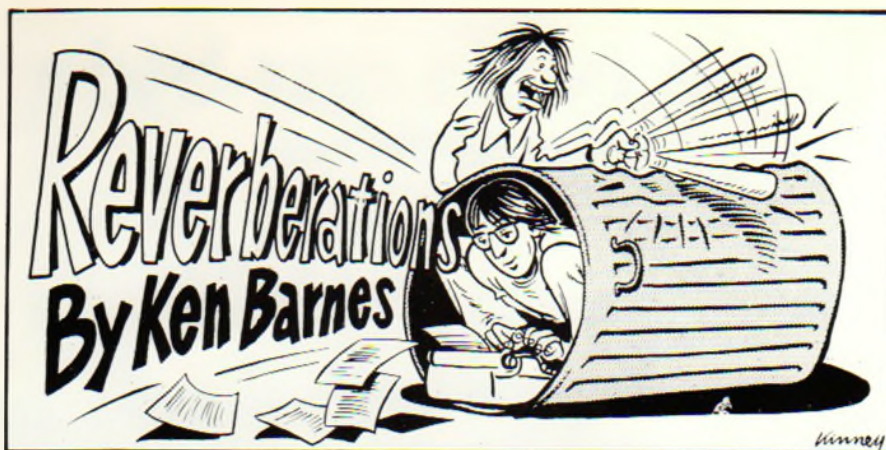
The plethora of activity that seems to be taking place now hardly constitutes an explosion. It's my opinion that what is beginning to take shape now—from the runaway development of nouveau-punk in New York to a return of high-gloss radio pop—has been a long time coming.

Whatever good hands the decade has dealt, there have been bad ones. Hard rock 'n' roll, the backbone of '50s music and the blinding white light of the '60s, has taken its lumps the last 6 years. It's been almost 10 years since the San Francisco bands and the British virtuoso-blues purists showed up and almost singlehandedly introduced a lethal dose of improvisatory technique and "musicianship" into the form. By and large, hard rock has barely recovered; the standard form for bands today is indulgent performances masquerading as High Art.

Whereas the mid-'60s hard rockers worked off tough, electric roots like Muddy Waters, Marvin gaye and Don Covay, the late '60s Brits were fanciers of Robert Johnson and Bill Broonzy. Amplified interpretations of rural blues offered by Alvin Lee, Mayall, Clapton and every other edition of Savoy Brown has been interminably lame and, served as the godfather of that most tedious of subgenres, Boogie.

By stripping hard rock to its primal blues roots, however, one interesting stylistic

(continued on p. 62)



Welcome back to my corner of the world's only semiannual quarterly. It's a momentous occasion for *Reverberations* this issue—we graduate, I'm told, to larger print, which means half the word length for me but you can put away the magnifying glass. Whether legibility will improve this column has yet to be determined.

It's been a good summer for live rock, with Dr. Feelgood, Fleetwood Mac (surprisingly rocking in person) and a Flamin' Groovies/Ramones bill blowing into town, but the supreme moment is still Tommy James performing "Crimson & Clover" at the Troubadour. I ranted about Tommy's great act at great length in the August *Phonograph Record*, so I won't run it into the ground here, but don't miss him if he comes around. Don't miss *PRM* either (commercial break), because they've got Mark Shipper's *Pipeline* back and it's still, as it was the first time around in 1973, the funniest rock writing around (and not just because it's practically the only funny rock writing around, a situation calling for skillful repair).

Anyway, aside from Tommy, the top 60's act in recent months was that old reliable Paul Revere with his ever-changing Raiders (minus Mark Lindsay, sadly; Mark's busy with his solo career, cutting Tastee-Freez commercials and singles for Greedy Records). The Raiders had graduated from the amusement park circuit to the Playboy Club, which lost them their rabid subteen audience (gaining a rabbit post-teen crowd instead) but enabled Revere to tell a lot of dirty jokes, which he clearly enjoyed. They still ably performed an amazing number of hits, and even the Lindsay-less vocals sounded fine. Apparently Revere and his rotating Raiders will be able to go on forever.

Owing to spacial concerns I'll hold the Singles Spotlights to three. The Rogues' "You Better Look Now"/"Train Kept a Rolling" (Audition 6110) is the leading obscure mid-60's rocker discovery, an enthralling folk-rocker featuring an uncanny Jim McGuinn imitation on the top side, and an ear-frying outing on the familiar B-side rocker that some say outstrips the Yardbirds (I'm inclined to agree). Sharon Tandy was a South African emigre to England, where she cut a number of records including the astonishing "Hold On" (Atlantic 584219—UK, 1967). The Fleur De Lys, a mildly legendary outfit, backed her up and consummated manic marriage of psychedelia and hard-rocking R&B, with a mad, searing, unforgettable guitar solo. Classic time.

Finally, a record so bizarre I couldn't leave it out. Mike Condello was a fairly well-known Arizona figure with an album on Scepter in 1969. Some time before (I think)

he cut an EP called "Commodore Condello's Salt River Navy Band Makes a Comeback", on Blitz Cheap 006. Titles include "Gerald of Sunnyside Farm", "The Time Machine," and "Sonic Boom," but when you play the first two they turn out to be near-letter-perfect musical copies of two songs from the first Bee Gees album, with different, original lyrics. "Sonic Boom" is a thunderous "Purple Haze" carbon copy, with nifty new lyrics like "Sonic boom all in my ears/Breaks my windows and chandeliers/Blasts my house, it shakes the ground/Who needs...jet planes faster than sound" and "Got me scared so I can't sleep/Is it just practice or World War III?"

To top it off there's a terribly paranoid tune called "Soggy Cereal" (more or less to the tune of "Those Were the Days") which uncovers such a perfidious plot that it deserves quoting in full:

Soggy cereal (three times)
You drop it in the bowl/The milk goes on
The telephone rings and for a moment you're gone
And when you get back your temper grows hot
For you've just discovered a Communist plot
Commie cereal, soggy cereal
They're one and the same/Oh who is to blame
It seems such a shame/It's unAmerican
What will you do>About all that goo
Probably Fu Manchu is behind this too
Uncle Sam wants you/Bo hoo booo hoo
Tippecanoe and Tyler too
It's an American dream, includes Indians too
I can't go on...

It's that last deft quotation from the collected works of Eric Burdon that cinches Condello's status as unheralded genius for me. One of the Tubes played with Condello on his album, and you can certainly see some form of genesis on this record...

Dots & Pickups: Last column I was awaiting with bated breath a Modern Lovers LP—by now there are two on Beserkley, and the earlier one is as brilliant an album as I've heard in years, both for the great crypto-Velvets music and Jonathan Richman's strikingly original sensibility. The new one is almost all sensibility, but it's still wonderful... Tons of homegrown records spring up all over, too many to list addresses (see October issue of Warner Bros. *Waxpaper* (or for that matter this issue's *Jukebox Jury Jr. column*—Ed.) for details) and really too many to list, but my recent favorites include the six-song EP from Sneakers (Chapel Hill, NC), Pere Ubu's "Final Solution" (Cleveland), "Call Me" by the Hounds (NY), and "Cry Uncle" by Amnesia (Tampa). All highly recommended, as is an older Reddy Teddy record (Boston) I just got, "Novelty Shoes", and especially the upcoming Droogs single,

"Overnight Success," the best rocker yet from this talented L.A. foursome. It's a tribute of sorts to Sky Saxon, and much more... Speaking of Sky, his new single "Universal Star" sounds pretty good (wish I could dig up a copy), and one of the rarest Seeds 45's, "Shuckin' & Jivin'/You Took Me By Surprise" has been pressed up by the folks at International Artists (see ad this issue); definitely worth having.

Fashion note: For all those appalled (as was I) by the trendy modified Eno hairstyle I sported on page 4 last issue, you'll be thrilled to learn it's been replaced by a modish styling created exclusively by Little Joe's Institute of Trichology (the study of hair's foibles and



Is this Ken's new haircut, or an old picture of Jonathan Richman?

follicles) in Hollywood (they promised me a sizable discount if I plugged them in print). A number (two) of famous rock writers frequent the joint, and it's a great place for a haircut—even if they don't succeed, they give it the old Trichology try... Finally, the original subtitle for my Monkees piece this issue was "Colgems Time Again." Anyone guessing the complex and devious derivation of this title wins a free single, while they last. Entries to PO Box 7195, Burbank, CA 91510.

Venus & the Razorblades?

HOLLYWOOD—"The Runaways are finished," says Kim Fowley, the man who created them. There was a recent falling-out between Kim and the girls, he has given up his contract and washed his hands of all interest in the Runaways. He's got something better. "Venus & the Razorblades," he enthuses, "are much better. There have been all girl bands before, but this is a *mixed* group—Venus," he confides, after cautioning us to tell no one yet) *is a guy!* And so what if the Runaways are 16; the girl guitarist in this band is 14!

"The Runaways are scared!" Kim continues. "Joan and Cheri came down and spied on our rehearsal last weekend. They know their trip is finished without me, and they also know I'll have to come up with something better to prove they weren't an accident. This is it."

Further developments as they unfold.



THE BECKIES

When he was 15, Michael Brown wrote "Walk Away Renee" and "Pretty Ballerina" for his own band, The Left Banke.

Several years later he discovered and brought together another group of musicians to form the band that was known as Stories.

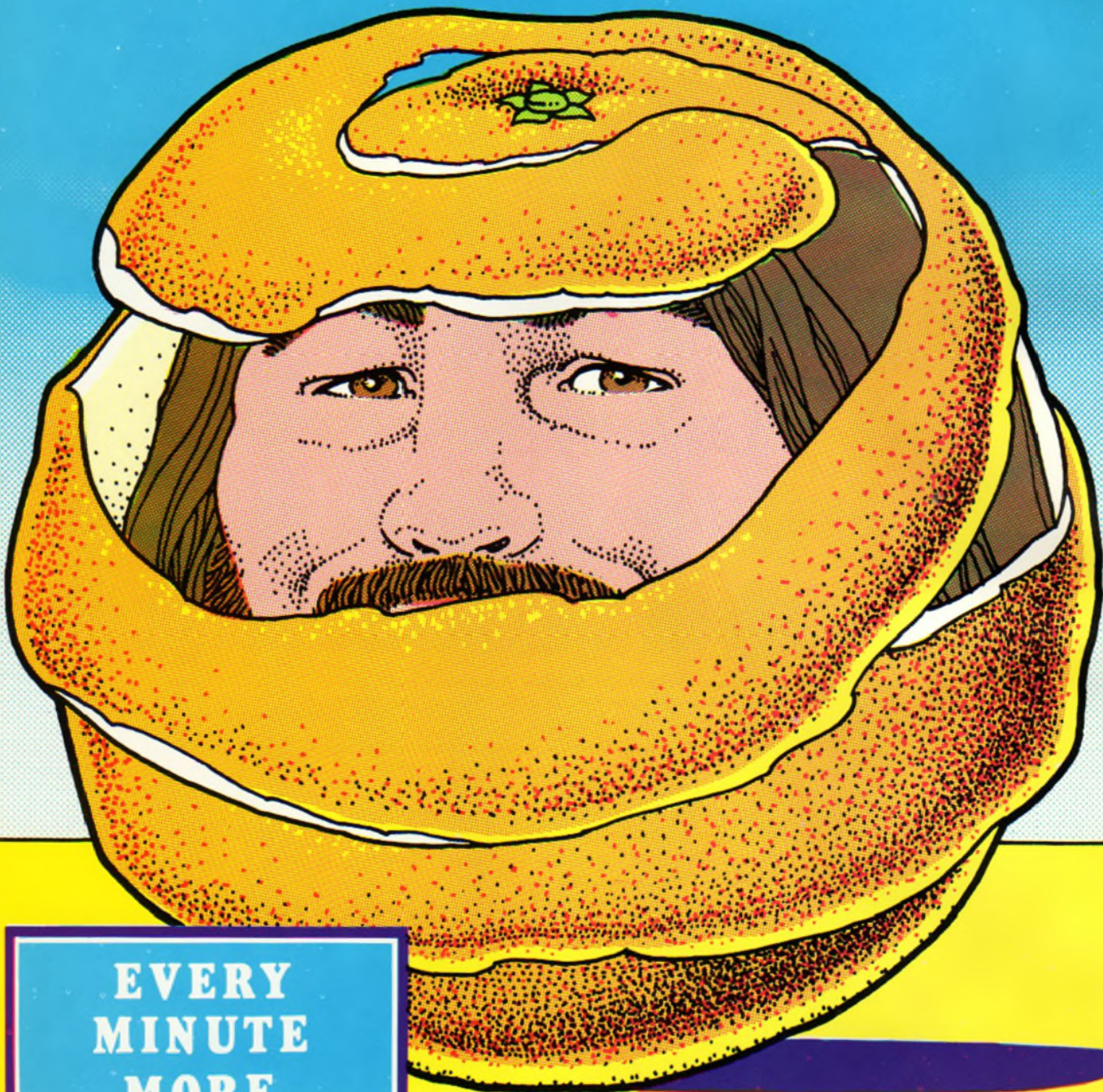
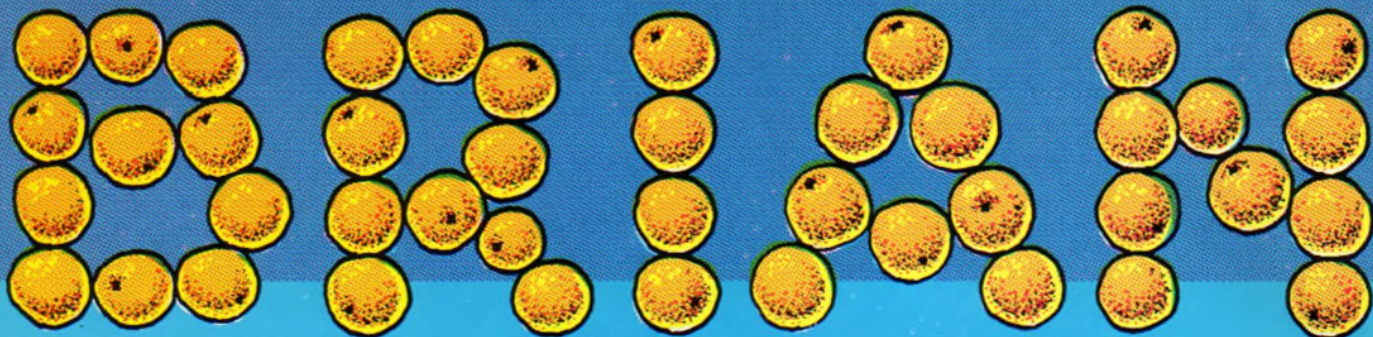
Only twice in ten years has he found musicians with whom he wanted to record his music. But now there are The Beckies and Michael Brown is back.

THE BECKIES
Produced by Michael Brown and
Ron Frangiapane



On Sire Records
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EVERY
MINUTE
MORE
POPULAR

GROWN IN CALIFORNIA

Everyone loves Brian, but for an interviewer, he's not the easiest person to make talk. Jim Pewter is one of the few who've been able to establish a genuine rapport with Brian under interview conditions. One of the true pioneers in the field of 'oldies' broadcasting, Jim has interviewed Brian several times, going back as early as 1966.

This interview, presented here for the first time in any magazine, provides a fascinating insight into the background, musical influences and early working methods of Brian Wilson, while avoiding the kind of sensationalistic exploitation of his personal problems that most articles have dwelt too heavily on. We feel this material is a timely complement to the renewed interest in the Beach Boys that has helped make 1976 a banner year for rock & roll fans.

JP: Brian, let's talk about your first record; I believe that was in '62?

BW: Oh, I forgot we were doing an interview! I was looking at the picture over there.

JP: That's Groucho.

BW: Oh, hi Groucho.

JP: He's on a surfboard...

BW: I've forgotten what they look like....

JP: The first hit was "Surfin' ", back in '62. How did you decide to tie the whole surfing scene up into a song, how did that come about?

BW: My brother Dennis came home from school one day and said something about how surfing looked like it was going to become the next big craze, and we should write a song about it. You see at that time we were writing songs for friends and school assemblies. So it happened that we wrote a song about surfing due to Dennis' suggestion.

JP: I talked with you on the phone about a month ago and asked you to pick out some of your favorite hits from the past for me to bring along to the interview, and you mentioned a record by the Cadets. Was that "Stranded in the Jungle"?

BW: No, that's Kenny & the Cadets. I was Kenny and the other guys went by the name of the Cadets. This was back in '61 and at that time we were just getting going with a publisher and this guy had this great song, his name was Bruce Morgan, so my mother and I and a friend of mine did this demo... hey, this could get to be a long story!

JP: You were telling me earlier about the way you write songs. How you get down a pattern on the piano and lay down some rhythm tracks. When you went in to cut tunes like "Little Deuce Coupe", back in '63, was it all live or did you lay down a rhythm track first?

BW: Sometimes. It varied, depending on how lazy we were feeling. Like sometimes we had the music but no words. Let's use "Little Deuce Coupe" as an example. We'd do the background track for it in the chord pattern and then when we'd listen to it, we'd be listening and suddenly go Wow! I got an ideal I'm hearing these

A BOMP EXCLUSIVE!!

BRIAN WILSON

TELLS JIM PEWTER ALL ABOUT THE EARLY DAYS!

kinds of words. And all of a sudden we'd be in there writing words to that track. I mean, we'd have a feeling to work with and sometimes that was all.

JP: With the car songs like "Little Deuce Coupe" the lyrics were written by Roger Christian, and then there was a song that came out about a year later which has really become a classic: "Don't Worry Baby".

BW: Roger and I spent so many evenings sitting up. He was really kind of a guiding light for me. He'd get off at midnight, he did a night show from 9 to 12 on KRLA, then we'd go out and get a hot fudge sundae and we'd sit there for hours talking, writing lyrics and all of a sudden it was like I'd written 15 songs!

JP: Did Bill Haley's "Rock Around the Clock" affect you in any way?

BW: "Rock Around the Clock" shocked me, I mean I was so electrified by that experience. Some of my friends came over and said I had to hear this new record, so we went out and bought it and took it home and put it on. We were screaming, that song was really it.

JP: Brian, besides writing and producing all these tunes you developed a style of singing in a falsetto that has been your trademark through the years. How did you develop that style?

BW: There was a group called the Four Freshmen. I used to listen to their records all the time. I'd come home from school and lock myself in my room and listen to this group and I practiced the high parts. I wanted to see if I could get as high as he could so I practiced until my range went up. So I trained my voice to the point where it was easy for me to hit that falsetto.

JP: What instrument were you practicing with while you were developing this style?

BW: An organ and piano, usually those two, though actually I didn't use an instrument much at that time. I'd just sit there on a chair and sing along with the high part...

JP: You wrote the lyrics to "Surfin' USA" didn't you?

BW: Chuck Berry wrote that song. It was called "Sweet Little Sixteen". When we first got going Mike was sort of a Chuck Berry fan, so we took Chuck's song and turned the lyrics into a surfing song.

JP: Do you get a shock when someone mentions "Be True to Your School"? What kind of memory does that bring back?

BW: Oh that fries my brain! I mean, that brings back some heavy memories...

JP: The lyric about the cheerleader...

BW: Now that's one lyric that I wish everyone would pass on and just listen to the music.

JP: One of the tunes you picked out as an all time favorite was one by the Crystals, a song called "Uptown." That song was produced by Phil Spector. You were an admirer of his work, weren't you?

BW: Of the works I remember; it's hard to remember them all, but that was one of my favorites, along with "Be My Baby" and most of the Ronettes songs. One of my favorite Beach Boys records is "I Can Hear Music" which was by the Ronettes originally. That was Carl singing lead on that one, as a matter of fact he produced it too.

JP: You recorded "Help Me Rhonda" in '64 didn't you?

BW: Yes, in the middle part of that year. That's somewhat like a Phil Spector approach and it has the harmonica part like that record "Fannie Mae."

JP: Who was playing harmonica on that, do you remember?

BW: I don't remember. I think it was some musician we hired, not one of the guys. None of us could play harmonica.

JP: Regarding your earlier sides, did you have a favorite studio that you liked to use, or did you experiment with different studios around town?

BW: We went to at least ten of the studios around town. I preferred Western Recorders at 5000 Sunset Blvd. It seemed to have the best echo chamber for what we liked to do vocally. It had good balanced echo, a really fat echo. RCA had a good studio too, and Sunset Sound was great.

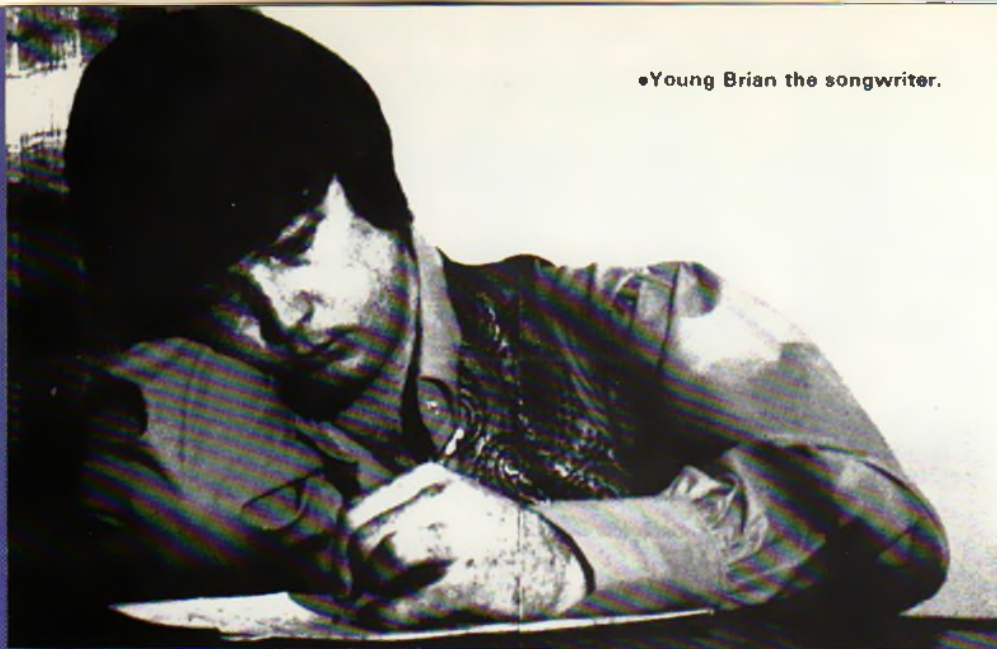
JP: When was the last time you were on a Honda, Brian?

BW: Let's see, well, ah, a few years ago when I crashed my Honda.

JP: Did you have a helmet on?

BW: Yeah, I didn't get hurt real bad. I ran into a palm tree and fell off the bike. I haven't gone riding since.

JP: Where did you grow up?



•Young Brian the songwriter.



•With Jim Pewter



•On stage, 1965

BW: In Hawthorne, about three miles from the beach. It was a little town and it didn't have any sidewalks until after we grew up. It was really weird, we'd mow the lawn and the lawn would taper down into the street.

JP: You were a close family, weren't you?

BW: Yeah, I guess we were. You know my father mixed all our early surfing records, he was like our producer in fact. Yeah, that's what he was. He'd produce our records though he really didn't get credit. He'd tell us to tighten up a bit, offer us discipline, and if we didn't do it he'd get really mad. It was almost like a pep talk: "Okay you guys, you're slacking off now, tighten up a bit" and sure enough we did.

JP: When the records started getting played and becoming hits, did that change your life in any way?

BW: The guys were in high school, hadn't even graduated yet, and we were on the national chart. Now that's quite a change for a kid! So that tightened things up for our family quite a bit. We realized that we now had a chance to go places so we had to tighten up. Our first record, "Surfin'" made it, and when "Surfin' USA" made it on the national charts everybody was kind of in shock, so we tightened up our attitude and just got more serious about music.

JP: The *Beach Boys Party* album was really the first thing of its kind, wasn't it?

BW: Yeah, I guess it was. We just got everybody together and had some fun. We had no idea Capitol was gonna put "Barbara Ann" out as a single. We thought they were crazy! We weren't even sure it was gonna be an album. We just invited everybody over and turned on the tape machine. Did you know that was Dean Torrence singing that high part on "Barbara Ann"? Yeah that was old Dean, we invited him over and sat him down in a chair and told him to sing, and he did. And we had all these girls come by, it was pretty hectic that night. And then Capitol pulled "Barbara Ann" off the album without telling us, completely snuck that one past us.

JP: I bet that surprised you.

BW: It shocked me. It did very well, and we didn't expect that to happen. I think that was in November of '65 when they released that. We had potato chips and dip and other stuff around for the atmosphere. Box guitars, a standup bass, and drums. Whew!

JP: Brian, what kind of dip do you like, do you like onion?

BW: I love onion. French dip, that's the best. French onion dip or bleu cheese. Do you like Fritos or that kind of stuff?

JP: I don't like dip with Fritos as much, I'd rather have a big potato chip with onion dip on it.

BW: I love that, God I love that....

The Rediscoverers of Rock'n'Roll.

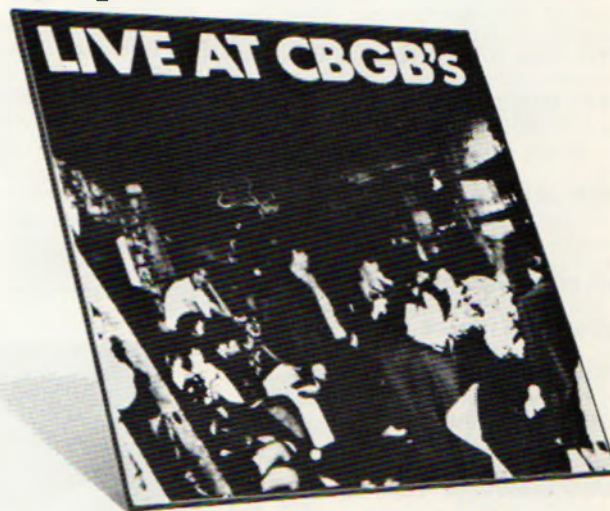
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[continued from p. 45]

BEAT #13 (Boite Postale 23, 42270 Saint Priest en Jarez, France) Carl Perkins, Chuck Berry, Little Richard, Harmonica Frank (all in French, good photos)

LIQUORICE #1 (7-34 Victoria Centre, Nottingham, UK) John Martyn, Beefheart, Mike Heron, more.

NOSTALGIA, Vol.2, #2 (38, Bedford Sq. Brighton, UK \$.50) Arthur Lee, Pretty Things, Andy Fraser, Traffic, etc.

NEW KOMMOTION #1 (3, Bowrons Ave, Wembley, Middx., UK, \$1.25) New Publisher, new format, same old factual articles on 50s/60s rock: Buddy Knox, Fats Domino, Al Downing, Terry Noland, more.

SHOUT #107 (Box 226, London SW4, UK, \$1.50) Mammoth issue including Chuck Berry discog, Scepter singles listing, Arthur Alexander interview, much more.

HOT BUTTERED SOUL #44 (67 Albert Terrace, Wolstanton, Newcastle-u-Lyne, Staffs, UK, \$1) Good coverage of black music Funkadelic, Ric Tic, Chi-Lites, Shirley Goodman, more.

STRAWBERRY FIELDS FOREVER #16,17,18,19 (310 Franklin #117, Boston, MA 02110, \$1) The definitive Beatles fanzine.

GULCHER #2,3 (Box 635, Bloomington, IN 47401) nicely-done tabloid, #3 has San Francisco special.

ROLLIN' ROCK #12,13,14 (6918 Peach Ave, Van Nuys, CA 91406, \$1.25) Rockabilly galore.

O.REXTASY #9 (Box 206, Brooklyn, NY 11223, \$1) Wailers, reviews of new records.

ATEM #3,4 (1901 depot legal No. 3938, Nancy, France) a sort of French ZIGZAG; articles on Eno, Kaleidoscope, Jesse Colin Young, Emmylou Harris, etc.

RATW (1108 Boylston, Boston, MA 02215) well done tabloid, articles on current rock.

CRAZY MUSIC #7 (Box 1029, Canberra City, ACT 2601, Australia, \$1) Blues: Freddie King, Mickey Baker and Earl King interviews, more.

DENIM DELINQUENT #7 (PO Box 7078, Sta. A, Toronto, Ontario, Canada, \$1) Always a favorite, this ish has Iggy, Springsteen, Kinks, Pagliaro, and much madness.

WHOLE LOTTA ROCKIN' #17 (Asv. 8, 1400 Ski, Norway, \$1) in Norwegian; '50s rock.

GOLDMINE #11 Box 61, Fraser, MI 48026, \$.60)

PITTSBURGH MUSIC #1 (711 Penn Ave, Ogh, PA, free) local Pittsburgh scene.

BLUE SKY REVIEW (1605 Jones, San Francisco, CA 94109, \$.25) blues, jazz, folk, C&W. Good.

BOOBOORAWVO #1 (1813 Osos, San Luis Obispo, CA 93401) published by Boo Boo record store, an ambitious and interesting first issue.

HOT WACKS #9 (16 Almondbank Terrace, Edinburgh EH11 5SS, UK, \$1) Raspberries, Terry Melcher, Dillard & Clark, more.

BOB MORRIS RECORDS (Box 4176, Austin, TX 78765)

GUROCK NEWS (5466 Santa Monica, LA 90029) 1-pg first issue, free.

SHAKIN' STREET GAZETTE (35 Knox, Buffalo, NY 14216, \$1) Not out yet, but a new issue is planned for December, so if you miss the great SSG of yore, send your buck today.



[continued from p. 5]

Rockers are back too, they held a demonstration recently, and at its extreme the British anti-hippie backlash has produced groups like the Sex Pistols whose growing legion of fans sport rudely butchered short hair, deliberately slashed and blood-stained working class clothes, and other things not so easily described.

Suits, ties, short hair, Mods & Rockers, and a general sense of alienation and protest—these are the real signs that something big is brewing. Far more indicative than the records. Every year has had its good records, and if we've got more this year than we've had since 1967, it means little in itself. But the existence of an audience looking for a style and a stance of its own is the most crucial thing we've been missing these many years, and now we see it forming.

It's no coincidence that the inspiration in fashion, like the inspiration in music, has come from the mid-'60s. That was the last great pop era, as no reader of BOMP needs to be told, and we must pick up from there in order to go forward. Only now it's not rock theory, not my opinion or Ken's or Alan Betrock's. These kids are doing it because it *feels right*, and historically, it is right.

Where it goes from here is anybody's guess. This whole scene may yet fizzle out before it can spread to the teenage masses. It's very disturbing to see how readily they all respond to the ersatz excitement of bands like Aerosmith and Starz and, even though I like them, Kiss. The kids in England are equally conditioned to accept the phony. Watching *Supersonic* (a British TV rock show now being syndicated in the US) has been an education. Week after week acts like Gary Glitter, Alvin Stardust, David Essex, Mud, etc., etc. appear with the most artificial staging you could imagine, until they begin to seem interchangeable.

All I keep seeing is the manipulators—the managers, agents, publishers, etc.—perched somewhere in the rafters, pulling the strings.

Larry Parnes and Jack Good would be proud. In fact it's *exactly* like what was happening in 1962. What's the difference between David Essex and Adam Faith? The Glitter Band and the Shadows? Alvin Stardust and Shane Fenton!

So much of what we accept as rock/rock culture is phony and dishonest. Is this the same music that was founded on defiance and rejection of hypocrisy? At one time we all knew what the enemy was, and that rock was youth's best weapon against it. So we grew out hair long like the groups, spent all our money on their records and concerts, and called ourselves hip, because we knew what was real and most people didn't. Now everyone has long hair, nothing is real, and the rock stars have so much money they identify more with Rockefeller than with the kids who gave them credence. Somewhere along the line, people stopped being concerned with what was real, and assumed they could just keep the long hair and still go on calling themselves hip. What a joke!

This pseudo-hip/hippie culture, if you can call it that (at one time it was; now it's nothing more than a set of hackneyed clichés) is the major impediment to the spread of a '70s pop culture. Like the 'critics' who are aesthetically stuck in the period of Crosby, Stills & Nash's first album, we're afflicted with FM DJs who think it's hip to play Moody Blues and Ten Years After (I'm not making this up, I actually hear it, day after day, on both of LA's top FM stations). What makes them think it's hip or happening in any sense? Well, gosh, weren't these groups at Woodstock? Didn't you see 'em in *Rolling Stone*? Didn't their former members unveil their new solo albums at Carnegie Hall? What else do you want?

These people aren't aware of how foolish they are, because they're not aware of anything. Thankfully, the new generation is. There are enough people supporting the 'street band' scene, and in England the 'nouveau punk' scene, that these scenes will grow, and kids will have the choice between something real and the phony crap that's all around. It's hard for a mere teenager to reject a whole culture, especially one that calls itself 'hip', without an alternative. Now the alternative exists, and that simple fact is our best hope for the survival of rock & roll and the vital new pop culture that's waiting, just waiting for its chance to explode.

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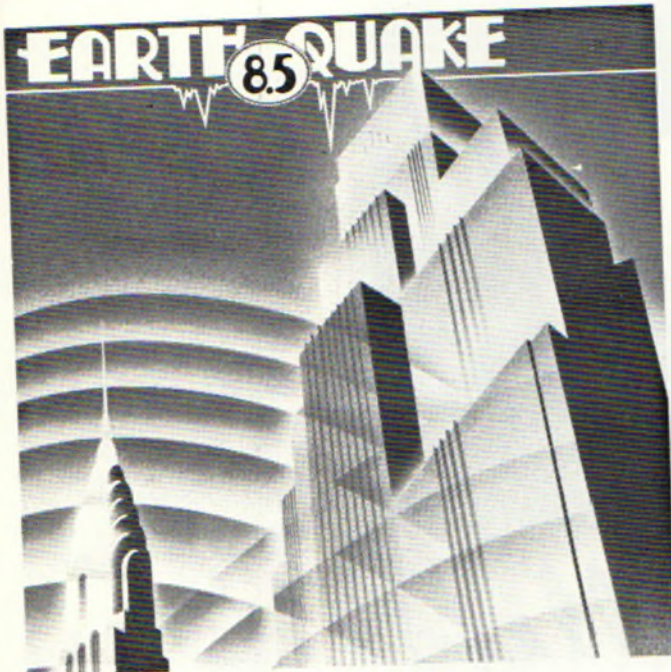
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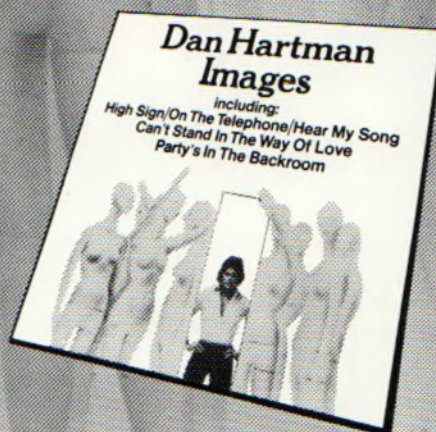
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Dwight Twilley

By GREG SHAW

How splendid it is to be entering a time when the real values of rock & roll are being reinstated in the commercial mainstream. It's like everybody is waking up, rubbing the sleep from their eyes and saying hey, what's been going on here? Rock & roll used to be *great*—what's all this crap they're giving us? For years the hard-core fans have echoed this cry in the wilderness; now at last it's being picked up by the public at large, and a new wave of musicians.

The Dwight Twilley Band is among the most important pioneers of this new wave. When their first single, "I'm On Fire" came out last summer, its utter simplicity and honest intensity cut through the AM dross like a hot knife, going straight to the top of the charts and proving that there was hope yet for all of us.

From that point on, however, fans of the group have been more perplexed than inspired by the course of events. After such a monstrous hit, there should have been an immediate follow-up, but instead months went by with nothing. Not even an album, though it was reported that at least two LPs' worth of material was in the can. When finally "You Were So Warm" came out, the few who heard it acclaimed it the masterpiece single of the year. Yet it failed to even enter the charts. Now, more than a year later, the album has appeared and is receiving unprece-

dent airplay, though it's been ages since the hit and the group shows no inclination toward touring.

Who are these mysterious Twilleys who defy the system with such impunity, and seem to succeed despite all logic? The answer is as simple as their music: they're just a coupla guys who know how to make records in a style devoid of any but the purest influences, and who care about nothing except perfection. That they could achieve any success with such an unrealistic attitude is all the more evidence that quality tends to seek its own level.

I had the pleasure of meeting most of the Dwight Twilley band recently, and discussing their music with them. Dwight himself is the group's unquestioned leader and spokesman; he writes all the songs, sings most of the leads, and plays guitar and keyboards. Besides Dwight, there is Phil Seymour, who sings, plays drums and bass. Between the two of them, they work out the songs and make the records. The rest of the band consists of Johnny Johnson and Bill Pitcock, who round out the sound.

It all started around 1967, when the two of them met at a matinee of *Hard Day's Night* in their home town of Tulsa. In true storybook fashion, they struck it off immediately and went to Dwight's house that day to start writing songs. And for the next 8 years they did little else. They built their own demo studio and laid down literally hundreds of songs, and when they weren't doing

that they listened to favorite records; piles of singles filled their rooms, things like Gene Pitney, the Beach Boys, the Chiffons, Roy Orbison, and of course Lou Christie, who was such a profound inspiration for "I'm On Fire."

Has there ever been a great rock & roll band that didn't while away countless hours of their formative years playing their favorite records and dreaming of someday surpassing them? For Dwight and Phil, the isolation of being in Tulsa was only intensified by the isolation they felt from the mainstream of what was called 'progressive rock' in the late '60's and early '70s, forcing them all the more to examine their roots and refine their music to avoid the excesses they saw being perpetrated on all sides.

Various stabs at taking their music beyond their living rooms led nowhere. With a group called Oister they played small clubs in Tulsa. On a trip to Nashville in 1969 they met producer Ray Harris who was interested in them, though nothing came of it. In '72, Phil joined a band called El Roacho and Dwight started a group with Bill Pitcock, called 1950. Neither project went anywhere, and the two ended up back together again, in Los Angeles, where a demo tape reached Shelter, whose Denny Cordell promptly signed the boys. Ironically, though Tulsa is Shelter's home base, they had never seriously considered approaching the Leon Russell-dominated label.

After "Fire" came out and began burning up the charts, Cordell decided to send Twilley & Co. to England for some more recording. They spent two months there, cutting an entire album with producer Robin Cable. But Cordell wasn't satisfied and only one song, "England", made it onto the final album. Another from those sessions, "Sharks" was scheduled as the follow-up single to "I'm On Fire", and though it was a charming pop number with the same hard-edged guitar sound that pushed "I'm On Fire" to the top, it was at length rejected for fear of association with the exploitative "Mr. Jaws" trend that had arisen since the song was recorded.

So after months of indecision, "Shark" was scrapped and "You Were So Warm" released. And just as it was 'bubbling under' the charts, Shelter was hit with a final round of the legal problems that had kept it in a sort of business limbo for a year or more, and as a result they were unable to support the record as it should have been. So it was lost.

But that was all '75, and now it's '76 and the album is out, it's great, and we can see much more clearly where things are at with the Dwight Twilley Band. In the course of a dozen songs, ranging from hard rockers to breathy ballads, we can discern a style that, while deceptively simple, is also strikingly original.

Initial similarities with Beatles and other mid-Sixties British groups quickly disappear. There's a lot of John Lennon in "I'm On Fire" and the weird arrangement of "Sincerely", but really, the sound is so spare and polished that comparisons just slide right off it.

"Everybody always said they heard Searchers and Hollies and Zombies and things like that," says Dwight, "but I get none of that. No Searchers or Hollies song ever influenced me to tie my shoe. Some of their songs were okay, but if anybody influenced us besides the Beatles and Elvis, it was the Bee Gees."

Mainly, though, it seems to have been Elvis. The album's biggest surprise, to me, was "T.V.", authentic rockabilly thumper based largely on "King Creole." After years of listening to hardly anything but the Beatles, Johnny Johnson turned Dwight and Phil onto the early Elvis things.

"We had never realized that he was actually as good as all the records he sold. For us, it was just like the Beatles had just come out, because we'd never heard any of that stuff before. He was as good as the Beatles; it was the same thing. There was no difference between the snare drum on Elvis and Beatles records. Elvis was the greatest singer, he looked better than anybody, he danced better than anybody, his songs were better than anybody's, and it was the same with the Beatles. Nothing else did anything for me. And I think we learned a lot from that."

The Elvis influence shows up in the emotional strength of Dwight's singing, in the simple bass-drums—one guitar sound of the record as a whole, and more specifically in songs like "T.V." and "Losing You", with its "One Night" guitar riff. Their ability to mix this with the subtleties of Beatle production and their own approach to echo, gentle harmonies, and evocative 12-string guitars, is what gives the group its style. The more you play the album, the more you grow to love the little touches that enrich each song. You find yourself asking, how can anything that sounds so plain and uncomplicated mask such complexity?

The Dwight Twilley Band is one of the healthiest things to happen to pop in the '70s. They grew up with the highest standards in rock & roll, and have dreamed of nothing less than creating a teenage sensation, pouring out waves of hit singles, enlisting legions of screaming teenage girls, and becoming the next phenomenon.

"When you start thinking about it," reflects Dwight, "there's really only one thing. It's the pop thing, the super-pop thing as we call it; it's a romantic ideal, but we're romantics, and going to the limit is what rock & roll is all about. We're gonna try and go all the way with it."

WHO PUT THE BOMP





MONKEE-MANIA... IN THE '70s?

By Ken Barnes

I wrote a prototype version of this piece in 1973, at a time when admitting you liked the Monkees was about as cool as driving a Rambler with racing stripes. Definitely unhip—after all, were they not the very epitome of manufactured plasticity and the soulless Hollywood approach to musical mass marketing? But now, while—judging from the vast inattention paid to the reformed group's singles and album—Monkees fever is not exactly widespread, it's become quite commonplace to profess admiration for the Monkees, even fashionable in certain radical pop revisionist circles. There are fanatic collectors avidly tracking down every last manifestation of Monkees arcana (even unspeakable Davy Jones solo singles), the two-season run of TV shows has been exhumed and put into syndication, and when Mickey Dolenz and Davy Jones joined with their former head songwriters Tommy Boyce and Bobby Hart to perform at amusement parks in Summer 1975, capacity audi-

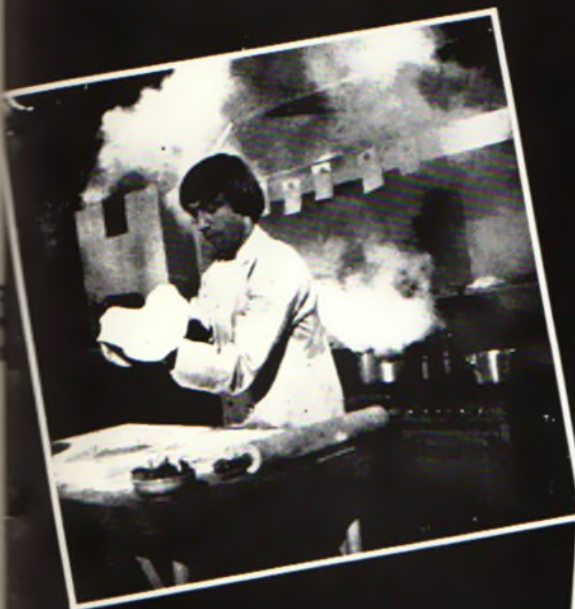
ences (a startling proportion 15 or under) went wild over them.

Listening to the Monkees' records today, it's hard to remember what all the controversy was about. It's bright, well-crafted pop music, slick enough, to be sure, but compared to the well-crafted processed American individually wrapped singles of, say, the Partridge Family (which I also tend to like—try and tell me Queen's "You're My Best Friend" isn't a Partridge Family record at heart), the Monkees sound raw and exciting. Mix "Last Train To Clarksville" in with a current Top 20 assortment and you'll marvel at how vibrantly it stands out.

But in Fall 1966, when the Monkees were launched, things looked different, and time and circumstances combined to ignite an uproar. In 1964 there might have been a lot of people who felt the Beatles were a plastic phenomenon rammed down the public's throats by unscrupulous money-mad manipulators, but they had no constituency and no

convenient means to broadcast their heretical views. But 2½ years later, rock music had become a youth religion, passionately espoused by a mob of 17-24 predominantly-male fanatics, spearheaded by an articulate (and rather snobbish) rock press just getting started. For this massive bloc of the rock-loving population, music was a progressive force, constantly evolving to newer, more mind-blowingly advanced states. The Beatles, the Stones, even those congenital surfer wimps the Beach Boys were taking rock to new heights with every release; a few months later Cream and Hendrix would make their weighty presence known. Music was becoming ever hipper, ever more meaningful, ever more creative, and just where did these media moguls get off, trying to work this Monkees scam?

Everything about it was offensive, from the original *Variety* ad soliciting four "crazy" personalities to star in a TV series about a rock group and make



records—no existing rock group would do, of course; Hollywood had to manufacture one. Naturally 437 struggling musicians and actors (Stephen Stills among them, legend has it) showed up. And when it came time to pick the final foursome, did the moguls consider musical talent? Right—Micky Dolenz, child star of *Circus Boy*; a British shrimp named Davy Jones, who'd starred in *Oliver*; plus two unknowns.

Then Screen Gems took this mismatched unmusical quartet and unleashed a huge publicity buildup, tying in the weekly TV series. "We plan to give them the same publicity treatment as the Beatles in every respect," trumpeted a spokesman. "With 30,000,000 people watching them regularly Monday night, they should be bigger than the Beatles." Bigger than the Beatles? Hey, their TV show was a total steal from *Hard Day's Night*; their first record, that "Clarksville" thing, was stolen from "Paperback Writer." And wouldn't you know it, these dumb kids went out and bought a million of it and pushed it to #1. They bought millions of their first album and kept it on the charts for 78 weeks, with the second LP supplanting it in the top spot, 31 consecutive weeks of Monkees at #1.

Those albums—you know the Monkees didn't even WRITE THEIR OWN SONGS! The LP's were sanctuaries for washed-up Brill Building hacks and such—look at 'em: Tommy Boyce and Bobby Hart, Boyce writing prehistoric Fats Domino hits, both of them making unsuccessful solo records since the early 60's, teaming up to write the "Where The Action Is" theme for Dick Clark and Freddy Cannon. Plus all these relics of the pre-Beatles era like Goffin and King, David Gates, Russ Titelman, Jack Keller, Jeff Barry, the Tokens, Neil Sedaka, and bubble-gummers like Neil Diamond.



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MONKEES

Discography

[Pre-Monkees]

MIKE NESMITH

Just a Little Love/Curson Terr Edan 1001

MICKY DOLENZ

(Played in a band called the Missing Links. No known records. See also post-Monkees releases on Challenge)

DAVY JONES

Dream Girl/Take Me to Paradise Colpix 764
What are we Going to do?/This Bouquet Colpix 784

The Girl From Chelsea/Theme For a New Love - Colpix 789

David Jones - Colpix CP 493

THE MONKEES

♫ = Last Train to Clarksville/Take a Giant Step (PS) - Colgems 1001

12-66 I'm a Believer/(I'm Not Your) Stepping Stone (PS) - Colgems 1003

3-67 A Little Bit Me, A Little Bit You/The Girl I Knew Somewhere* - Colgems 1004

7-67 Pleasant Valley Sunday/Words (PS) - Colgems 1007

11-67 Daydream Believer/Goin' Down*(PS) - Colgems 1012

3-68 Valleri/Tapioca Tundra Colgems 1019

6-68 D.W. Washburn*/It's Nice to Be With You*(PS) - Colgems 1023

9-68 Porpoise Song/As We Go Along(PS)† - Colgems 1031

2-69 Tear Drop City/A Man Without a Dream (PS) - Colgems 5000

5-69 Listen to the Band/Someday Man (PS) - Colgems 5004

9-69 Good Clean Fun/Mommy & Daddy (PS) - Colgems 5005

5-70 Oh My My/I Love You Better (PS) - Colgems 5011

8-76 Daydream Believer/Monkees' Theme Arista 0201

* = non-LP; † = A-side longer than on LP

NOTES: Songs indicated as non-LP may have appeared on Colgems LPs 115 or 1001, which we haven't seen. There were countless foreign releases of different LP tracks, most notable being the 1967 English smash "Alternate Title" (actually "Randy Scouse Git", but the Liverpoolian slang implications were too much for the BBC). We have an Italian release of "Monkees Theme" sung in Italian, and there may be other foreign-language records extant. In America there were several cereal box record releases, and at least two jukebox EPs (CGLP-101, *The Monkees*, and CGLP-102, same title, featuring six cuts each off their first two LPs.)

10-66 *Meet the Monkees* - Colgems 101

1-67 *More of the Monkees* - Colgems 102

6-67 *Headquarters* - Colgems 103

11-67 *Pisces, Aquarius, Capricorn & Jones, Ltd.* - Colgems 104

5-68 *The Birds, The Bees & The Monkees* - Colgems 109

12-68 *Head* (soundtrack) - Colgems 5008

2-69 *Instant Replay* - Colgems 113

6-69 *Greatest Hits* - Colgems 115
10-69 *The Monkees Present* (Mickey, David, Michael) - Colgems 117
5-70 *Changes* - Colgems 119
7-70 *Barrel-Ful of Monkees* - Colgems 1001
9-72 *Re-Focus* - Bell 6081
7-76 *Greatest Hits* - Arista 4089
[same as *Re-Focus*]

Further notes: In watching the syndicated reruns of the TV series, several observers have noted the existence of high-quality, finished songs broadcast on the shows which apparently never turned up on albums. There's also a fabulous live concert on one show. If it's running in your neighborhood, it's worth following with cassette recorder at the ready—there may be enough new material for an entire album...

[Post-Monkees]

DAVY JONES

You're a Lady/Who Was It? MGM 14458
7-73 Rubberene/? MGM 14524
7-71 Rainy Jane/? Bell 45,111
3-72 I'll Believe in You/The Road to Love Bell 45,178

MICKY DOLENZ

7-67 Don't Do It/Plastic Symphony III Challenge 59353
8-67 Huff Puff/? Challenge 59372
Note: these came out during the Monkees period, but probably date from much earlier!
10-71 Easy on You/Oh Someone (co-arranged by Peter Tork) - MGM 14309
7-72 A Lover's Prayer/Unattended in the Dungeon - MGM 14395
7-73 Daybreak/Love War (prod. by Harry Nilsson) - Romar 710

MIKE NESMITH

Many fine LPs & 45s with First National Band and other aggregations. Nesmith has enjoyed a long and productive post-Monkees career, which has no doubt been documented in full by one of those amazing British publications.

PETER TORK

Tork has recorded practically nothing since the breakup of the Monkees.

DOLENZ, JONES, BOYCE & HART

7-75 I Remember the Feeling/You & I Capitol 4180
7-76 I Love YOU (And I'm Glad That I Said It)/Savin' My Love For You - Capitol 4271
7-76 Dolenz, Jones, Boyce & Hart - Capitol LP

Final note: Davy Jones was, for a short time, given his own label, Davy Jones Presents, with his picture on it. He released no records of his own on the label, which was devoted to other artists whom he was presumably presenting to his appreciative fans. Some releases:
6662 - Randy Johnson - Fly Superman Fly/Have You Been Dreaming
663 - Dickie Goodman - White House Happening/White House Rock

Then it got out that not only did the Monkees not write their own songs (well, except for Mike Nesmith's "Mary Mary" and a few others), they didn't even play on their own records. They had some musical background—Dolenz had made a couple of amusing singles and had been lead singer for a group called the Missing Links (as "Mike Swain"); Nesmith and Peter Tork had folk backgrounds (Nesmith at least had recorded); and Davy Jones had even made the charts in 1965 with a hideous bit of crypto-Cockney fluff called "What Are We Going To Do." But Dolenz had never played drums, even in the circus, and though Nesmith and Tork were competent guitarists, no one could figure out what musical function Davy Jones should serve, so he was relegated to tambourine-banging, winsome glances, and (unfortunately) singing. Rather than eat up studio time painstakingly pumping albums out of this motley line-up, the corporate powers hired a bunch of sharp session musicians.

Well, that sealed it. From that point on everybody (except the millions of obviously naive youngsters who adored and lavishly supported the group and somehow didn't know or care about the authorship of the songs or the identity of the musicians) considered the Monkees terminally lame, and the stigma followed them throughout their career, even after they started to play on their own records (from the third album, *Headquarters*, on), got sneaky-hip with songs like Nilsson's "Cuddly Toy" (crammed with biker slang descriptive of a gang-bang), and made records that for sheer artistry stood up with anyone's (Goffin/King's brilliant, brooding "Poisoned Song," arranged by Jack Nitzsche).

Nowadays, when the hipness of a record is generally measured by its lineup of sidemen, when it's known that a group as forbiddingly cool as the Byrds didn't play on "Mr. Tambourine Man" (except McGuinn), and when considerable doubt has even been cast on the extent of Ringo's percussive role, it's hard to get exercised over the Monkees' peccadillos. Likewise, now that the status of the professional songwriter has been upgraded and the dreary end-products of compulsive self-contained originality have been laid bare in album after mediocre album, the Tin Pan Alley issue as regards the Monkees can be put to rest as well. Reviewers, radio stations, and record buyers today would drool over albums full of songs by Goffin/King, Nilsson, Sedaka, and Diamond; the Monkees, thanks to Don Kirshner and his extensive publishing connections, always had nothing but the best for material.

And they did it justice too. The instrumental backing is always crisp—overluscious on the drippy ballads which (like "Michelle" or "This Boy" for the Beatles) were always present, but sparkling on the upbeat songs ("Clarks-ville," "Pleasant Valley Sunday," or that guitar on "Valleri"). Micky Dolenz had an excellent pop voice, light and chirpy and vastly appealing. Nesmith sounded good too, especially later on with "Listen To The Band" and similarly adventurous originals, and if Davy Jones was a perpetual weak link and incurable wimp, even he couldn't ruin dynamite Neil Diamond ditties like "A Little Bit Me A Little Bit You," "I'm A Believer," and "Look Out Here Comes Tomorrow" (along with "Cherry Cherry" and "Love To Love" his greatest works). The nine Monkees albums (excluding repackages) are full of good songs (though the quality tends to drop near the end), and anyone who reinvestigates is sure to be pleasantly surprised.

The Monkees' career was meteoric—20 months or so at the top and an abrupt decline. While the TV series was on the air, they had six singles go Top 3 (three #1's), and five albums reaching 1, 1, 1, 1 and 3. When the series went off the air (June 1968), the next single, the dismal "D.W. Washburn," barely made Top 20 (probably meriting a lower showing in terms of pure retail sales), and the Monkees never reached the Top 30 again on either singles or albums. They went on to make records through mid-1970, some mediocre, some excellent; and they made a difficult surreal film extension of their TV series, the movie *Head*, which brought in less than a box-office bonanza. Tork left first in late 1968, apparently tired of his perennial dork typecasting, and went off to live the free life, teaching guitar and playing softball and generally keeping a low profile. Nesmith dropped out in 1969, going on to a pair of hit singles ("Joanne" and "Silver Moon") and a number of low-key, critically-praised country-rock-folk album experiments. Dolenz and Jones made a last Monkees album in 1970, a single or two (one as Starship); Dolenz went on to cut a number of zany TV commercials and pleasant singles, and Jones cut a number of decidedly unpleasant singles.

Finally, in mid-1975, Dolenz and Jones decided to give it another shot. Nesmith was obviously uninterested and Tork was apparently unavailable ("Nobody asked me," he reportedly said later), so Tommy Boyce and Bobby Hart, who'd capitalized on their Monkees successes ("Clarks-ville," "Valleri," "I'm Not Your Steppin' Stone," "Words") by teaming for four chart singles and three albums, were enlisted. They had eventually split, and had enjoyed only sporadic success apart, so

they were more than ready. The new quartet lured Keith Allison away from the fading Raiders to front a band, and they lined up gigs at amusement parks across the country. They put on a thoroughly entertaining show, mixing sterling versions of "Pleasant Valley Sunday" and "I'm A Believer," "Step-pin' Stone," "Clarks-ville," even Boyce and Hart's delightful bubblegummer "I Wonder What She's Doing Tonight" with broad comedy, and it all looked and sounded great and was received with tumultuous adulation.

About the same time, the TV series went into syndication in various regions, and it was a revelation! Not only did the music (one or two songs a show) sound terrific (including a tantalizingly large number of songs which didn't seem to have ever been released on record, but the comedy bits were often dazzling. No mere *Hard Day's Night* ripoff after all, the Bob Rafelson-directed segments were dizzying in their complexity, full of sharp lines (and clinkers as well, of course) and amusing satire—all in all the most bizarre comedy series since the truly surreal *Burns & Allen*.

Conditions seemed ripe for a full-fledged Monkees revival. The new group (forced for legal reasons to adopt the unwieldy moniker Dolenz, Jones, Boyce & Hart) signed to Capitol, and the debut single, "I Remember the Feeling," was encouragingly good. But it was discouragingly unsuccessful, as was an inferior follow-up, and the generally disappointing album didn't sell well either. Monkees revival fever is by no means a dead issue—Arista (where careers are launched) recently relaunched a greatest hits package which is charting at a surprisingly high level as this is written, with "Daydream Believer" released as a single. But there are no signs of Beatles/Beach Boys-style furor in the air.

No matter, though. The Monkees are now by and large free of the historical black marks which haunted them through the years. They proved that manufactured pop could be marketed successfully on a truly massive level, and that's been a lesson that for better or worse has not been lost on today's multi-media manipulators. But the Monkees also proved that manufactured pop could be as delightful as any form of rock, that prepackaged plasticity was no bar to genuine excitement, and that even the crassest pop puppets could aspire to brilliance (the Bay City Rollers' "Rock & Roll Love Letter" is the most recent example). In the pop pantheon the Monkees now shine like a beacon, with their own cold, calculated light, but besides all that they were always a barrel of fun, and at this point there's just no excuse for not loving them.



© 1976 Wm Stout

By Phast Phredde

My initiation into the collecting of Punk-Rock of Mexico (hereafter abbreviated PROM) came in a greasy restaurant in Carson California. I had just bought a pile of records at the local Salvation Army and I had hardly put them down when Emanuel, the busboy, came by and dropped an additional 45 atop the other discs and said "Para Usted, Amigo." I checked it out and saw that he had given me a copy of "Hey Lupe"² by Los Rockin' Devils, which turned out to be a much sought after item among PROM enthusiasts, at least as good as "Watcher of the Skies" by Genesis and twice as rare.

From then on I've been making regular excursions into East LA and even Tijuana, to find the records I so desperately need for my collection. Believe me, it's a lot cheaper to take the short drive across the Rio Grande than to sell your stereo, TV and car and go to Europe, only to find all the Focus singles were already bought up by a guy from Japan.

The main PROM band is Los Rockin' Devils. So far seven 45's, an EP and three LPs have turned up in California. Their debut single was "Juego de Amor"³ on the formid-

able Orfeon label. According to Emanuel, "Juego" bombed in most of the markets in Mexico, except the city of Oaxaca where it received minor airplay. When a DJ in Mexico City started playing the flip side, "Todos Queremos a Lupe"⁴, the record shot up to the top of Las Cartas⁵ in early 1966 and Los Rockin' Devils became big stuff.

This hit was followed by a wild version of James Brown's "Soy Feliz"⁶ which bashed its way up to "El Numero Uno" position on Las Cartas late that summer. As "Soy Feliz" descended Las Cartas, the long-awaited LP was released, to "mucho albanzo"⁷ by the fans, but "Los Criticos"⁸ hated it. And with good reason. *Exitos A Go Go* is awful, comprised for the most part of popular tunes from the US charts, like "You Soy Enrique VIII", "Los Pajaros y Las Abejas"⁹ and "Hey Lupe." The main reason Los Criticos hated the LP was because one song, "Todo El Dia y Toda la Noche"¹⁰ was sung in English instead of Spanish. You must understand that Los Criticos of Mexico are devout purists and would even object to eating at Taco Bell.

Nonetheless, *Exitos A Go Go* did quite well and another 45 was let loose. "Sigue

Asi"¹¹ was the biggest selling single in the state of Chihuahua in 1966.¹² There was a huge promotion campaign featuring the distribution of cardboard tortillas with photos of Los Rockin' Devils on them.¹³

A tour was set up which took the band to key Mexican cities such as Merida, Vera Cruz, Pachuca, Monterey and reaching as far north as Mexicali. While in Mexicali, the drummer (Jengibre Pastelero) crossed the border into the USA where he was arrested as an illegal alien near San Clemente. Disillusioned, Los Rockin' Devils returned to Mexico City to find a new drummer.

Later in 1966, they recorded their second LP. The new drummer, Alphonso Robles, proved to be a gifted translator of songs into Spanish, and every BOMP reader should recognize tunes like "Chichardos Dulces", "Caperucita Roja", "La Patita" and "Regressas a Mi."¹⁴

The single pulled from the LP was "Gorda A Go Go"¹⁵ which flopped. The flip was "La Pequena Lupe Lu"¹⁶, a fine rocker which now fetches from 90 to 125 pesos from the collectors who invade Tijuana every

11. "Go Ahead On", written by Chris Montez
12. According to Miguel Jimenez of Chico's Car Wash in San Pedro.
13. These items are quite rare now and fetch from 45 to 80 pesos each.
14. "Sweet Pea", "Little Red Riding Hood", "The Duck" and "Together Again."
15. "It's Going to Rain."
16. "Little Latin Lupe Lu."

1. Translation: For you, friend.
2. "Hang On Sloopy."
3. "Game of Love"

4. "Everybody Do the Sloopy."
5. The charts.
6. "I Got You."
7. Much praise.
8. The critics.
9. "I'm Henry the Eighth", "The Birds & the Bees."
10. "All Day and All of the Night."



record season.

From 1967 until 1973, the band remained fairly inactive, except for a 1971 single done by Robles, lead singer Jose Martinez and a group of studio musicians in Tijuana. "Mujer de Honky Tonk" ¹⁷ was released late that year as a Los Rockin' Devils 45. The percussion intro sounds like a monkey beating on stale taco shells and Joe's voice fails to match his earlier high standards. The *gatos estudios* ¹⁸ failed to measure up to the former Devils sound. Of course it was a big hit anyway, topping Las Cartas in Durango, La Paz, Toluca, Guadalajara and even the jukebox at Hombres Facil, a popular burrito palace in East LA, known for its generous portions of Montezuma's Revenge.

They went on to release another album featuring the vocals of Elena Palma, and several singles, the last-known being their 1974 "Gritos", a rocker in true Question Mark & Mysterians style, which had moderate success throughout Mexico. ¹⁹

Another Mexico City band was Los X-5 who had a more Anglo sound. On their album *Al Compas de la Nueva Ola* they perform 3 Beatle songs, 3 Dave Clark Five songs, some originals sounding like Gerry & the Pacemakers on reds, and a sped-up version of "Apache."

When Jengibre Pasterlero, Los Rockin' Devils' old drummer, got out of jail in San Diego, he went straight to Tijuana where he formed Los Babys. Although Los Babys have released many albums, the only one worth mentioning is *Sabor Ritmo y Sentimiento*. It has one killer song called "Esos Ojitos Negros", a psychedelic rave-up much like the third Chocolate Watchband LP run through hot sauce.

From Oaxaca came Los Freddys. Their first LP is classic, but after that they sort of gave up. Their three follow-up LPs consisted of Mexican folk-songs, no rock & roll. But that first one was boss. It contained a couple Beatle songs, "Tengo un Corazon", "Dime Que Quieras" ²⁰ and two Gary Lewis & Playboys tunes—all done up with a certain ineptitude that, well, if you like the Ramones.

One of my favorite PROM bands is Los Hitters who have a firecracker of an LP on the Primovox label. The songs include "Por

Tu Amore", "Trotala Bien" and "Ven a Mi." ²¹ Also of note is a version of Travis Wammack's "Scratchy" and a surf instrumental called "Mary y Juana"—now THAT's a punk.

The Los Hitters LP came out in 1966. In 1967, they broke up due to an excessive amount of drug overdoses among the band members, as well as roadies, las sanguijuelas ²² and management.

Chihuahua is the home of Los Apson. Although they made 3 albums, only the second, *Satisfaccion* can be considered a true PROM record. The outstanding feature of the first album was the fact that the keyboard player had no legs ²³ and was pictured on the cover with a pair of synthetic legs, sitting on a railroad track as the bass player and drummer help him up, while the two guitarists mimic him by clowning with fake crutches. The second LP featured a great fuzz-tone revamp of the Stones classic "Satisfaccion." Somehow they screwed up the lyrics and lines like "Yo tengo solo cinco pesos yella quiere seis" ²⁴ were added with spectacular results. And on "Coscopio Bikini" ²⁵ they prove themselves to be as capable as Hermans Hermits.

But the real Standells of Mexico is Los Ovnis. I don't know how they're set for singles, but I've got three monster albums by them. The first features "Muchacha", "Repitelo Repitelo", and "Un Hombre Respetable" ²⁶, each having been a sizable hit down home. Even the cover was a classic in the Punk Rock mold: a black & white photo of the five Ovnis, each wearing a pin-striped long-sleeve shirt with buttoned collar and black vest.

Los Ovnis got a great sound out of their obviously Woolworths amplifiers and Emeny guitars, too. Their sense of humor is aptly portrayed in their version of "Sacudiendo Todo" ²⁷, doing the German band The Lords one better by singing the entire song in Spanish.

The real gem is their odd rendition of "Baby Please Don't Go" (here called "El Ovní" ²⁸). They must have been very

knowledgeable rock fans; in the middle of this song they break into Jimi Hendrix' "Third Stone From the Sun", strange voices and all.

A second and third LP were released by Los Ovnis, but both were relatively disappointing, although still better than the vast majority of PROM. A fourth album is rumored to exist. The story on that is that by the time Los Ovnis were in the recording studio for their third try, the ECO label decided to drop them, and the fourth LP was pressed only in small promotional quantities. Entitled *Boracho*, the LP received minor airplay on an Army base radio station in Fresnillo and never touched Las Cartas. Disillusioned, Los Ovnis went their separate ways in 1968.

I hope to be writing more about the Punk Rock of Mexico as more data comes in—all info is eagerly sought, naturally. Let the above serve as an introduction only, along with the following incomplete yet eccentric discography.

Thanks for material aid to Emanuel, Miguel Jimenez, Juan Lescas, Julio Bendejo, Ricardo Oviedo, Jose Manon and Los Mermanos at Hombres Facil.

DISCOGRAPHY OF MEXICAN PUNK ROCK

LOS ROCKIN' DEVILS

Orfeon 45's

- 1803 Juego de Amor/Todos Queremos a Lupe
- 1807 Soy Feliz/Dime
- 1876 Sigue Asi/Otro Amor
- 1906 Gorda a Go Go/La Pequena Lupe Lu
- ???? Mujer de Honky Tonk/Azucar, Azucar
- 2038 Georgina/Chula lu (Sugar, Sugar)
- 2309 Estos Fueron Los Dias/Gitos

Orfeon EP 843 - Estos Fueron Los Dias/Un Paso al Amor/Gritos/Pilotos

Orfeon LP 472 - Exitos a Go Go

Dimas LPs (subsidiary of Orfeon)

1021 - Nuevos Exitos Con

1061 - Esos Fueron Los Dias

Also of note: Orfeon 2017 - Los Grande Anos de Rock 'n' Roll Vol. 1 (various artists) includes "Diablo con Vestido Azul 7 la Plaga"

Other noteworthy PROM LPs:

X-5 - *Al Compas de la Nueva Ola* (Kristal 2020)

Los Hitters - *Hey Lucy* (Primovox 030)

THE ECO LABEL

The ECO label is the largest independent record company in Mexico. They dealt with a variety of Mexican noises, therefore only the rock & roll LPs will receive mention.

- 388 Los Aspen - *Por Eso Estamos Como Estamos*
- 400 Los Aspen - *Satisfaccion*
- 453 Los Ovnis
- 493 Los Ovnis - *Somos Amantes*
- 522 Los Freddys
- 601 Los Babys - *Sabor Ritmo Y Sentimiento*
- 798 Los Aspen - *El Compadre Vakilador*
- 895 Los Freddys - *Sin Tu Amor*
- 921 Los Babys - *Carino*

17. "Honky Tonk Women."

18. Studio cats.

19. According to Juan Lescas, "Gritos" was number one in Peru for 18 months in a row in 1974-75, selling a total of 523 copies.

20. "Heart Full of Soul", "My Girl."

21. "For Your Love", "Treat Her Right", "Stand by Me."

22. The groupies.

23. Take that, Moulty.

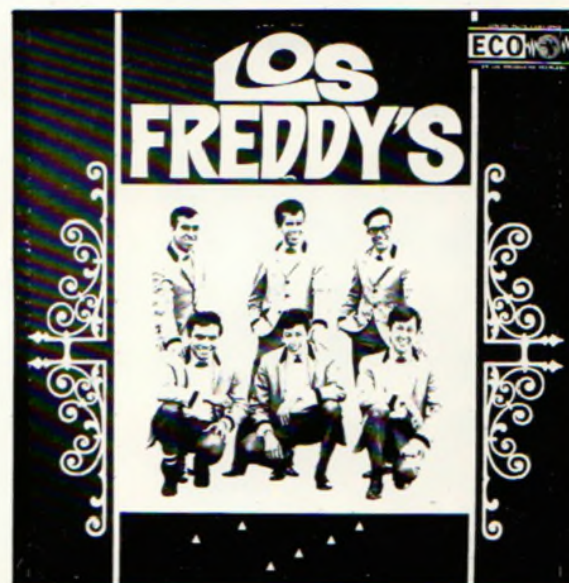
24. "I only have five pesos and she wants six."

25. "Dizzy Miss Lizzy"

26. "Girl", "Over and Over" and "A Well Respected Man."

27. "Shakin' All Over"

28. I don't know what the hell this means.





DUANA LEMAY

By now, the existence of a new 'underground' rock scene, street bands and loft bands, CBGB and Club 82, is all old news. Everyone has heard about Patti Smith, Television, Milk & Cookies, the Ramones, and the rest of them. Most of the better bands have already been signed by major labels. So what's next?

The next phase will find bands in other cities, encouraged by the success of their New York counterparts, working to gain recognition by following the same pattern. Already, in recent months, the biggest outbreak of local action in years has been seen in many cities including Los Angeles, San Francisco, Cleveland, Detroit, London, and Boston.

Of them all, Boston's scene is the healthiest. Bands from there have been received in New York like a breath of fresh air. Something about the Boston scene is vital and positive in a way that New York simply isn't. The bands, and there are a lot of them, are less derivative, less dependent on posturing, and feature singers with more genuine personality. Admitting the dangers of another "Bosstown" hype out front, it seems likely that the city will be the next focal point of national attention.

Here, then, is a report from on the scene.

By BRUCE DICKINSON

Since the early sixties, the Boston-Cambridge area has always had a vital music scene. Along with Greenwich Village in New York, Boston was a center for folk music in the hootenany days, a tradition that still strongly continues. Later in the sixties, many fine rock groups appeared. Among these were The Lost, The Remains, and The Hallucinations. The full history of Boston's rock scene can be found in BOMP #14.

In the wake of the Bosstown hype, there was little happening in Boston in the early seventies. There were two excellent rock bands playing the clubs at that time (The Sidewinders and The Modern Lovers) but little else. Then and now, most of the club bands preferred to churn out the same old blooze-funk riffs. It's what the people wanted and they packed Boston's many clubs. While this still goes on today, there are alternatives again. Within the past year, two area clubs, Boston's Rathskeller and Cambridge's The Club began booking these bands as an experiment and met with success. The result has been growing support of the rock 'n' roll scene here and it promises to keep growing. One healthy sign is the number of local

BANDS

AN INSIDER'S LOOK



•At left, the king of Boston rock: Willie 'Loco'

records that have already been pressed. Jelly records, in nearby Maynard, seems to exist just for the purpose of giving local groups a chance at a record. They've produced some good singles already, including "Magic City" by Radio King and his Court of Rhythm, an r&b band, and "Hot For Teacher" by suburban Natick's Thundertrain. An anthology and national distribution is being planned. Most of the groups mentioned here, however, have gone the route of doing everything themselves on their own labels.

Publicity on the bands' various activities is provided by word of mouth and the very efficient Lorenzo Promo Service run by Al "Lorenzo" Drake. Lorenzo continually blankets the city with flyers and mini-fanzines that provide readers with humor and intimate details about their favorites. Lorenzo's creations can be found in local record stores and taped to mailboxes and phone poles etc. Without Lorenzo's advertising, many of these groups might not be going as strong as they are today. As for local radio stations, only WBCN, (especially d.j. Maxanne Sartori) has consistently exposed its listeners to the local talent. Columnist James Isaacs of The Boston Phoenix, one of Boston's two weekly newspapers has also given considerable coverage to many of the groups in this article.

As a sidelight, it is interesting that a few country-oriented bands have also been able to rise above the blooze-boogie syndrome here in the past year or so. John Lincoln Wright and the Sour Mash boys have put out both an E.P. and a single. John Lincoln Wright, by the way, was once a member of two Boston rock bands: Eagle and the Beacon Street Union. Wheatstraw has also been active, having put out a good debut album on Back Door Records. Both bands are extremely popular.

FOX PASS

Of all the bands mentioned here, Fox Pass may be the first to get some national action in 1976. They seem to have a knack for promoting themselves. Their Paradise single, an original by lead singer-rhythm guitarist Jon Macey called "I Believed" b/w "Prized

DS IN BOSTON

AT THE HOT NEW BEANTOWN GROUP SCENE!



Alexander; above, L-R: the Atlantics, DMZ, the Infliktors, and Fox Pass featuring Jon Macey.

DUANA LEMAY

Possession," is excellent. Both sides combine the band's heavily Velvet Underground influenced sound with catch pop melodies. They're great! In addition, Fox Pass creates great riffs much like The Stones' better singles. Add their three-part harmonies plus a good elegant well-dressed presence and you have a band with broad appeal.

Whereas some of these bands do a lot of covers, Fox Pass does none and refuses to do any to please demanding booking agents. (This can often be a problem on the club circuit.) All songs performed are written by Jon Macey alone or with the other three band members. Says Jon, "We believe in hooklines, harmonies, uptempo rock, and tuned guitars." To quote one of their songs, "It's Rock. Disco Sucks!"

WILLIE ALEXANDER'S LOCO BOOM BOOM CONCERT BAND

First of all, it is most important that you know that this strange band is also known as The Boom Boom Band and Willie Alexander is known also as Willie Loco. Any one of these names on a marquee is likely to (well theoretically) bring the masses running, clutching their cover charges in their wet palms.

Every rock scene needs a catalyst to get it going and draw attention to it. There's little doubt that when Willie's record (on Garage Records) "Kerouac"/"Mass. Ave." was released last summer, people began to realize that there was more happening in Boston than just disco muzak. The record caused a great deal of excitement and "Mass. Ave.," which Willie claims was conceived on a barstool at one of Mass. Ave.'s many watering spots, has become somewhat of a theme song for the whole scene.

This whole band oozes with charisma and star-quality right off the stage. Willie himself is a one-of-a-kind. I think he's the something different we've all been looking for. He's played in The Lost, The Bagatelle, and The Velvet Underground; and one gets the feeling from watching him perform that it's all been leading to this. Remember these names: David McLean (drums), Billy Loosigan

(guitar), Severin Grossman (bass), and Willie Alexander (vocals, piano).

Musically, the same words describe Willie's songs as describe his unusual personality: Infamous, Absurd, Askew, and even Ironic. For the most part, they're quite simple primitivo rock played with a throbbing (boom-boom) rhythm. In many cases, the song titles tell the story themselves: "Garbage Man," "Rhythm Asshole Baby," and the next single "(Roll Her Over) Hit 'er with de Axe."

Is America ready for this? Too bad if they ain't!

DMZ

"Wake Me When It's Time To Grow Up" is one of this band's originals and the title pretty much says it all about these guys. DMZ is wonderfully stuck in a 60's time-war. They quite openly aspire to be The Standells, (or is it The Seeds?). In any event, both bands, along with the MC5, Stooges, and The Flamin' Groovies are major influences.

DMZ claims to have met somewhere in the Boston subway system but in reality four of the five members are students at Boston University. Louis and Val on bass and lead respectively are exiles from Cincinnati. Jay (they prefer only first names) plays rhythm guitar and David Robinson, late of The Modern Lovers, plays drums. All these people back a young wild-eyed hyper singer named Mono Mann, who someday may out-Iggy Iggy Pop. One of his idols is Roky Erickson of The Elevators. That ought to give you some idea of what he's about. Mono plays piano very well and has his Jerry Lee Lewis riffs down pat but he rarely stays near enough to it to play it for more than a few seconds. Instead he'd rather grab at his two guitar players or grovel at the feet of a girl on the dance floor. His life ambition, says Mono, "is to play at Beaver Cleaver's house." He'll never make it. They'll never let him in.

DMZ is an extremely visual straight-out rock and roll band who plan to make a series of obscure singles. In addition to songs by the bands mentioned above, they have several very good originals including: "Baby Boom," "Pretty Girl (I Don't Want To Hate

You.)" and "New Zit." Teenage Head alright.

THE ATLANTICS

The Atlantics are quite different from most of the bands mentioned here although they share much the same audience. Their brand of music is not at all punky. Instead, they play a rather sophisticated brand of music that is still very vital, exciting rock 'n roll. Lots of key changes within songs and all that. They've also cultivated a very professional image. Yes, some of them even wear suits on stage.

Lead guitar player Jeff Lock has had twelve years of classical training and it shows. The great thing is that there's nothing pretentious about The Atlantics, a trap a lot of bands with their kind of training fall into. Their piledriver riffing places them squarely in the Hunter-Ronson school of rock with jazz-flavored guitar solos a la Peter Frampton. Their whole sound is anchored by the crushing rhythm section of an animal drummer named Bobby Bear and bassist Bruce Wilkenson. Bob Maron handles vocals and Tom Hauck provides a strong rhythm guitar. Plans for a single of one of their originals, the cabaret-sounding "A Smile Can Turn the Other Way," are in the works.

THE INFILKTORS

It would be hard not to like the Infliktors. There's a certain sensibility and professionalism about them that quickly endears them to their audience. They come out confident and smiling as they launch full-force into their infectious brand of r&b-tinged punk rock. The Infliktors immediately remind one of the better British pub bands of recent years, particularly Dr. Feelgood and Ducks Deluxe. Their choice of songs is very similar to these two groups; drawing from Huey "Piano" Smith, Eddie Cochran and Otis Redding, to name a few in the Infliktors' vast repertoire. Also included are such latter-day influences as the Stones, Dylan, Garland Jeffreys and especially the Kinks. These, together with an impressive group of originals (my fave is a tune called "All the Alchemists") make them one of Boston's strongest contenders.



♦Barry Tashian & the new Remains. '76 style. A good year for returning legends...

BARRY AND THE REMAINS

The Remains should be no strangers to *Bomp* readers. This legendary band is frequently referred to as Boston's best ever. It was The Remains who warmed up the audience for the 1966 Beatles tour. Unfortunately, even with rave notices, the group broke up a year later. Their one Epic album, which got little promotion, became an expensive collector's item; frequently going for \$30.00 or more. For the next eight years, members of the band wandered about in other Boston bands like Kangaroo and Swallow trying to get something going. Barry himself was in the L.A. area playing with International Submarine Band and The Flying Burrito Brothers. His playing can be found on Gram Parsons' *GP* album.

Now, after eight years, The Remains have reformed and will attempt to re-capture that legendary level of energy that made them so great in the sixties.

It should be noted at this point, that The Remains are not really part of the Boston club scene at this time. Instead, they will be touring the area through this summer opening for major acts that come into the area. In any event, no article on the current scene could be complete without mention of them.

Plans for the summer also include recording all new material at the new Kasenatz-Katz 16-track studio on Long Island and hopefully landing a major deal.

MODERN LOVERS

The legend of The Modern Lovers has grown over the past few months since the Beserkley release of *The Modern Lovers* album. Boston rock fans had to wait four years for that album and now the rest of the country knows what the talk was about; four years after the album was recorded (most of it with John Cale producing), and three years after the band gave up and broke up in

frustration. The success of that album and the great reception of leader Jonathan Richman's songs on the *Beserkley Chartbusters* album have led Jonathan to form a new Modern Lovers which should begin appearing in the Boston area soon. A new album has also been issued on Beserkley.

Jonathan's songs are very simple three chord rock, but incredibly original. They're almost like short stories set to music. "New Teller" is simply a song about having a crush on a bank teller and getting in her line no matter how much longer it is than the others. "Roadrunner," perhaps Jonathan's best-known song, is the definitive highway cruising song. In general, his songs capture the feeling of what it's like to be teenage in America.

THE OUTER SPACE BAND

This, folks, is the band that received national recognition over a year ago by playing the White House for Susan Ford's prom. How many bands have taken that route? These guys have been a band for six years now and still haven't gotten tired by any means. They don't play the clubs they used to pack much anymore. Instead, they've toured all over the New England and Mid-Atlantic states playing colleges and clubs in other cities like New York's CBGB's or Washington's Childe Harold. A very busy band, I'll bet they've played every college in New England. They've played 1000 nights in the last four years and developed a formidable stage show and musical tightness.

Their music is very good-timey rock 'n roll tinged at times with swing and country. An incredibly versatile band, they have over forty originals which are clearly influenced by many different types of music. Therein lies the secret of their wide appeal.

The Outer Space Band has three good singers in John Moses, who also plays lead guitar in a style somewhat reminiscent of an energetic Jerry Garcia; David Robinson, who plays rhythm guitar, clarinet and harmonica; and Eliot Osborn who also plays guitar and writes most of the group's originals. Rounding out the sound is John Koehler on bass, Kirk Kubicek on drums and Al Scheeren on trombone and fiddle.

THUNDERTRAIN THIRD RAIL

The picture at left is from the cover of Thundertrain's second single, "Hot For Teacher", and it reflects the imagination and care this group puts into their music. They do mostly originals and are one of the most promising groups currently working in Boston.

Third Rail were one of the first groups in the new wave, and their extremely active fan club, by means of voluminous xeroxed newsletters, has been instrumental in exposing the Boston scene to the rest of the country.

REDDY TEDDY

Reddy Teddy, as the name might imply, is a pure rock & roll band in the Who/Aerosmith vein. The lineup includes Bug Witt on drums, Scott Barrenwald on bass, Matthew McKenzie on guitar, and John Morse, vocals. Their approach to music is also similar with McKenzie being an excellent power chord style player. He's also a good singer and when he joins lead singer Morse, the band is capable of generating some real excitement. Reddy Teddy relies almost entirely on their original harmony and hard rock material,



LYNN GIULLA

which often displays an above-average sense of humor. Their 1974 single, "Novelty Shoes"/"Goo Goo Eyes" is a fine example of humor in rock, and they pull it off without being cute like Sparks. An album entitled *Reddy Teddy* is being produced by Willie Loco, Maxanne and Matthew, and will be out soon on Spoonfed, another new Boston label.

THE BOIZE/MARC THOR

The Boize are one of those bands that seem to float onto the stage in their own beer. They even have a song about it called "Beer" which is based on Bo Diddley's "Pills." Four working-class types from Somerville, they are one of Boston's true punk bands. Led by an Eddie Cochran-Pete Townsend style guitarist named Billy Connors, The Boize are always capable of delivering a good performance. Mostly, they do non-originals and they do them well. Their choice of material is excellent. There's a high-powered version of Jerry Lee Lewis'



"It'll Be Me," "Secret Agent Man," and even a credible version of "Louie Louie." Originals include "Green-Line Girl" about lust for a girl who rides the Green Line, one of Boston's four subways. "I Want Sex" is a great punk raver much like "Gloria." "Boystown Boize," the band's single is a standard rocker with a catchy chorus. It's written by Marc Thor and Nola Rezzo. Nola also produced both sides. The other side of the single is "Holiday Fire," written and sung by Marc Thor with The Boize backing. "Holiday Fire" has a definite anglo sound and, lyrically, uses the image of a fantasy Hollywood film premier to express a "glamorous threat of desire." Thor's unusual piano playing gives "Holiday Fire" a unique flavor that separates it from many other records in the punk-rock genre. Hopefully, Thor and Rezzo will be able to produce more of the same.

MICKY CLEAN AND THE MEZZ

I first saw this band at a block party a year ago and remember marveling at the fact that such garage bands still exist. Hopefully, they always will. This band is a throwback to the bands that used to go home after school in 1966 and play "My Generation" and "I'm a Man" all afternoon; not to mention "Get Off My Cloud" or "Satisfaction."

True punks all, The Mezz do all originals in much the same vein as the songs above while searching for the perfect power chord. Their single "Bound For Pleasure" b/w "Kool Kats" will be released soon on their own label.

THE MARSHALLS

Those of you who were at last year's Beatle Convention in Boston may have seen this band's tasteful delivery of their large repertoire of British Invasion songs. The band consists of the three Marshall brothers; Barry (drums), Kenny (bass), and Kevin (rhythm guitar), plus Eric Rosenfeld, late of the Sidewinders, on lead. It's generally conceded that it's Eric, a dazzling player in the great British Flash Guitarist tradition, who provides the band with its energy and makes it go; but The Marshalls have quite a reputation for performing those British Invasion gems that no one else does; songs like "Listen People" and "Lonesome Tears In My Eyes." They have a knack for finding that song you haven't even thought about for eight years. In addition to some Sidewinder's songs and fine pop-rock originals like "She's the One" and "In My Car," The Marshalls can always be counted on to do some Brian Wilson songs; he also being a major influence on their vocal styles.

THE PALEY BROTHERS

This is a name that won't mean much to Boston audiences, because they're not a regularly working group, but Andy and Jonathan Paley may be the next big thing out of Boston. Andy comes from a group called the Sidewinders who had one excellent LP (produced by Lenny Kaye) on RCA about 4 years ago. He's young, blond, and very California-conscious. He writes songs that make you feel good the same way the Beach Boys do, particularly "Rendezvous" and "Ecstasy." Andy recently went on tour with the Patti Smith group as fill-in keyboard player, just prior to going into the studio to start work on the Paley Bros. album, which will be on Sire Records. At last word, Del Shannon was slated to produce.

There are many other 'Boston groups' of course, from Orchestra Luna to J. Geils, and not forgetting the recently-emerged Boston namesake band. But this is the new wave of street rockers whose fresh approach to teenage music constitutes a new worldwide trend—a trend of which Boston is fast becoming the leader.

Annotated Boston Discography

Modern Lovers-Home of the Hits 1910. This 1976 LP includes demos made by various people before the Lovers got involved in their abortive Warner Bros. album, considered as demos, these tracks are remarkable. "Road-runner" will one day be recognized as a classic. "Modern World" and "Astral Plane" are also great, as are the tracks on *Beserkley Chartbusters*, especially "New Teller".

Modern Lovers-Jonathan Richman & Beserkley BZ-0048. To a lot of people, this new production came as a disappointment. The sound is no less primitive than on the early demos, though a fully-equipped 24-track studio was used. Some of the songs (Amazing Grace), "Here Come the Martian Martians" seemed unnecessary, though "Back in the U.S.A." is a perfect vehicle for Richman. His imagery is still as stark and wildly imaginative as ever, and his voice

hasn't lost that endearing earnestness. If he had a real band behind him, like the Modern Lovers tried to be when they first started, he'd be a monster force in today's rock scene.

Reddy Teddy - "Goo Goo Eyes"/"Novelty Shoes" - Flexible 0001

Not as heavy as the band has become in the 2 years since this was made, but well-produced with nice vocals, and an interesting sound. Box 128, Nonantum, MA. 02195, \$1.25

Fox Pass - "Prized Possession"/"I Believed" - Paradise 1001

An underproduced but basically very impressive debut, with strong power chords and distinctive singing. 39 Kingston St., Boston 02111, \$1.25

Marc Thor - "Boystown Boize"/"Holiday Fire" - Indy 141

The second-best Boston record so far, this rocks along like vintage Mott the Hoople, and has the additional advantage of being a hometown anthem. Comes with picture cover too. Box 128, Nonantum, MA. 02195, \$1.25.

Thundertrain - "Cindy is a Sleeper"/"I'm So Excited" - United National 7501

A good debut, in a sort of ultra-heavy vein. Box 485, Lexington, MA. 02173, \$1.25.

Thundertrain - "Hot For Teacher"/"Love the Way" - United National

This is really excellent. With proper production, this band could sound as loud as the Ramones, and as wild as Slade. Plus they've got catchy songs, lotsa hot riffs, a pounding piano, and plenty more going for them.

Willie Alexander - "Kerouac"/"Mass Ave." - Garage 5005

This is the one that started it all, the first really dynamic new record out of Boston, and still the best in my opinion. Willie is the grand old man of Boston punk, and he's also a born showman, a fine singer, and has a great band. This record is a classic. Box 308, Newtonville, MA 02160, \$1.25.

There are many other locally-made records from the Boston area, such as the EP by the Count reviewed in JBJ, but those listed above represent the hard core of the current Boston scene, and should all be obtained now, while the price is right. Also, those interested in the scene should try to get on the mailing list for some of the bizarre xeroxed fan publications that come out of there with names like Boston Groupie News, Sleaze, and so on. Most of the groups also publish their own fan letters. The best one to get hold of is New Age, available from 2505 Circle Pine Ct., Greensboro, N.C. 27407.

We particularly recommend the outrageous *Boston Groupie News* (Miss Lyn, Box 450, Cambridge, MA 02138), *New Age* (2505 Circle Pine Ct, Greensboro, N.C. 27407), and a new one, *Roller, Babe!* .75 from Lynn Ciulla, same address as BGN, a professionally printed 16-page zine full of goodies on the whole scene.

THE ARRANGER AS SUPERMAN



a Nietzschean View of Pop History

(THE JACK NITZSCHE STORY)

By Ken Barnes

Jack Nitzsche is one of the most crucial "back-room" figures in rock annals, as producer, arranger, and writer of over 50 hit records, many of them true classics. He's also one of the most mysterious personalities, infrequently interviewed, rarely stepping into the spotlight, remaining (perhaps by choice) a shadowy figure, seldom photographed, occasionally visible hunched over a piano backing Neil Young from time to time.

Nitzsche's career is a microcosm of L.A. rock & roll. Starting with Specialty Records in the late 50's (A&R chief: Sonny Bono), he worked with Lee Hazelwood, Lou Adler, Lester Sill, Terry Melcher, Nik Venet, and other pioneers of the West Coast record industry. Arranging nearly every Philles record, he translated Phil Spector's grandiose concepts into thunderous musical monuments, and a significant portion of the credit for all those beloved Crystals, Ronettes, and Righteous Brothers records is due him.

Spector, never noted for sharing the honors, asserted that Nitzsche was merely a musical secretary, taking down Spector's ideas, but Nitzsche's track record as a producer/arranger apart from Phil demonstrates his mastery of that marvelous production style. Here, according to Nitzsche (as told to *Crawdaddy*), is how it works:

"Four guitars play 8th notes; four pianos hit it when he says roll; the drum is on 2 and 4 on tom-toms, no snare, two sticks—heavy sticks—at least five percussionists." Now go ahead and try it.

Nitzsche was also a gifted songwriter (the classic "Needles and Pins" is his), and over the years has worked with artists as varied as the Rolling Stones, Jackie DeShannon, Neil Young, the Turtles, Ringo Starr and the Tubes. He scored several movies, including the memorable *Performance* soundtrack and *One Flew Over The Cuckoo's Nest*, not to mention orchestrating the legendary *Tami*

Show.

Through it all he's remained unknown to the public at large, and has acquired a reputation for moodiness and inaccessibility. On the occasion of this interview, Nitzsche, accompanied by managerial reps (and noteworthy record biz figures in their own rights) Denny Bruce and Dan Bourgoise, proved charming, humorous, and frighteningly knowledgeable (further interviews would doubtless shed light on vast areas of rock history not covered here).

For the interview, I brought along as many noteworthy Nitzsche records as I could dig up, and recorded his comments. Here, then, is the edited transcript, arranged and produced by Ken Barnes (egotism running rampant), with discographical assistance from Greg Shaw, Dan Bourgoise, and Jack Nitzsche.

PART ONE

(roughly 1960 to early 1964)

THE BEGINNING: FINDING A NICHE

- 7-60 Kerri Lynn—Summer Days/ (Auburn)(Arr.)
8-60 Preston Epps—Bongo Bongo Bongo/
(Original Sound 9)(Arr.)
7-60 Daniel A. Stone—(title & label unkn.)(Arr.)

[How did you start?] Kerri Lynn, the record was called "Summer Days" and it was on the Auburn label. That was the first string arrangement I ever did...1960, 1961? You don't have that one, right?

I joined the union through Nik Venet, with an artist called Albert Stone, whom Nik "nick-named" Daniel A. Stone, because of Ben E. King. I got a union card from that one. Preston Epps wasn't union. That was when I was sweeping floors. Preston Epps was before that.

The first time I worked in records was when Sonny Bono was A&R at Specialty (in the late 50's). I would play him songs that he thought were almost but not quite there. He let me hang around him...I started doing lead sheets for him, Don & Dewey's lead sheets, then he'd give me the chance to arrange something. I did voices for Larry Williams, some horns...

A MYSTERIOUS APPEARANCE OF A BOMB SUPER HERO

Denny Bruce: There was another guy hanging around at that time, from Salt Lake City....

Sky Saxon! He was one that Sonny was thinking of recording. At that time he was sounding like Dee Clark, "Just Keep It Up." He was Richard Marsh then, that's right. The next time I saw him he asked me if I'd play on the Seeds' sessions and produce. I told him I didn't want to do that, and he ended up telling me he'd pay me just to come down and be at the sessions.

DAYS WITH TERRY DAY

- 6-62 Terry Day—That's All I Want/I Waited Too Long (Columbia 42427)(Arr.)
1-63 Terry Day—Be a Soldier/I Love You Betty (Columbia 42678)(Arr.)
4-63 Frankie Laine—Don't Make My Baby Blue/ (Columbia 42767)(Arr.)
10-63 Frankie Laine—Take Her/I'm Gonna Be Strong (Columbia 42884)(Arr.)
12-62 Eddie Hodges—Seein' Is Believin' (Columbia 42649)(Arr.)
2-63 Eddie Hodges—Too Soon to Know/Would You Come Back (Columbia 42697)(Arr.)
6-63 Eddie Hodges—Halfway/ (Columbia 62811)(Arr.)
2-63 Rip Chords—Here I Stand/Karen (Columbia 42687)(Arr.)

Terry Day was the alias employed by Terry Melcher of Ripchords, Bruce & Terry, and Doris Day kinship fame, during a two-single recording stint with Columbia prior to becoming a staff producer there.

The first Terry Day record was a guy named Al Hazan, who wrote these two songs. He used to hang around Argyle, El Centro, all that record business area. His songs always sounded like hits but they never were. Ali Hassan was his name on the Phillies record (103). After that Terry wanted Phil Spector (who produced "Be a Soldier") and he'd do anything. He told him he'd let him score his mother's next movie....

Frankie Laine, he was great. "Muletrain" was one of my favorite records. When Terry Melcher was hired as producer at Columbia, there were certain acts he could do. That was a good record ("Don't Make..."). (The version of "I'm Gonna Be Strong" by Laine preceded Gene Pitney's hit by a year; the A-side is an early Randy Newman song).

Bruce & Terry were on there ("Here I Stand"). There were also two guys who were early Christians, going to a seminary. Bruce & Terry sang on that record, they made it sound the way it did.

DAYS WITH DORIS DAY

- Doris Day—Move Over Darling/ (Columbia)
7-63 Doris Day—Let the Little Girl Limbo (unreleased)(Arr.)

That was a legitimate session. We (Terry Melcher and Jack) made some good records with Doris Day, but Marty Melcher thought they were bad for her image, so they never came out. "Let the Little Girl Limbo" was one, that never came out.

[On the heels of "Blame It On The Bossa Nova?"]

Yeah, it was. Barry Mann and Cynthia Weil wrote it, and I think it could've been a hit for her.

DAYS WITH BOBBY DAY

- 2-63 Bobby Day—Another Country Another World/I Know It All (RCA 81331)(Arr.)

I don't have a copy of this. "Another Country, Another World." I'd like to hear that. Crystals song. Phil Spector/Doc Pomus. That was a good record. Gracia (Nitzsche, Jack's wife) and the Blossoms singing. I thought he was so good! I did about three other records with him on RCA. Later I heard he went to Australia as the Hollywood Flames, Bobby Day, and Bob & Earl. All three of them were the same thing in Australia! Marty Cooper produced? Olympia. He's the voice on the Olympia Beer commercials. I used to do lead sheets for him. He never came up with anything worthwhile till the Olympia Beer commercial.

REPRISE COURSE

- 4-63 Jimmy Griffin—What Kind of Girl Are You/ A Little Like Lovin' You (Reprise 20,161)(Arr.)
11-63 Jimmy Griffin—Marie is Moving/Little Miss Cool (Reprise 20,221)(Arr.)
4-64 Jimmy Griffin—My Baby Made Me Cry (Reprise 02681)(Arr.)
9-63 Jimmy Griffin—Summer Holiday LP (Reprise R9-6091)(Arr.)—"Ooh, what a bad one!"
6-63 Soupy Sales—Hilly Billy Ding Dong... (Reprise 20,189)(Arr.)
6-63 Dorsey Burnette—Invisible Chains/Pebbles (wr. David Gates)(Reprise 20,177)(Arr.)
9-63 Dorsey Burnette—Where's the Girl/One of the Lonely (Reprise 20,208)(Arr.)
3-64 Thurston Harris—Dance on Little Girl (Reprise 0255)(Arr.)—"Trying to remake his hit."
4-64 Billy Ford—My Girl/This is Worth Fighting For (Reprise 0265)(Arr.)
(A-side written by Nitzsche & Jackie DeShannon)
5-64 Lifeguards—Swimtime USA (wr. Sloan-Barri)/Swim Party (Reprise 0277)(Arr.)

[Nitzsche did a great deal of arranging for Reprise between 1963 and 1965, thanks to label production head Jimmy Bowen, who had a high respect for his services. Nitzsche on the whole is not presently enamored of much of this work, though it generally sounds fine for the period.]

"Hilly Billy Ding Dong Choo Choo." It was fun. My son was just a little boy, and he got to come to the session, so it was worth it. It was also fun to hear Soupy swear.

"Where's The Girl" I like. That was good. It was a Jerry Butler demo, it was really good. Leiber & Stoller (its writers) were so pissed off we made the record...

THE "WHO IS PAT POWDRILL" MYSTERY REMAINS UNSOLVED

- 4-63 Pat Powdrill—I Only Came to Dance With You (wr. P.J. Proby)/Fell by the Wayside (wr. Joe South)(Reprise 20,166)(Arr.)
8-63 Pat Powdrill—Happy Anniversary (co-wr. Ellie Greenwich)/I Forgot More Than You'll Ever Know (Reprise 20,204)(Arr.)

Oh this is awful stuff. I've got copies of all these. Everybody was just trying to imitate Phil Spector. It was good but no one did the right thing in the booth, no one used Gold Star.

[Was Gold Star the secret?]

Oh, yeah. The echo chamber. There's no echo chamber like that in town. I want to use it. That chamber's still there.

[Nitzsche's disclaimer notwithstanding, "Happy Anniversary" is a lovely little Chiffons soundalike—almost uncannily so. So who WAS Pat Powdrill?]

I don't know, somebody Jimmy Bowen found. Token black at Reprise...

WILDCAT SESSIONS!

- 2-64 Wildcats—What Are We Gonna Do in '64/ 3625 Groovy Street (Reprise 02531)(co-prod.)

Lee Hazelwood (writer, co-producer). That's the Blossoms. They were singing behind Duane Eddy, and they figured if he was having hits because of them, which was kind of true on his comeback ("Boss Guitar," "Dance With The Guitar Man"), that they could have them on their own. That's all that was. What are we going to do in '64? The same thing we did in '63 obviously. [The Blossoms, by the way, were L.A.'s top session singers, and cut records on their own from the late 50's through to the early 70's. Personnel included Darlene Love, Anita James (also one of Bob B. Soxx's Bluejeans, as was Darlene, who was also an occasional Crystal—gets confusing, doesn't it), Jean King (who had a solo album on HBR Records in '65), and sometimes Gracia Nitzsche]

FOUR ON THE FEMME SIDE

- 7-62 Judy Hart—That's Enough/Didn't He Ramble (Staccatto 101)(Prod.)
4-63 Toni Jones—Dear (Here Comes My Baby) (wr. P. Spector)/Love is Strange (Smash 1814)(Arr.) (uncredited)
7-63 Ramona King—Soul Mate/Oriental Garden (Eden 3)(Arr.)
7-63 Mary Clayton (sic)—The Doorbell Rings (Teldisc 501)(Co-prod., arr.)
6-63 Merry Clayton—It's In His Kiss/Magic of Romance (wr. Jeff Barry)(Capitol 4984)(Arr.)

That's obscure. Judy Hart is Judy Henske. H.B. Barnum and I went into business and both started labels. That's just a takeoff on the Gospel Harmonettes record. Just a lyrical change, that's horrible.

Toni Jones, produced by Steve Douglas, "Teenage" Steve. That was a pretty good record, that's one of the few I don't have. "Puddin' Tain," thank you.

[Spector had nothing to do with this?]

No, just the influence.

That's a good one, this is (Ramona King). There was a time when I shared an office with Lee Hazelwood and we had a deal. This was his first label—Era distributed it. I like this one....

[Was this before she did "It's In His Kiss"?]

This is before that. Did Ramona King do that? I didn't do it, did I? No.

I don't even remember this one (Merry Clayton). Russ Regan and Joe Saraceno wrote it?

Denny Bruce: Russ Regan was an artist, too, as Dave Summers.

I like this. This was before "It's In His Kiss."

[Note: The Merry Clayton version of It's In

"The first time I met the Stones, it was in '64 and they weren't making it too well. Brian Jones told me he was ready to leave the group if I could get him on some sessions as a professional harmonica player... I had to talk them into doing the **TAMM Show**; they were afraid to play in America!"

His Kiss was the first, months ahead of both *Ramona King's* and *Betty Everett's* (the hit).

FOR THE ROSES: BOBBY DARIN

- 5-63 Bobby Darin—18 Yellow Roses/Not for Me (Capitol 4970)(Arr.)

Bobby called me. My wife sang with the Blossoms, and they worked some of his dates. He always appreciated that high-powered thing that Spector was doing, but he liked Donny Kirshner better, he thought that was where it was at. He hired me for "18 Yellow Roses" and we became friends.

WONDER BREAD ON THE SIDE

- 2-64 Stevie Wonder—Castles in the Sand (Tamla 54090)(Arr.)

String overdubs. I really didn't have much to do with that.

I'd done stuff with Brenda Holloway before she was Brenda Holloway, on Era—Brenda and Patrice. Hal Davis did that, so when he went to Motown that was one of the first things he got to do something with, so he gave it to me to do strings on.

A CREDIT LOSS PLAYING THE MARKETTS

- 11-63 Marketts—Out of Limits (WB 5391)(Uncl.)

It credits Ray Pohlman. I came in and did that arrangement—it was called "Outer Limits" at that time, after the TV show—but they wanted to add something to the record, so they took my chart—I couldn't make the next date—and gave it to Ray Pohlman and he added a French horn or something, and they credited him for the record. I don't really give a shit, but I did at the time.

THE LONELY SURFER—JACK AS SOLO ARTIST

- 7-63 The Lonely Surfer/Song for a Summer Night (Reprise 20 202)
11-63 Rumble/Theme for a Broken Heart (Reprise 20 225)
4-65 Puerto Vallarta/Senorita from Detroit (Re-Others? prize 0364)
1-76 theme from *One Flew Over the Cuckoo's Nest*/The Last Dance (Fantasy 760)
10-63 The Lonely Surfer (Reprise 6101)
Dance to the Hits of the Beatles—Reprise
Chopán '66—Reprise 6200 6115
2-66 St. Giles CrippleGate (Reprise MS 2092)

It all came about because of all those Spector hits and all that arranging. Jimmy Bowen said, "You want to do an instrumental?"—I did a lot of stuff. It was fun. I was never thinking of making hit records though, I was just playing with the orchestras. I never had a chance to do that so I did it.

[Nonetheless, "Lonely Surfer", with its novel French-horn dominated arrangement, was the first easy-listening surfing hit, and "Rumble" was an interesting orchestral treatment of the Link Wray classic. St. Giles

CrippleGate is a rather fascinating neoclassical orchestral LP]

EARLY-60'S WRAP-UP

- 4-63 Davey Summers—Calling All Cars (Vim 101 & Zen 107)(Arr.)
2-62 Gary Crosby—That's Alright Baby/Who (Gregmark 11)(Arr.)(A-side wr. by P. Spector)
Jamie Horton—Oh Love/Go Shout It From a Mountain (Joy 269)(Arr. & Con.)
Jamie Horton—Only Forever (Joy)(Arr.)
Brenda & Patrice—7/7 (Era)(Arr.)
Castells—7/7 (Era)(Arr.)
1-63 Moments—Walk Right In/ (Era)(Arr.)
Billy Storm—I Can't Help It/Educated Fool (Infinity 023)(Arr.)
Greensleeves—Like Greensleeves/Horse Opera (Capella 502)(Arr.)
2-63 Joel Hill—I Ran/Secret Love (Monogram 510)(Arr.)
Dorothy Berry—The Girl Who Stopped the Duke of Earl/I'm Determined (BNH 11)(Arr.)
Richard Berry's wife, recalls Jack. Richard of course wrote "Louie Louie".
Dorothy was a brilliant singer who made excellent records with David Gates later.
Yolanda & the Castanets—What About Me/Meet Me After School (Tandem 7002)(Arr.)
10-62 Yolanda & Charmanes—There Oughta Be a Law/Hootchy Cootchy Girl (Smash 1777 (Arr.uncr.)
[last two entries probably same group]
12-63 Nino Tempo & April Stevens—Whispering (Atco 6281)(Arr.)
2-64 Nino Tempo & April Stevens—Stardust (Atco 6286)(Arr.)(Uncredited on both)
2-64 Escorts—No City Folks Allowed/The Hurt (RCA 8327)(A-side Arr.)
Bobby Crawford—Please Wake Up Joan/ (?) (Arr.)

Gary Crosby, "Who"? That was Lee Hazelwood, that was before I met Phil Spector. Did he write that? ("That's Alright Baby"). I didn't even know that.

The Moments—the same as the Shackelfords (Marty Cooper's longterm, generally unsuccessful folk group), without Lee Hazelwood and Marty Cooper. My wife Gracia, that was her, and Albert Stone, that was all the same people on all those records. The only singers in town...who would work without a contract!

[Other wrap-up notes: the Joel Hill is the same guy who later joined Canned Heat and the Flying Burritos. It's conceivable that the unknown Bobby Crawford (Johnny's brother) record is the same Chip Taylor song Little Eva cut in 1965 as "Wake Up John," in which case it would definitely be one to seek out].

REBEL-ROUSING WITH SPECTOR

[Nitzsche arranged the following Philles records, 1962-1964 (early)]

- 9-62 106 - Crystals—He's a Rebel*
11-62 107 - Bob B. Soxx & Blue Jeans—Zip a Dee Doo Dah
12-62 108 - Alley Cats—Puddin' N' Tain
12-62 109 - Crystals—He's Sure the Boy I Love
2-63 110 - Bob B. Soxx—Why Do Lovers Break Each Other's Hearts/Dr. Kaplan's Office
3-63 111 - Darlene Love—The Boy I'm Gonna Marry
4-63 112 - Crystals—Da Doo Ron Ron
5-63 113 - Bob B. Soxx—Not Too Young to Get Married
7-63 114 - Darlene Love—Wait 'Til My Bobby Gets Home
8-63 115 - Crystals—Then He Kissed Me
8-63 116 - Ronettes—Be My Baby
10-63 117 - Darlene Love—A Fine Fine Boy
12-63 118 - Ronettes—Baby I Love You*
12-63 119 - Darlene Love—Christmas*
1-64 119x - Crystals—Little Boy
2-64 London 9852 (UK) - Crystals—I Wonder
3-63 Philles LP 4001 - Crystals—He's a Rebel
7-63 Philles LP 4002 - Bob B. Soxx & Blue Jeans—Zip a Dee-Doo-Dah
7-63 Philles LP 4003 - Crystals—Sing the Greatest Hits
7-63 Philles LP 4004 - V.A.—Today's Hits
12-63 Philles LP 4005 - V.A.—A Christmas Gift
* = uncredited

[Nitzsche relates the circumstances of his meeting Phil Spector]

Lester Sill and Lee Hazelwood were partners, and I was working with them. Then Lee split from Sill and made a deal with me, and that was when Eden Records happened.

I'd just do all the arranging, wouldn't have to pay for an office, and if a record was a hit I'd get so much percentage, but I wouldn't get paid for the arrangement, I'd just get the office. It was all right, I got to ride in Lee's Cadillac and all that. Then Lester got an office right upstairs...6515 Sunset, I think, the first record building (in L.A.). One day Lester Sill called down—he and Lee were really enemies by now—and said that Phil Spector wanted to talk to me, and that was that. "He's A Rebel" was the first, written by Gene Pitney.

[Spector and Nitzsche rushed out their version, demolishing a competing rendition by Vikki Carr on Liberty, and the partnership was underway....]

PLEASE MR. POSTMAN

Philles 108 [see above listing]

The Alley Cats...Lou Adler brought them in, a guy named Brice Caulfield. Remember an album called *Music From Lil' Brown* by Africa (Ode)? That was them. Brice Caulfield—Phil would spend 12 or 15 hours on vocals, and so he had the Alley Cats in there all night long recording, like five in the morning, and Brice Caulfield started complaining just a little bit. He was a mailman, he had to leave the session and go walk that beat.

SPECTOR PUTS THE SCREW TO EX-PARTNERS

Philles 111 - Crystals—(Let's Dance) The Screw (withdrawn)

Lester Sill and Harry Finfer were Phil's partners in Philles Records. And all of a sudden Phil couldn't figure out why he needed them...They ended up with a contract saying they would have a piece of the next two Crystals records, and it was too late to stop "Then He Kissed Me." So they had a piece of that, but the follow-up...they sent 50 copies to each distributor...it was just handclaps and a bass, and every time they'd stop, Phil's attorney would go "Do The Screw." That's what it was.

PART TWO

(approximately 1964-69)

ON NEEDLES AND PINS

- 5-63 Needles & Pins (wr.: Nitzsche, Bono)—Jackie DeShannon (Liberty 55563)

[Also recorded by the Searchers, Eliminators, Bobby Vee, Del Shannon, Gary Lewis, Little John & the Monks, Cher, Love & Tears, and doubtless many more....]

We (Sonny Bono & Nitzsche) were all hanging out with her (Jackie DeShannon), I had that riff for a long time.

[The riff, a true classic, was an early folk-rock precursor and doubtless a major influence on the Byrds, as I ventured to say....]

Yeah? You think so? That isn't a 12-string guitar either; it's a lot of guitars played in unison...Sonny always used to try to take credit for it. We had to keep the tape recorder running when we were recording that, and at one point Sonny says, "You taught me a whole new way to write songs tonight." I want to clip that little piece out...

BREAKING IT UP ON THE DeSHANNON DISCOGRAPHY

[Nitzsche wrote "Should I Cry," "Be Good Baby," and "I Keep Wanting You" with Jackie, who recorded all of them. He worked

on the following Jackie DeShannon records:)

- 5-63 Needles & Pins/Did He Call Today Mama (Liberty 5563)(Arr.)
- 7-63 Little Yellow Roses/Oh Sweet Chariot (Liberty 55602)(Arr.)
- 11-63 When You Walk in the Room/Till You Say You'll Be Mine (Liberty 55643)(Arr.)
- 1-64 Oh Boy (Liberty 55678)(Arr., uncredited)
- 1-64 Hold Your Head High/She Don't Understand Him Like I Do (Liberty 55735)(Arr., uncr.)
- 1-64 He's Got the Whole World in His Hands/It's Love Baby (Liberty 55730)(Arr.)
- 2-68 I Keep Wanting You/Me About You (Imperial 6628)(Prod., Arr.)
- 7-63 Jackie DeShannon (Liberty LRP 3320)(Arr.)
- 7-64 Breaking It Up on the Beatles Tour (Liberty LRP 3330)(Arr.) (reissued as You Won't Forget Me, Imperial LP 9294)

ANOTHER REPRISE

- 3-65 Peter James—You Won't Forget Me (Reprise 0357)(Arr.)
- 4-65 Donnie Brooks—If I Never Get to Love You (Reprise 0363)(Arr.)
- 6-65 Joni Lyman—I Just Don't Know What to Do With Myself/Happy Birthday Blue (Reprise 0378)(Prod./Arr.) ("Oh God, learning how to produce records...")
- 8-65 Dino Desi & Billy—Chimes of Freedom (Reprise 0401)(Arr.) ("Forget that!")
- 11-65 Caesar & Cleo—Love Is Strange/Let the Good Times Roll (Reprise 0419)(Arr.)
- 12-65 Regents—When I Die Don't You Cry/She's Got Her Own Way of Lovin' (Reprise 430)(Prod., Arr.)
- 4-66 Gas Company—You're All Alone/You'll Need Love (Reprise 0464)(Prod.)
- 9-66 Paris Sisters—It's My Party/My Good Friend (Reprise 0511)(Prod./Arr.) ("Please don't remind me of them!")
- 9-66 Gas Company—Get Out of my Life/We Need a Lot More of Jesus (Reprise 0512)(Prod./Arr.)
- 1-67 Paris Sisters—Some of your Lovin' (w/ King Goffin) (Reprise 0548)(Prod./Arr.)
- 3-67 Judy Henske—Dolphins in the Sea (Reprise 0567)(Arr.)
- 7-67 Judy Henske—Road to Nowhere (Reprise)
- 6-67 Gail Martin—After Loving You (Reprise 0585)(Arr.)
- 9-65 Dino Desi & Billy—I'm a Fool (Reprise R-6176)(Arr. some tracks)
- 8-67 Paris Sisters—Sing Everything Under the Sun (Reprise R-6259)(Co-prod.)

[The Jimmy Bowen connection continued at Reprise, and Nitzsche began to produce records for the label as well, for which he seems to retain little affection]

Donnie Brooks, I bet this must be horrible. Oh God—"Crocodile Rock!"

[The vocal chorus in fact is a dead ringer for Elton's opus...]

Denny Bruce: Elton probably has it, that's where he got the lick.

No, it came from something else. "Little Darlin'..."

[Or "Cry Myself To Sleep" by Del Shannon...]

My God, I don't even know who they (the Regents) are! Can I hear that one? They played at It's Boss (primordial Hollywood rock spot)?

Got it!

Denny Bruce: They played on *The Dating Game*, too.

Thank you, Byrds [laughs at stereotypical folk-rock riffing]. I remember them now. Boy were they lame! They were terrible. No one knew what to do. It was all those Jimmy Bowen contacts with club owners, the owner of P.J.'s, etc....

Caesar & Cleo. This one was recorded in '64 or '65. It was after "Baby Don't Go," really, in terms of recording. "Baby Don't Go" was the same time as Hale & the Hushabys [see below].

That was a good record [Judy Henske]. I liked the first one better. It was done at the same session—"Road to Nowhere."

[Note: Mike McDonald of the Regents later gained fame in Steely Dan and currently the Dobbie Bros. Caesar & Cleo were of course our old friends Sonny & Cher in Roman/Egyptian drag.]

THE EMINENT DOMAIN OF BOB KRASNOW

- 4-64 Round Robin—Kick That Little Foot Sally Ann (w/ Sloan/Barr) (Domain 1404)(Arr.)

Bob Krasnow's label. I never got paid for it. Every time I'd go in to get my check, he'd say, "Goddamn, those partners of mine ran off with all the money. Those bastards! They didn't pay you either?"

GIRL TALK

- 6-65 What Four—Anything for a Laugh/Baby Can't you Hear Me Call Your Name (Capitol 5449)(Arr.)
- 12-65 Donna Loren—Call Me (Capitol 5548)(Arr.) ("The friendly Pepper-Upper")
- 8-64 Fashions—Baby That's Me (Cameo 331 (co-wrote))
- 9-65 Karen Verros—You Just Gotta Know My Mind/Karen's Theme (Dot 16780)(Arr.)
- 7-65 Karen Verros—Little Boy/I Can't Remember Ever Loving You (Dot 16815)(Arr.)
- 5-66 Satisfaction—Daddy You Gotta Let Him In/Bring It All Down (Imperial 66170)(Prod./Arr.)
- 9-67 Cake—Baby That's Me (Dectra 32179)

Steve Douglas. These [What Four] are four girls, right? Well, one of them was real pretty. What for the What Four? Well, one of them was real pretty!

Is that "Little Boy"?

[No, it was the other Karen Verros record, a Donovan song, but was that the same Crystals tune, and did it come out?]

Yeah, on Dot. It sounded exactly like the Crystals except for her. We did four tunes in one session, three hours. She was awful!

It [The Satisfaction] wasn't done well. This one's embarrassing because I should've done this at Gold Star.

The Cake. I don't know a whole lot of stories about them. It was just Charlie and B Brian [Greene & Stone] as far as I was concerned. I wrote it a long time ago. All I know about is the Lesley Gore and the Cake. I don't know the Fashions. Greene & Stone had the demo. We were all friends—all incestuous stuff.

[Note: Despite Nitzsche's demurrals, the Satisfaction record is a highly enjoyable Crystals-meet-Shangri-Las motorpsycho extravaganza, and the Karen Verros record has a great instrumental track. The Donna Loren reference above, which might seem a bit cryptic, alludes to her lucrative gig as the Dr. Pepper girl in mid-60's TV commercials.]

WHAT AM I GONNA DO WITH YOU (HEY BABY)—WITH LESLEY GORE

- Lesley Gore—No Matter What You Do (Mercury 72513)(Arr.)
- Lesley Gore—Off and Running (Merc. 72580)(Arr.)
- Lesley Gore—You Sent Me Silver Bells (Mercury 72892)(Arr.)
- Lesley Gore—My Town My Guy and Me (Mercury MG 21042)(Baby That's Me: A Girl in Love: What Am I Gonna Do With You!)(Arr.)

I don't have this ["Off and Running"] either. There was a better one on the date, that was on her album. I don't remember the song, it wasn't "Baby That's Me." Russ Titelman and Gerry Goffin wrote it, and that was a pretty one...

[The song was "What Am I Gonna Do With You (Hey Baby)"; a moody masterpiece as done by the Chiffons, excellent by Lesley as well and covered rather ably by Skeeter Davis, too. "Off and Running" is a stirring Merseyish rocker, also done by the Mindbenders, and one of Lesley's better late recordings.]

A DATE WITH SUPERSTARS

- 8-64 Hale & Hushabys—Yes Sir That's My Baby/Jack's Theme (Reprise 0299) (Arr./Co-Prod.)
- 7-67 Date With Soul—Yes Sir That's My Baby/Bee Side Soul (York 408) (Arr./Co-prod.)

[In 1964 Nitzsche assembled an all-star cast in the studio as a favor for his temporarily destitute friends Charlie Greene & Brian

Stone, notorious LA managers/manipulators who masterminded Sonny & Cher, the Troggs (in America), the Cake, and Buffalo Springfield at different times. The record was an awesome, stately Spectorian renovation of the Gus Kahn chestnut; the story behind it is rather intriguing as well...]

This [the York reissue as *Date With Soul*] is the third one. There's one on Reprise as Hale & the Hushabys and one before that on another label [Apogee]. That's an all-star group, that one—that's Brian Wilson singing falsetto, with Sonny & Cher and the Blossoms and Albert Stone. The guy singing bass is someone who was in the lobby. Honest to God, a black guy was in the lobby, and I went out there and said, "Do you sing bass?" He said yeah, and I said, "Come in and sing it." That's Edna Wright singing lead, singer of the Honey Cone. Darlene Love's singing background. Jackie DeShannon's on there. It was good.

That was also the session where I met the Rolling Stones. Andrew Oldham called me and asked if they could come. All these people were in the studio recording and the Stones walked in. Wow...but nobody cared.

First Terry Melcher did this ["Yes Sir"] with a guy named Little E [a legendary Bay Area R&B rock pioneer noted for his "Candy Apple Red Impulse" in the early 60's—see the BOMP Bay Area special in #12]. So we did this at Columbia but it never came out. I thought it was a good idea... Charlie and Brian didn't have any money, so we went to RCA and just recored it, because we were so sure of it—and nobody got paid. Sold it to Reprise. I got the people. Charlie and Brian just sat there and smiled.

CAR TALK WITH LOU CHRISTIE—THE GYPSY TRIED

- 8-66 Lou Christie—If My Car Could Only Talk/Song of Lita (MGM 13576) (Prod./Arr.)
- 10-66 Lou Christie—Wild Life's in Season (MGM 13623)(Prod./Arr.)

[I intro'd "If My Car" as one of my personal favorites...]

Me too! The Gypsy—Twyla [the middle-aged Romany-type who's been Christie's collaborator forever—today, too]. I thought they were good. Lulu and Twyla. He was really a pro at what he did.

I was with Bob Marcucci [Christie's manager]. We were supposed to do a production thing, and he wanted to rewrite "La Boheme" and he used to say I was his Puccini. Then I realized the whole office was gay. I liked him though. "Wild Life's in Season" we did on the same date.

RETURN OF EDDIE HODGES

- 10-65 Eddie Hodges—Love Minus Zero/The Water is Over My Head (Aurea 156) (Arr.)

That's Crazy Horse singing behind him on that record. I didn't even know them, I think they were the Rockets by then.

[Apparently early 60's child film star Eddie was in pretty shaky shape by this time, and in truth little has been heard from him since. Nice record though.]

BRIAN W. MEETS PHIL S.—BIG TROUBLE

- Ronettes—Don't Hurt My Little Sister (unrel. Harm.)
- Blossoms—Things Are Changing (Legal Opportunity T-REM-8172)(Arr.)

I remember that. I bet Gracia was on that. I think I did do it. That's great!

[At this point I am struck by the Blossoms track's distinct resemblance to the Beach Boys' Today track "Don't Hurt My Little Sister". Recalling a rumor I'd heard, I ask if Brian Wilson had ever worked with Phil Spector.]

"I always told Neil Young he should make solo records. Stills didn't want him to sing. 'He's got that funny shaky thing in his voice' he'd say. I said, 'That's the thing I think is interesting!'"

Yeah. He did a song that Phil was gonna record with the Ronettes called "Please Don't Hurt My Little Sister." Brian wrote the song and came to the session, and I thought it was a real good session, but Phil never released that one because he didn't...share in it, the writing. During that date Leon Russell was playing piano and he got so drunk he couldn't play any more... he was drinking gin and Pepsi Cola, and he stood up on the piano and started preaching for real, and Phil had to ask him to stop playing piano, so Brian played it.

[Apparently some remnants of the track were salvaged to make the Blossoms' *Equal Opportunity* record.]

THE DOG REMEMBERS—P.J. PROBY AND THE WALKER BROTHERS

- 5-65 Walker Bros.—Love Her/The Seventh Dawn (Smash 1976) (Arr.)
 6-63 P.J. Proby—So Do I/Can't Take It Like You Can (Liberty 55588) (Arr.)
 10-66 P.J. Proby—I Can't Make It Alone/If I Ruled the World (Liberty 55915) (Prod.)
 2-67 P.J. Proby—You Make Me Feel Like Someone (on *Enigma* LP, Liberty LST 7497) (Arr.)

I like that one [Walkers]. It's a good song. Was it done in L.A.? Yeah.

[Nitzsche and Nik Venet cut the record, a 1963 Everly Bros. single, with the Walkers while they were still in Hollywood, appearing in beach movies and as residents on the Hollywood A-Go-Go TV show, just before they emigrated to England and became stars. Although their catalog is full of brilliant productions, you'd be hard-pressed to find a better Walkers record than this majestic, heartbreaking disk.]

That ["I Can't Make It" by P.J.] was when he came back here from England. That was a good song too.

[Had he worked with Proby earlier, before he emigrated to England and became a star?]

Yeah, demos. When he thought he was Johnny Cash. "(The Dog Remembers and) So Do I..." He was always drunk, but he was...I've always liked him a lot. He deserved to be a lot more than he was; very talented. He could sing like anybody. Gene Pitney and Johnny Cash...

[Or, in the case of "I Can't Make It Alone", like the Righteous Bros.—it's a masterful production ballad, great song, great performance, too...]

FEAR AND TREMBLING: ON FOLLOWING JAMES BROWN (THE TAMI SHOW)

I put the band together for *The TAMI Show* [the justly legendary 1964 film which captured most of the reigning rock royalty of the time in memorable live performances], did all the arrangements, tried to make it sound like the records. I don't know if it did or not. The Four Seasons were supposed to be on that show. They asked for more money than anybody on the show (including the Beach Boys and Rolling Stones), so they were cancelled. I think they asked for \$45,000—that's for being there two days, and then they wanted limos... so Bill Sargent [producer] showed them...

Denny Bruce: The Stones insisted on closing the show, which makes a good story...

They didn't. I really thought they should. They had been on tour before, and they'd played a rodeo in San Antonio and no one liked them; *Hollywood Palace*, with Dean Martin, it was horrible. So they didn't feel like coming back to America, at least very soon. When I went to England, I told Bill Sargent I thought they were going to be big...it was pretty easy to see, don't you think? When I asked them to do *The TAMI Show*, Mick said, "What, and play for a bunch of fuckin' cows?" Anyway, I said they should close the show. Bill Sargent said, "I can't, James Brown's going to close the show." Of course the Stones wanted to close the show, but they'd never seen James Brown before. It was one of the only times I've ever seen Jagger crack. We all stood at the side of the stage watching James Brown do his act, and after it was over Mick said, "We'll go on first. Any place on the show—we can't follow that." But they did well. Everyone's standing on their chairs screaming for James Brown, and the Stones come out and all the girls are crying—it was a new reaction, I thought. Denny Bruce: It was a landmark show...the Billy J. Kramers, though...

NEIL YOUNG MEETS THE CASCADES

- 6-67 Cascades—Flying on the Ground (Wr: Neil Young)/Main Street (Smash 2101) (Arr.)

Oh yeah, I never heard that record! Andy Di Martino [noted San Diego area entrepreneur, later Captain Beefheart's manager/colaborator] was making the engineer crazy by grabbing the dials. Is the other side "Out of My Mind"? That was on the same date. I think Neil even played guitar on this record.

THE FIRST SUPERGROUP—THE MERCURIAL CAREER OF THE PHILISTINES

There was going to be a group once, that Phil was gonna play guitar in, I was going to play piano, Sonny Bono—I don't know what he was gonna play, but we were all gonna make a group and it was going to be called The Philistines.

THE ELUSIVE PRODUCER CREDIT—WITH BOB LIND

- All by Bob Lind:
 1-66 Elusive Butterfly/Cheryl's Goin' Home (World Pacific 77808) (Arr/Prod; uncred.)
 4-66 Remember the Rain/Truly Julie's Blues (World Pacific 77822) (Prod./Arr.)
 7-66 I Just Let It Take Me/We've Never Spoken (World Pacific 77830) (Prod./Arr.)
 10-66 San Francisco Woman/Oh Babe Take Me Home (World Pacific 77839) (Prod./Arr.)
 4-66 Don't Be Concerned (World Pacific WP 1841) (Prod./Arr.)

"Elusive Butterfly" says "Produced by Richard Bock" and he wasn't even on the date! They just had him [Lind] down at Liberty. He's got some new material. I think he could be a funky John Denver again. His new stuff—he's grown a bit. Looking for a deal. I want to make a record with him again, at least one...

NITZSCHE RATES THE GAS COMPANY

- 10-65 Gas Company—Blow Your Mind/Your Time's Up (Minwood 5501) (Prod.)
 [See ANOTHER REPRISE section above for later Nitzsche/Gas Co. collaborations]

It's awful, please don't play that. [Greg Dempsey, the songwriter here, later produced Kathi Dalton]

Yeah, that's them together on this record.

Denny Bruce: He's co-writer of Leon Russell's "Roll Away the Stone." I think. He gets about one a year, and she gets deals...

STONES UNTURNED

Nitzsche played on the following Rolling

Stones albums, sometimes contributing arrangements:

12x5: *Rolling Stones Now*; *Out of Our Heads*; *December's Children: Aftermath*; *Between the Buttons*; *Flowers*; *Let It Bleed*; *Sticky Fingers*.

Andrew [Oldham] called me and said we've met Phil Spector and we want to meet you...I said I was doing a session if you want to bring everybody down. They walked in looking so weird, putting everyone on, of course. Hal Blaine had to take pictures, he didn't know who they were but they looked so strange, and he put his light meter up, and Charlie Watts leans over it like it was a microphone and says, "I like it very much in America," and then he continued to tell me forever he thought it was a mike. Brian Jones was the only one dressed up in a three-piece suit and tie. He told me he wanted to leave the Stones 'cause he thought he could be a professional harmonica player. "If I came to LA, would you get me on a lot of dates?" They weren't making it too well...

I went in the studio with them and played piano. Oldham wanted to be a genius, but I don't think he had that much to do with anything. I arranged "Can't Always Get What You Want", "Standing in the Shadows", there was another one. That was a funny time. That was when I decided I didn't want to do this shit anymore. It was a whole new way of approaching records. Instead of trying to get four records in a three-hour date, you'd book the studio for two weeks for 24 hours and do whatever you wanted to, and if you didn't get anything in those two weeks, screw it. Or if a tune didn't work one way try it as a tango, try it as this, try it as that. I just took a lot of time after that!

GOOD TIMES MUSIC

- 3-67 Don & Goodtimes—I Could Be So Good to You (Epic 10145) (Prod, co-wrote)
 4-67 Don & Goodtimes—So Good (Epic LN/BN 24311/26311) (Prod, co-arr.)

Don "Goodtime" Gallucci. That's the Don who was the leader of the group who was fired before they did this record. That was awful, that thing. The record ["I Could Be So Good"] I liked all right, but they just hated me from the top, and didn't like anything I was doing, till they heard it on the radio, I think on KHJ. [This was the same Don Gallucci, incidentally, who later produced Crabby Appleton and the Stooges as an Elektra staffer.]

I tried to make a follow-up to this which they really hated. You know a Neil Young song called "Whisky Boot Hill" [it turns out to be the first segment of Young's "Country Girl" suite on *Deja Vu* as well as the instrumental prelude to Young's first solo album]? I made a real good record on them with that and they thought it was too far out. How could they sing that when their album cover was...an ice cream truck? The Goodtimes. They had a good time on stage, they couldn't sing that stuff...

Denny Bruce: They were always fond of saying, "You know, up in the Northwest we blow Paul Revere & the Raiders off the stage!"

[The Goodtimes, who joined the Raiders as regulars on *Where the Action Is* in 1967, also served as a sort of farm team for Revere—whenever (as frequently happened) a backup Raider would get restless, Revere would grab a Goodtime to replace him.]

AN UNEXPECTED BOUQUET FOR GARRY BONNER—KOPPELMAN-RUBIN DAYS

- 10-67 Garry Bonner—The Heart of Juliet Jones/Me About You (Columbia 44306) (Prod/Arr)
 8-67 Gary Lewis & Playboys—Jill! (Liberty 55985) (Arr.)

[continued on p. 58]

Eric's new LP: "It's gonna be a rocker!"

CLEVELAND—Eric Carmen, who is getting ready to record his second solo album for Arista, is saying that anyone who expects simply more of the same is in for a big surprise. For starters, he's got a new band, a new producer, and is recording in England.

Following the completion of their Spring tour, the old Eric Carmen band broke up with guitarist Dan Hrdlicka and bassist Steve Knill departing. Hrdlicka was replaced by Robert "Pete" Hewlitt, who was the lead vocalist for Windfall (Jim Bonfanti's late band, newly reformed with the addition of Craig & Bruce Balzer from the old Circus band), and will now be playing lead guitar and singing harmonies. BOMP readers will also remember Hewlitt from his two excellent RCA singles a couple years back, under the name Sweet Pete. There will be no new bass player—after lengthy auditions, Eric decided that he, Rich Reising and Hewlitt could take turns filling in on bass. The band, then, will consist of Eric, Hewlitt, Rich Reising (keyboards and guitar), George Sipl (keyboards), Don Krueger (drums) and Michael McBride (drums).

The recording was originally scheduled to begin in August, but was postponed to October and November in order to allow time for the new band to rehearse the material.

The album is being recorded in England with Gus Dudgeon (of Elton John fame) as



•"Don't shoot, I'm not just a piano player!"

producer. This will be the first time since his days with Cyrus Erie that Eric Carmen has worked with any producer other than Jimmy Ienner. The change seems to be little more than a desire for fresh input. "Jimmy and I have worked together too long and become too close personally," he explained. "Part of

the producer's job is to contribute objectivity, and it's hard for Jimmy to do that after all this time." Besides, he admits privately, Ienner's roots are in what Eric calls "the New York sound" whereas Eric's influences have always come from English rock.

Dudgeon apparently became excited about the project after hearing demos of some of Eric's new songs. The working title for the album is *Boats Against the Current* and the projected release date is January, 1977. The big question among most Raspberries fans, of course, is what the new album will sound like. Many felt that the previous LP lacked 'balls', and that what rock & roll content it did have was overlooked by Arista in favor of ballads, in what seemed to be an effort to mold Eric into another Barry Manilow. Carmen, who has always reacted strongly against these charges, claims the new album will reaffirm his rock & roll roots. "Just wait 'til you hear it," he promises.

DICTATORS GO STIR CRAZY! Three years of silence, but now they're back..

BY ALAN BETROCK

"I'm not a dictator," declares Adny Shernoff, guitarist, keyboardist, vocalist and head songwriter for the band of the same name. Well, it all depends upon the 'case'... Shernoff recently rejoined the Dictators formally, bringing with him over a dozen new songs and a businesslike, almost calculated attitude towards success. Since being dropped by Epic, the Dictators' career has veered awkwardly, with months of friction over musical direction, personnel and management conflicts, reworking old concepts, scrapping some, altering others, and weathering a storm of controversy in the aftermath of the still-in-litigation Wayne County case. All that is behind them now, however; the Dictators have just signed a major deal with Elektra/Asylum Records.

Some old-time followers of the band may be less than enthusiastic over the absence of satiric humor this time around. Most of that direction has been shelved, replaced by a hard-rock tenacity the equal of most of the top acts on the current national R&R circuit. This should come as no great shock, for the Dictators have always appreciated (if not emulated) bands like Kiss and Aerosmith (not forgetting their intimate ties to Blue Oyster Cult, with whom they share management and producers), and it seems that these are the footsteps they're hoping to follow in.

Their new album will be recorded at New York's Record Plant in November, under the production helm of Sandy Pearlman and Murray Krugman, aided by engineer Shelly Yakus. And sees the LP as heavy metal punk, but with clear pop overtones. "There'll be a few long cuts, over 5 minutes, and a couple of short songs suited for AM airplay." Some titles that seem likely for inclusion are "Steppin' Out", "Disease", "How Does a Brain So Small Move Fingers So Fast", "Dogs", "Sleeping With a TV On", "Heartache" and "Science Gone Too Far", the probable title cut.

Obviously this band has tired of its cult status, preferring the attraction of mass adulation and mucho mooah. "We could never be as bland as Peter Frampton in order to sell 10 million albums, but maybe as bland as Aerosmith and sell 2 million." Adny's talking a bit tongue in cheek, because he doesn't really feel that he's "sold out" or gone bland.

"The humor thing was fun the first time around, but nobody (at least on a consumer level) really got the joke. This band is so much better, and so is the material... The thing is, we're still somewhat off the wall, occasionally metaphysical, and compared with most other bands, we're still pretty original."



WHERE THE ACTION IS

NEW YORK BANDS

From the Street to the Studio

By ALAN BETROCK

The big news in New York this Fall is that a lot of the bands are either in the studio or have just had major signings. New York's days as an underground scene are definitely over, and the big question now is who will be the next (or the first, depending on how you look at it. With industry awareness and the media focussed heavily on New York, scene-spotters are now looking to Boston or London or Los Angeles or Cleveland for the new 'underground' bands. But it's still New York that will have to carry the weight of breaking the charts, and it will be one of these bands that does it.

PATTI SMITH

The Patti Smith Band have completed their second LP, under the aegis of producer Jack Douglas. Consequently the eight-song LP, entitled *Radio Ethiopia*, has a harder, more rock 'n' roll edge to it. Songs include "Pissin' in the River", "Ain't it Strange", "Poppies", "Rock 'n' Roll Nigger", "Ask the Angels", and the title cut, which of late has become the big live improvisational piece. There were no "guest stars" playing on the LP, as had earlier been rumored, and there seems to be more of a chance for singles success this time around. At least that's what Arista and a lot of others are hoping.

TELEVISION

The recording of their debut album for Elektra/Asylum has been delayed, as it has been decided to sidestep the Xmas superstar releases and offer their first platter up in January 1977. At present, the deal seems to be a one-LP affair, with Tom Verlaine granted producing reins, as long as an "experienced" engineer handles the technical end of things. At present, 9 cuts are planned, with "See No Evil" and "Venus De Milo" the most definite—the cover, photos by Robert Mapplethorpe, has already been completed.

RAMONES

A second album is being recorded in New York during October following their return from a series of West Coast club engagements. The LP will probably contain songs written at the same time as the first LP, although there are likely to be some new tunes too. Meanwhile a new single is being rushed out (the first, "Blitzkrieg Bop" having failed miserably), "I Want to Be Your Boyfriend" backed with "California Sun", a live recording from the Roxy. Congrats boys, for giving fans more than album cuts for B-sides.

BLONDIE

New York's blonde sweetheart has been toiling in the studio with producer Richard Gottehrer on a possible LP for Private Stock. At the time of this writing, no definite decision has been made as to its release, so



LEE BLACK CHILDERS

•Patti Smith with Tom Verlaine: "We're just good friends, really."

why don't you all write to Private Stock and let them know what you think! We all want this album! Incidentally, Craig Leon (who produced the Ramones first album and was responsible for the marvelous neo-Spector sound on the Blondie single "X Offender") has been asked to produce the second album by the Runaways, on the latter group's return from their English tour. And who knows what else the combination of Craig Leon and Kim Fowley may result in? A new wave of garage records, no doubt...

CBGB has privately pressed a double-LP of local bands, including Mink De Ville and

Wayne's Big Seven

Here at last is the vinyl debut of Wayne County, New York's favorite rock & roll legend. It's 3 years since Wayne was 'discovered' by MainMan and the beginnings of an album were recorded with Mick Ronson producing. It was never finished. Then ESP signed him to cut an LP, which they proceeded to refuse because it was 'too commercial'!

Wayne has always been plagued by type-casting. Just because he dresses like Mae West in drag and writes songs with titles like "Are You Man Enough to Be a Woman?" nobody expects his music to be good rock & roll, as if that were a superfluous consideration. It's not, and Wayne's music is.

This record is titled "Max's Kansas City '76" and features Wayne's excellent heavy punk band the Back Street Boys, with Wayne doing a Lou Reedish takeoff on the standard



LEE BLACK CHILDERS

•Blondie with Cherry Vanilla: can you tell which one brushed with Ultra-Brite??

Tuff Darts. The Darts (although word of their demise is ever-present) received the best notices, especially for their "All For the Love of Rock 'n' Roll," which many are already calling a classic killer. Atlantic has picked up the rights for this album, so it should be available shortly in your local record store. A second LP is being recorded at this moment, featuring Planets and Marbles, along with many others. Distribution arrangements are still to be finalized.

And not to be outdone, Max's Kansas City has jumped into the vinyl jungle. First came Wayne County's masterful single (see review on next page) in September, and October sees the release of a single LP featuring Wayne, Cherry Vanilla, Pere Ubu, Suicide, John Collins Band, Harry Toledo, and the Fast (the excellent "Boys Will Be Boys.") Already there are plans for a second Max's LP, and a Wayne County solo LP is also in the works.

Terry Ork, who was responsible for Television's debut single "Little Johnny Jewel", is rejuvenating ORK Records, and has been in the studio with Richard Hell (ex-Heartbreakers & Television) and may also be working with Marbles and some other bands.

The Dictators have been steadily improving since their critically acclaimed first album,



NY sound, dropping the names of all the scene regulars from the Heartbreakers to the Poppies, from Cherry Vanilla to Sabel Starr. It's a classic all the way, and the picture cover (with Wayne gazing at himself) is not to be missed.

[The record is available from BOMP for only \$2.00]

WHERE THE ACTION IS



LEE BLACK CHILDERS

•Johnny Thunders and Wayne County, trying to put on the same jacket.

and though dropped by Columbia, they have just signed a new deal with Elektra and should be going into the studio soon. Sandy Pearlman and Murray Krugman are still working with them, and a tour with ZZ Top is in the offing.

With other bands moving up in the scene fast, plans for other local 45's, Amos Poe's rock cinema verite, and the *NY Rocker* all coming on strong, this should certainly be the year of New York rock & roll.

[Editor's note: Alan, modest as ever, fails to mention his own role as editor and guiding light of *New York Rocker*, the most lively and relevant magazine devoted to any local scene since the demise of *Mersey Beat*. It's a must for every BOMP reader and can be obtained from 888 8th Ave, NY, NY 10019.]



Poppees Wax Nostalgic

BOMP Records recording artistes The Poppees have recorded an LP of Beatle songs, but it's not for BOMP Records. Laurie Records, of all people, asked the group to do the LP, which is to be sold through TV ads to capitalize on Beatlemania. They agreed, but only on the condition their name not be used. The LP, to be released under the name the Liverpool Five, supposedly comes so close to the sound of the original Beatle records that a lot of people can't tell them apart. "We did it for the money," admits guitarist Bob Waxman.

Those who have seen the group lately report a tremendous improvement in their stage show and their music, which has progressed from pure Liverpool '62 to a style more attuned to the contemporary New York scene, although their ability as songwriters sets them above the majority. Their first weekend booking at Max's was a huge success, and many are predicting a bright

future for the band once looked on as mere nostalgists—although as far as that goes, a lot of other NY bands including the Heartbreakers now sport early '60s British style suits as introduced by the Poppees.

Meanwhile the much-anticipated second Poppees single, "Jealousy" (produced by Cyril Jordan of the Flamin' Groovies) is set for release on BOMP Records very shortly. Advance pressings have already caused some excitement in Australia, where it was aired by Flo & Eddie on their recent tour, and in Los Angeles where it was debuted on Rodney Bingenheimer's weekly show on KROQ.

Around the World with Flo & Eddie

Anyone who's driven down the Sunset Strip lately has boggled at the lavish, fluorescent, neon-lit billboard advertising Flo & Eddie's *Moving Targets*. In the record industry, a billboard on the Strip is the true sign that you've Arrived, and for Flo & Eddie it may be a reality as last.

Moving Targets is the most serious album they've ever done, and it was a wise move following *Illegal*, *Immoral* and *Fattening*, which captured the satiric humor of their live show as well as any record could hope to. Although it was not a big seller, and got little airplay due to its X-rated content, it did establish Flo & Eddie as pop parodists *nonpareil* even among those who were unfamiliar with their fine previous albums, and their work in radio, print and film over the past few years. Having proven their ability to do all these things, the only thing left was to prove that they could make a real first-rate progressive rock LP with tongues out of cheek.

The album is not exactly what I expected. I knew they were doing an album of real songs, but I interpreted that to mean songs in the previously-established vein of "Days", "Afterglow" and "Let Me Make Love To You", the kind of traditional pop they're so good at. There's a taste of that on "Best Friends", "The Love You Gave Away" and of course the remake of "Elenore", but the real intent of this album is to win over the underground audience, which they've accomplished solidly with "Keep It Warm" and "Mama, Open Up", both heavy FM favorites.

While you could never accuse these two of taking themselves too seriously, they are for the first time dealing with serious subjects—gun control, the election, old age, marital infidelity, and the vagaries of the music business. They're pleased with the album's reception, and ecstatic over the billboard ("I go down and stand in front of it every night," Howard assures me) but they don't plan to do any more touring, despite a rapturously-received showcase in LA last month. "We don't want to open for REO in Des Moines," they state emphatically. "We've done that too many times already. When there's a real demand for what we're doing, we'll go."

Meanwhile, they haven't been totally idle. They were in London during July, producing 3 songs for Starry Eyed and Laughing, now shortened to just Starry Eyed. The group was about to be dropped by CBS, and would have broken up completely, but

Dan Loggins (head of A&R for British CBS), in a last-ditch move, brought Flo & Eddie over to London to help make some demos that would decide the group's future.

"CBS went to no expense," quips Mark, although the cost of the sessions ran around \$20,000. The results: sheer pop brilliance, super-charged Byrds ala BOC's "Reaper" but full of life and surging joy. Of the 3 songs, "Saturday" is the kind of throbbing anthem the Bay City Rollers could use, "Can't Help But Love Her" a buoyant 12-string celebration perfect for the AM charts, and "Song on the Radio", just released in the UK as a single, a solidly commercial effort.

Altogether it's an impressive advance for Starry Eyed, though they were a bit hesitant at first about someone else taking control of their music. But it was one of those ideal pop marriages, and hopefully the sides will be released here. "We hope to be able to go back to London and finish the album," says Howard, and the chances look good. Recording time was extremely limited because of a mid-July tour of Australia, where Flo & Eddie were feted and treated like superstars (their last album went gold there).

Since returning to LA, the two have maintained their usual eclectic schedule.



BRAD ELTERMAN

•Flo & Eddie recording their new album: starry-eyed but without the laughing.

They worked with Alan Sacks on a pilot for a new CBS comedy show, directed by Jerry Paris of "Happy Days" fame, and plans for their own TV show are in the works. David Bowie has asked them to write the script for his next movie, which they say will be a sort of black comedy with David travelling by train through Eastern Europe, having a series of weird experiences. Why the unlikely choice of Flo & Eddie?

"I don't think Bowie can see himself from a humorous standpoint, which may be why he came to us."

While waiting for the word to come down on these varied projects, Flo & Eddie have kept busy MC'ing Kiss/Aerosmith concerts ("We walk out in front of 55,000 people and they cheer just as if they knew who we were!") and watching their album climb the charts. After failing in every conceivable area of the entertainment business—records, radio, film, print, production, video, etc.—any kind of success is welcome.

"We are not distracted by failure," they claim in unison. "We can fail in any medium. We want the chance to fail at everything... just pay us, that's all we ask."

SOUNDS of the SIXTIES



Part Four: SWEDEN

By Greg Shaw & Lennart Persson

Our survey of Dutch rock (BOMP 14) brought out the fact that many countries besides the US and England spawned prolific local music scenes during the beat era (1964-67). Having got past the initial impulse to write these scenes off as unimportant, with the exception of what few worldwide hits they produced, one soon realizes that quite a few countries managed to come up with groups the equal of many now worshipped by collectors, and occasional classic records that belong in the front ranks of international pop greatness. While we rave about the Pretty Things, Creation, Move, etc., equally superb groups such as the Motions and Q65 in Holland, the Rokes in Italy, Masters Apprentices in Australia, and many others, languish unrecognized. Sweden, one of the greatest pop hotbeds of the '60s, produced groups such as the Tages, Ola & the Janglers, the Lee Kings, the Shanes, and the Lee Riders, whose work I would consider essential to any collection of '60s rock. Recently, the success of Abba has served to remind us that something of worldwide importance can arise from one of these forgotten national scenes.

With the help of Lennart Persson, one of Sweden's top pop journalists/historians, we have put together an introductory survey of Swedish rock in the '60s. As with our similar Dutch survey (BOMP 14), this article reveals only the tip of a vast iceberg; its purpose is not to be a definitive history, only an overdue acknowledgement of a scene that produced an impressive amount of fine music.

BACKGROUND NOTES

By LENNART PERSSON

It happened in the years 1963-68; as in America and England, the golden years were 1964-66. Before that, the Swedish rock scene consisted of very bad copies of English and American hit records. Some of the big names were Rock-Ragge, Little Gerhard, and Jerry Williams. Williams (real name Erik Fernstrom) was the only one with any kind of talent, voice and originality, and when he got decent material his records were worth listening to. He made quite a few, with and without the Violents, right through the '60s.

In Sweden, as in many other countries, the appearance of the Beatles in 1964 brought a reaction against the stagnant music scene of previous years. Literally thousands of pop groups appeared from nowhere. The inspiration in music and appearance was clearly

the British beat groups. Some Swedish bands (Gonks, Steampacket) even borrowed names from English groups. Such was the demand for beat music that many British groups, including the Dee Jays, Red Squares, Renegades and others, moved to Sweden and became much bigger stars than they could have back home. Instruments, amps and PA's were still small—the Beatles played *schools* in Sweden in 1963 with 30 watt amps!—and anybody with small hips, a passable voice or a three-chord knowledge of electric guitar could be a real pop star. At least in your own school or on your own block....

The centres of activity were Stockholm (the capitol, population about one million), Goteborg (Sweden's second largest city, about ½ million) and Malmo (third largest). There were hundreds and hundreds of pop clubs with live entertainment scattered all over the country. The groups played for peanuts—all the money went into the pockets of managers and agents. Nearly every English group also played these places. Stones, Who, Small Faces, Pretty Things, Troggs, Them, Hollies, Moody Blues, Searchers, Swinging Blue Jeans, etc.

A lot of groups made records, but very few of them sold more than to the group's families and friends. You didn't sell records by having your pic in *Bildjournalen*, the most important magazine. The most crucial step on the way towards success was "Tio i topp", a weekly radio program that went on the air live every Saturday afternoon. It was a program where 200 teenagers voted for the ten most popular single records. The program was sent from a different place in Sweden each week and many groups made "coups" to get their record on the list. The Shanes once drove to the town the program was being sent from and handed out pictures of themselves in the town square to all the town's teenagers and encouraged them to vote for their record—which they did. The Lee Kings played for free at a school dance the night before the program was broadcast from the same town.

There were lots of incidents like these and they all added a bit of fun to the proceedings, but there were nevertheless few Swedish records in the Top Ten and correspondingly not many were sold. The man behind "Tio i topp" and all of Swedish radio's pop coverage at that time was Klas Burling, a young guy who had toured with the Beatles in England before "Love Me Do" and had seen the light. He was very important in the

scene. The biggest and most successful groups were the Hep Stars, Tages, Ola & the Janglers, and Shanes. The second division consisted of Mascots, Lee Kings, Hounds, Jackpots, Lucas, Slamcreepers, Shakers, Gonks, Namelovers, Maniacs, Annabee-Nox, Caretakers, Fabulous Four, Merrymen, Shamrocks, etc., etc.

THE BEST OF SWEDISH BEAT

By GREG SHAW & LENNART PERSSON

Most of the groups mentioned above, like the best punk and beat groups of any country, made some excellent records, although it was a rare exception when any of them showed the strength or imagination of the British groups who were their inspiration. But there are enough such exceptions to torment the serious fan with curiosity as to what treasures may yet remain undiscovered. And by the same token, what collector doesn't derive a slight thrill from hearing some group who never got beyond a high school in Goteborg doing a primitive version of one of his favorite Who or Kinks songs, hearing them mispronounce the lyrics, and gazing at the strangely evocative picture covers, wondering what it all must have been like?

Herewith, then, a guide to the major groups, and some of the more exciting records that came out of Sweden in the '60s.



SPOTNICKS

The Spotnicks predated the Beat era, and were in fact a Swedish response to the

Shadows era of British rock. Before Joe Meek and the Tornados, the Spotnicks unveiled a weird, 'spacey' sound, augmented with their use of space-suits as stage costumes, and their invention of remote-controlled stereo guitars and other technological breakthroughs. They were undoubtedly ahead of their time, thanks mainly to Bo Winberg, an electronics genius and leader of the group. Other members were Bob Lander, Bjorn Thalín, and Ove Johansson (two of whom were replaced by Englishmen in 1963, after their decline had begun). They exploited the space image to the hilt; one of their early hits was called "Rocket Man". Most of their material was instrumental, and during the height of the instrumental boom they toured England a couple of times, and had several hits.

Even after falling off in England, the Spotnicks remained popular elsewhere, doing a world tour that took them to Japan, Hong Kong, Mexico, Turkey and most of Europe. On this tour, they took along new member Jimmy Nicol, former replacement drummer for the Beatles. By 1970, Winberg was the only original member left, though the group was (and is) still going strong. To date, they have released over 22 albums.

(all on Karusell label)

- 340 The Old Spinning Wheel/Riders in the Sky
- 347 Orange Blossom Special/Spotnicks Theme
- 362 Rocket Man/Galloping Guitars ('62)
- 369 Old Clock at Home/Endless Walk
- 384 Ol' Man River/My Old Kentucky Home
- 405 Hey, Good Lookin'/What'd I Say
- 424 Highflying Scotsman/Thundernest
- 464 Have Nagila/Johnny Guitar
- 465 Mt Bobbie/Midnight Special
- 438 Amapola/I'm Going Home
- 510 Just Listen to my Heart/Pony Express ('63)
- LKPs: 1012 - Out-a Space
- 1014 - In Paris
- 123 - Live in Japan
- 125 - In Stockholm
- 127 - In Winterland
- 136 - In Berlin
- 137 - In Acapulco
- 138 - Hey Hey, Here is the Spotnicks
- 155 - Psst, Baby Spotnicks are Calling
- 157 - By Request
- 33 - At Home in Gothenburg
- 38 - In Tokyo
- 42 - Around the World

(many releases on various Dutch & British labels)

HEP STARS

Lennart is puzzled by the attention given the Hep Stars by American fans. "Most of their records are trash, and not even good trash," he says, "and worse yet, they had no style whatsoever. They were ugly, fat old rockers who had let their hair grow, and they had no taste in clothes. Their audience consisted of girls in their pre-teens and the lead singer was even a cripple!" True, all true. But the Hep Stars were the first Swedish group I discovered, some 5 years ago, and I thought their live album was just amazingly good. I was impressed that any Swedish group could do a live LP full of songs like "Bald Headed Woman", "If You Need Me", "Surfin' Bird", "So Mystifying" and "Farmer John", to name only a few of the highlights. There is a tremendous live atmosphere on the album, one of the best ever captured on wax.

Unfortunately, the remainder of their work fails to match this pinnacle. Most of the songs on the live album were among their early hits, but the studio versions were exceedingly lame. Best is their "Tribute to Buddy Holly", which hardly compares to Mike Berry's original. Their hit period ran thru '66, after which they made progressive records, laid-back records, added a girl singer



(with whom they had an LP released in Canada) and finally broke up. They did have one particularly odd record, a version of Curt Boettcher's "Musty Dusty" produced by Steve Clark and released on an obscure L.A. label. They also had their own label, Hep House, releasing records by many Swedish groups. But their chief claim to historical fame is having produced Benny Andersson, who began writing songs with Bjorn Ulvaeus while still in the Hep Stars, then left to start Abba. The Hep Stars made one LP without him, then disbanded.

- 65 Kana Kapila/I Got a Woman - Olga 03
- 65 Tribute to Buddy Holly/Bird Dog - Olga 04
- 65 Summertime Blues/If You Need Me - Olga 05
- 65 Farmer John/Donna - Olga 06
- 65 Cadillac/Mashed Potatoes - Olga 09
- 65 Bald Headed Woman/Lonesome Town - Olga 11
- 65 No Response/Rented Tuxedo - Olga 12
- 65 Young and Beautiful/So Mystifying - Olga 13
- 65 Should I/I'll Never Get Over You - Olga 17
- 65 Sunny Girl/Hawaii - Olga 21
- 65 Sunny Girl/When Mt Blue Moon Turns to Gold Again - Olga 25
- 67 I Natt Jag Dromde/Jag Vet - Olga 29
- 67 Don't/Consolation - Olga 33
- 67 Malaka/It's Nice to be Back - Olga 38
- 67 Mot okant Mal/Nagonting Har Hant - Olga 49
- 68 Like You Used to Do/She Will Love You - Olga 60
- 68 Let it Be Me/Groovy Summertime - Olga 64
- 68 Tande Pa Varann/Sagens Land - Olga 72
- 69 Spelman/Precis Som Alla Andra - Olga 87
- 69 Little Band of Gold/Another Day - Olga 93
- 69 Musty Dusty/It's Been a Long Long Time - Cupol 226
- 69 Musty Dusty/It's Now Winter's Day - Char-maker 414 (A)
- 69 Speedy Gonzales
- LKPs: Hep Stars On Stage - Olga LPO 02
- The Hep Stars - Olga LPO 04
- Golden Hits - Olga LPO 05
- Songs We Sang - Olga LPO 07
- How It All Started - Efel 003
- California Maiden - Philips 6316 013

SHANES

The Shanes, on the other hand, were consistently good throughout their long career. In 1965, they were a good imitation of the Pretty Things, with a raw R&B sound. "Roadrunner", "I Don't Care Babe" and "People Don't Like Me" are among the wildest Swedish recordings. By '67 they had become more polished, and "Chris Craft #9" became a hit throughout Europe, with a sound reminiscent of the Hollies and Herman's Hermits at their best. They developed strong harmonies and continued recording in a pop vein. In 1968 they had their last hit with "Cara Mia" and then faded away.

- 64 Gunfight Saloon/The Ripper - Odeon SD 5939
- 64 Pistoleros/Oh, Wow - SD 5950
- 64 Gun Rider/Banzai - SD 5961
- 64 Keep a Knockin'/Come on Sally - SD 5968
- 64 Let Me Show You Who I Am/Say You Want Me - SD 5969
- 65 Georgia's Back in Town/My Lover Baby - Columbia DS 2256
- 65 I Don't Want Your Love/Sweet Little Rock & Roller - DS 2264

- 65 I Don't Want Your Love/New Orleans - Columbia 7601 (E)
- 65 Crazy Country Hop/My New Yorker - DS 2271
- 65 Skinny Minnie/It's All Right Baby - DS 2278
- 65 People Don't Like Me
- 65 Blue Feeling - DS 2295
- 66 I Don't Care Babe/I Like to Know - DS 2302
- 66 Hi Lili Hi Lo/Leavin' - DS 2319
- 66 Can I Trust You/Like Before - DS 2327
- 67 Chris Craft #9/Time - DS 2339
- 67 Chris Craft #9/Time - Capitol 5963 (A)
- 67 Drip Drop/One Way to Love - DS 2346
- 67 Cara Mia - DS 2355
- 67 No Nox/Extra Kick Theme Gulf I (promo)
- 68 Save the Last Dance For Me - DS 2359
- 68 Friday Kind of Monday/Bound for Nowhere - DS 2397

EPs: Shanes & Moonlighters - Live! - Columbia 138: Marshall Clayton/Roadrunner
Columbia 147: Let Me Tell You/You Gotta Tell Me/Too Much For Me/I Wanna Go Bowlin'



- LPs: The Shanes - Columbia SGLP 528
- Let Us Show You - Columbia SSX 1011
- The Shanes Gang - Columbia SSX 1020
- Shanes Again - Columbia SSX 1022
- Sssshanes! Explosive - Columbia SSX 1026
- Shanes VI - Columbia SSX 1030

TAGES

Widely regarded by such American connoisseurs as Alan Betrock as the premier Swedish group, the Tages began by imitating the Beatles, and in fact were voted "the Beatles of the west coast" in 1963. They dressed sharp and mod, and guitarist Tommy Blom was a veritable teen idol. Besides Liverpoolian harmonies and bouncy songs ("I Should Be Glad", "The One For You"), the early Tages also had their raunch sound, as "Bloodhound" proves. By their second album, they were writing sophisticated, melodic rock ballads of the type found on *Rubber Soul*, in addition to the more straight-ahead rockers, and songs like "Guess who" combined with the best of both approached in a way that ranks with the best of the early Kinks. The Kinks were also a big influence on the raving "I'm Mad." Then again, "Understanding" on their third album is a great tribute to the early Small Faces, and their cover of "Friday On My Mind" on the same LP is super.

Their 1966 hit "Crazy Bout My Baby", a brisk, double-timed R&B harmony number, made some noise in England, and from then on their best records were on a par with the best British groups, as the Tages came to be regarded as an impending sensation. "I'm Going Out", "Every Raindrop Means A Lot" and the sublime "Treat Her Like A Lady" stand as timeless pop production classics, and they even excelled at Angloid psychedelia, as witness "Fuzzy Patterns."

They experimented, got heavy, had more hits, wrote more great songs, and lived up

more than ever to their reputation as Sweden's own Beatles (every country had to have one...). Their version of the Herd's "Halcyon Days", produced in England, was even released in America, sounding a bit like "Penny Lane." Then, for whatever reason, they broke up. Two of them immediately resurfaced as a group called Blond, whose only LP was released here on Fontana, and is a fine example of late '60s European pop. Today, Blom is a Scientology priest in Stockholm, and Goran Lagerberg is still playing—until recently, with a group called Kebnekaise.



- 64 Donna/Forget Him - Platina 101
64 Sleep Little Girl/Tell Me You're Mine - Platina 102
65 I Should Be Glad/I Cry - Platina 103
65 Don't Turn Your Back/Hound Dog - Platina 104
65 The One For You/I Got My Mojo Working - Platina 105
65 Bloodhound/Whatcha Gonna Do About It - Platina 109
66 So Many Girls/I'm Mad - Platina 115
66 I'll Be Doggone/Hitch Hike - Platina 121
66 In My Dreams/Leaving Here - Platina 122
66 Crazy Bout My Baby/Go - Platina 125
66 Miss Mac Baren/Get Up an Get Goin' - Platina 130
67 Secret Room/Friday on My Mind - Platina 131
67 Gone Too Far/Understanding - Platina 134
67 One Red, One Yellow, One Blue/True Fine Woman - Platina 139
67 Dancing in the Streets/Those Rumors - Platina 141
67 Mohair Sam/Ride Your Pony - Platina 145
67 Dr. Feelgood/Dimples - Platina 149
67 Every Raindrop Means a Lot/Look What You Get - Parlophone SD 6004
67 I'm Going Out/Fuzzy Patterns - SD 6005
67 She's Having a Baby Now/Sister's Got a Boyfriend - SD 6009
67 Treat Her Like a Lady/Wanting - SD 6011
68 There's an Old Man Playing Fiddle in the Street/Like a Woman - SD 6024
68 Fantasy Island/To Be Free - SD 6036
68 I Read You Like an Open Book/Halcyon Days - SD 6054/Verve 10626 (A)
EPs: Platina 2001: Don't Turn Your Back/Forget Him/Donna/Hound Dog
Hits Vol 1 - Platina 2005: Sleep Little Girl/I Should Be Glad/Don't Turn Your Back/The One For You
Hits Vol 2 - Platina 2006: In My Dreams/Bloodhound/So Many Girls/I'll Be Doggone
Hits Vol 3 - Platina 2007: Miss Mac Baren/Crazy Bout My Baby/Secret Room/Gone Too Far
LPs: Tages - Platina 3001
Tages 2 - Platina 3002
Extra Extra - Platina 3003
Best of Tages - Platina 3005
Forget Him - Platina 3007
Contrast - Parlophone 313
Studio - Parlophone 316
Good Old Tages - Odeon 577 (Parlophone material)

(as BLOND)

- 68 I Wake Up and Call/The Girl I Once Had - Fontana 271 281
69 The Lilac Years/Six White Horses - Fontana 271 282
LP: The Lilac Years - Fontana 881 015/Fontana 67607 (A)



OLA & THE JANGLERS

Led by Claes of Geijerstam, this group was among the most professional in Sweden, but were never as influential as the Shanes or Tages because of their reliance on British songs. Most of their early records were covers of things by the Stones, Kinks, Who, and Zombies. They recorded for Sonet, and most of their records—9 albums, plus two solo LPs by Ola Hakansson—are still in print. They did creditable versions of "Leave Me Be", "Surprise, Surprise", "We Got a Good Thing Goin'", and "She's Not There". Though most of their hits were in '65 and '66, as late as 1969 they made the American charts with "Let's Dance", prompting the release of a generally worthless album on these shores. Ola now leads a ballroom band, while Claes recently toured America with his group Rocket, and is a successful producer (Svenne & Lotta, etc.).

- 65 No No No
65 She's Not There
65 Land of 1,000 Dances/Thinking of You - Gazell 167
65 Surprise, Surprise/It's All Right - Gazell 172
66 Love Was On Your Mind/Stop Your Sobbing - Gazell 175
66 Donna Donna/Come and Stay With Me - Gazell 180
66 La La La/Can't You Feel - Gazell 183
66 Poetry in Motion/We've Got a Groovy Thing Goin' - Gazell 186
66 Alex is the Man/Now I Like Her - Gazell 190
67 Bird's Eye View of You/No One Knows What Happens - Gazell 191
67 Strolling Along/Story of Glory - Gazell 197
67 Runaway/Teardrops - Gazell 200
67 Juliet/This Ring - Gazell 202
68 I Can Wait/Eny Meeny Miny Moe - Gazell 204
68 I Can Wait - London 20034 (A)
68 Julia/Desertoren - Gazell 206
68 What I Heard Today/Under the Ground - Gazell 208
68 What a Way to Die/Oh What a Lovely Day - Gazell 212
68 Tracks of my Tears/Farewell My Love - Gazell 219
68 Let's Dance/Hear Me - Gazell 220
69 Let's Dance - GNP 423 (A)
69 California Sun - GNP 432
LPs: Surprise, Surprise - Sonet GP 9928
12 Big Hits - Sonet GP 9939
Discotheque Number One - Sonet GP 9949
Patterns - Sonet GMG 1204
Limelight - Sonet GMG 1205
Pictures & Sounds - Sonet GMG 1208
Underground - Sonet GMG 1211
Let's Dance - Sonet GMG 1214/GNP 2050 (A)
Happily Together - Sonet GMG 1217
(Claes of Geijerstam)
LP: Out of My Hair - Sonet SLP 2518

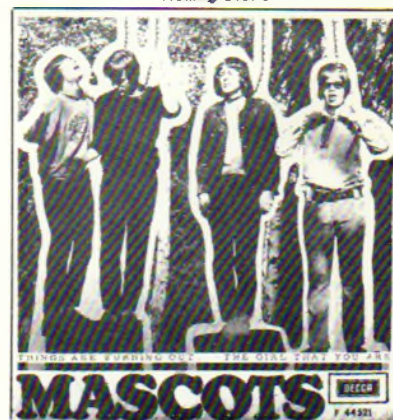
LEE KINGS

The Lee Kings, also known as Lenne & the Lee Kings, had a large hit with the pulsing "L.O.D.", released two very interesting albums, and also made (in my opinion) the hands-down greatest Swedish record ever.

"On My Way" takes its inspiration from "My Generation" and "Anyway Anyhow Anywhere" but moves ahead with stunning originality to carve its own niche in the rave-up/distortion hall of fame. I can't even begin to do this record justice; it's simply devastating.

Of their two albums, the one on Sonet contains predictable covers of "Like a Rolling Stone" and other familiar songs, but the one on RCA is one of the best all-round LPs by any Swedish group. There's a strong Byrds influence, 12-strings and harmonies, with "It's Not Right" and "Smile For Me" being special standouts. "Why Why Why" even reminds me of the Monkees. What higher praise could there be?

- 66 L.O.D./It's Rainin' - Gazell 173
66 Stop the Music - Gazell
Sticks and Stones - Jukebox EP 5548
Always & Ever - Jukebox EP 5559
On My Way
Concrete and Clay/Outside - RCA 755
67 Smile for Me/Take a Message to Mary - RCA 786
67 Hot Dogs/Come on Home - RCA 788
LPs: Bingo - RCA 10106
Stop the Music - Sonet GP 9911
Best Hits 65/66 - Sonet GP 9907: Like a Rolling Stone



MASCOTS

The Mascots are also special favorites of mine, primarily due to "Words Enough to Tell You", which I find as essential to life itself as my very favorite Hollies records such as "Yes I Will", in the same vein. It's a classic of Liverpool-style pop, with beautiful harmonies and even authentic-sounding scouse accents. Most of their records were a little rougher, more in the Swingin' Blue Jeans style, such as "Baby Baby" and "Stones Fell". I'm particularly fond of "The Girl That You Are", a driving, insistent rocker whose picture cover depicts the group standing on their amps with nooses around their necks. Swedish picture covers, incidentally, are among the best-designed of any I've seen, and a large part of the pleasure in collecting these records. Getting back to the Mascots, the one album by them I've found doesn't seem to have any of their singles on it, although it does contain some marvelous material.

- 65 A Sad Boy - Decca
65 Baby, Baby/Call Me Your Love - Decca 44420
65 Stones Fell/From My Love - Decca 44442
65 Woman/Meet Me - Decca 44512
66 I Want to Live/Different Mind - Decca 44518
66 Things are Turning Out/The Girl That You Are - Decca 44521
66 Words Enough to Tell You - Decca
67 If I Had a ship/Everyone Knows for Sure - Polydor 59748
69 You're Never Gonna Find Me/A Life Like That - Parlophone 6064
LP: Elpee - Decca SKL 4806

Not much is known about this group, but from the evidence of the 3 singles I've found, they must have been Sweden's weirdest bunch of maniacs, their country's own Mothers or Deviants. Their earliest record, "Got No Woman!" is a garage-primitive R&B tune. Next time out they had "Ain't It Strange?", for which they take composer credit, although it's identical to a rather sickly demented record called "History Repeats Itself", done by Buddy Starcher on the Boone label in April of '66. The idea of the song is to catalogue the similarities in the circumstances of the assassinations of Lincoln and Kennedy. I find this perfectly straight rendition, by a Swedish mod group, just slightly inexplicable.

The capper, though is "Dom Kallar Oss Mods". The B-side of "The Forgotten Generation" (whose lyrics are printed in English on the sleeve), it's from a film of the same title that must have been the mod classic of Sweden. Although I called "I'm On My Way" by the Lee Kings the best Swedish record, this must certainly be the most advanced. I'd say honestly it's the most successful record by anyone, anywhere, trying to capture the sensation of being drugged and psychedelized. It's nothing like Pink Floyd or the Strawberry Alarm Clock or anything obvious like that; I really don't know how to describe it. It's a long record, over 4 minutes, and one of the most intense recordings I've ever heard. The lyrics, about being a confused, dope-addled teenage failure, are right up there with the best of Townshend, and the delivery is inspired—demented, yet completely controlled. I get dizzy just listening to it. Never in any Hollywood exploitation movie was a bad trip so graphically or successfully dramatized. It's an astonishingly vivid record by a group (and from a film) that really ought to have been exposed outside Sweden.

66 Got No Woman!/But I Am, and Who Cares? - Philips 350 297
66 Ain't It Strange/Beloved Baby - Philips 350 313
67 The Forgotten Generation/Dom Kallar Oss Mods - Philips 350 334

LOOSE ENDS

I have yet to hear more than a sampling of the more obscure Swedish groups, so without trying to be comprehensive, I'll just mention a few of my favorites. The Renegades weren't obscure, of course, having scored one of the biggest domestic hits with "Cadillac", that old warhorse of a tune that was done by just about every Scandinavian group. Their other records weren't nearly as good. Similarly, the Jackpots were quite popular in Sweden, and even had records released in the U.S., but although they sported gorgeous falsetto harmonies (and were even produced at one time by Perry Ford of the Ivy League), the same fans who gobble up groups like Harmony Grass seem unaware of how delightful the Jackpots were. They covered material by the 4 Seasons, Beach Boys, the Tokens, the Shirelles and others, and their LPs, which can occasionally be found, are well worth the investment.

A lot of groups never recorded much, yet had one or two outstanding songs. One wonders why some made it and others didn't.

Musiken ur filmen
"Dom kallar oss mods"

Lea Riders Group

The Forgotten Generation
(Hawkey)

Arr: Rolf Ekelund

Dom kallar oss mods
(Riders Lea-Hawkey)

Tekniker Bampe Karlsson

The Forgotten Generation
(Text och musik: Hawkey Fransson)

They call us the forgotten generation... (3 times)
They live their lives they have no own to live
their dreams are lies — they know they're bound
to give in!
How high you are you moon where men shall
I'll die too soon to see or understand
to hell with space to hell with all the gear
the only thing I care for is my heart
Anyhow there's nothing interests me
except the man who gets me high and free!
They talk their phrases without thinking
young people they are bad they're sinking
low - o low - o low - o
They call us the forgotten generation
they call us the forgotten generation
they call us the forgotten generation
oh - o oh - o oh - o
I just don't care - got time to spare
I've got my wine - I'm feeling fine
At thirty odd - I need to nod
put me to sleep - I'll sleep too deep
The Earth my bed - 'cos I'll be dead
the Earth my bed - 'cos I'll be dead!
Mr. Mod farewell - I'm a mod in hell
(3 times)
They talk their phrases without thinking
I just don't care - got time to spare
I've got my wine - I'm feeling fine
(and so on)
Mr. Mod farewell - I'm a mod in hell (3 times)
They call us the forgotten generation
(and so on - fade up - out)

Foto (framsida) Ove Forsberg (baksida) bild ur filmen Layout: Yngve Solberg

♦Freaking out on the Fjords: The protest generation in Sweden had problems Sonny & Cher never dreamed of!

The Shamrocks, for instance, were as good as the early Shanes, in fact as good as any English Marquee Club group. Their "Midnight Train" raves out like Cyril Davies' "Country Line Special", one of the alltime primo R&B sizzlers, or anything by the early Yardbirds. Or how about the Namelozers, whose "Do-ao" is a high voltage masterpiece in the same vein. Their other stuff, especially "Night of a Thousand Dances" is equally raw and exciting.



The Shivers did a fine cover of the Sorrows' "No No No No". "Take Her Any Time" by Steampacket is a nicely-fuzzed rocker. "Mister Mystified" by the Evil Eyes is another Who cop, somewhere between "My Generation" and "Happy Jack". "Ann-Louise" by the Nashmen is a charming (though low-keyed) effort in the early

Searchers style. "I Could Hear Her Cry" by the Flippers reminds me of the Kinks doing "Long Tall Shorty." "She Lied to Me" by Jean Lundens could have been by any one of your favorite English groups—a polished sound. "Hard to Forget" by the Moderations is an intriguing record that sounds like Peter Noone backed by the McCoys, with the Larks on backing vocals.

And we mustn't forget Tom & Mick & the Maniacs, who had all kinds of hit records together and separately, and were apparently the Paul & Barry Ryan of Sweden. Their "Instant Sorrow" and "Pandemonium" should not be missed.

Some groups arouse interest with their names alone, or the names of their songs. It's a well-known fact that some pretty deviated stuff tends to develop in the musical backwaters. What would you expect, for instance, from a group called the Slam Creepers doing "Mister Personality Man"/"Cash Box Ladies Behaviour"? Or how about a group with a name like the He-Goats? Only in Sweden!

We realize, naturally, that unless you have a friend in Sweden, few of the records discussed in this article are ever likely to come your way. But fortunately, there is an album entitled *Swedish Graffiti* containing 32 representative hits by almost everyone mentioned here. Not in every case the songs I would have chosen, but a solid introduction along the lines of *Hard-Up Heroes*, with great liner notes (in Swedish, unfortunately), lots of photos, etc. It's put out by Sonet, who also keep most of their old material in print,

and might send you a catalog if you write to Sonet Records, Hornsbruggsgaten 3A, 117 34 Stockholm, Sweden.

THE BEAT BOOM ENDS

Sometime around 1969 there was a change. By that time all the groups had folded or badly compromised in their music—witness for example the Hep Stars' "Speleman", which by the way was one of the first Bjorn/Benny collaborations. The Tages was the one example among the big groups who didn't try to change their music to appeal to the kind of middle-aged audience the Hep Stars were after.

A new kind of group began appearing as part of the worldwide reaction to the Beatles-inspired pop wave. Yes, the nemesis we know as "progressive rock" had raised its boring head. The heroes changed from Hollies and Kinks to Zappa and John McLaughlin, as groups got more political,

For a less biased view of modern Swedish rock, we present the following short survey by a man who actually listens to progressive rock(!):

PROGRESSIVE MUSIC IN SWEDEN

By TOM LONG

Since the late '60s progressive rock has been knocking on the doors of almost every country on the globe. Sweden, in particular, boasts one of the most progressive scenes around. Many fine groups are now plugging their way through Scandinavia playing jazz rock or redoing traditional folk songs of Swedish origin.

Groups like Kebnekajise and Flasket Brinner whose roots go back to such mid-and late-'60s groups as Blond and the Mecki Mark Men are typical of where Swedish progressive rock is at today. Bo Hansson (late of Hansson and Carlsson group), Janne Schaffer (who records with Abba), George Wadenuis (late of Made In Sweden and BS&T) were all members of some of Sweden's short-lived '60s bands. Some of these artists are turning out some of the best music in the western world, and deserve to be better known.

For those that have never heard of this stuff, here is a short discography of current Swedish groups:

Kebnekajise - Resa mot okant mal
Kebnekajise 2
Kebnekajise 3
Flasket Brinner - Flasket Dbl. LP
Flasket Brinner
Janne Schaffer - Janne Schaffer
Andra LP
Pop Workshop Vol 1 & Vol 2
Bo Hansson - Sogan om Ringer
Urtrottkarlens Hat
Mellanvasen
Nature - Nature
Earth Mover
Nature #3
November - En Ny Tid an Har
6:E November
2:a November

Saga - Saga
Here are some shops who sell these and many other LPs by mail order:

Musikens Makt
Sam Distribution
Fack 185 00
Varholm, Sweden

Nick Strom
Olivedalsgaten 27
413 10 Goteberg, Sweden

Lars Ake Hjort
Lundbergsgatan 5
217 51 Malmo, Sweden

more "serious", more concerned with its lyrics and jazz influences. The progressive scene has grown in Sweden and is today quite strong with groups like Hoola Bandoola Band selling more records than the Tages ever dreamed of. Only one of these groups, Nationalteatern, is much good, and none of them can compete with Abba—whose music, by the way, they all loathe and call reactionary crap. The real curse of Swedish rock today is the incorporation of influences from Swedish folk music, rather than from British and American rock and R&B, an approach which brought out the best in Swedish musicians during the golden years we've been discussing.

SWEDISH ROCK DISCOGRAPHY (all Swedish releases unless otherwise noted)

ANNABEE-NOX

- 66 Jump Right Down/The Kids Are Alright - Columbia DS 2304
- 67 Ain't Gonna Let You Be/Silverspoon - Columbia DS 2348
- 67 Playboy on the Run/Corinna, Corinna - Columbia DS 2367

CARETAKERS

- 66 The End of the World/Whitsand Bay - SweDisc 1151
- 66 Lost Someone/Hey - SweDisc 1169
- 66 Unchained Melody/All You Got To Do - SweDisc 1178
- Lenhovda City - Juke Box EP 5559
- Secret Love - Jukebox EP 5562
- LP: Have a Ball With - SweDisc 51

DEEJAYS

- 65 Long Tall Shorty/I Can Tell - Polydor 10980
- 65 Farmer John/I Just Can't Go to Sleep - Polydor 10983
- 65 Blackeyed Woman - Polydor
- 65 Coming on Strong/Dimples - Polydor 56034 (E)
- Dum Dum/Picture of You - Hep House 01
- Somewhere, My Love/It's Gonna Work Out Fine - Hep House 06
- I'll Never Get Over You/Baby Talk - Hep House 07
- Working Out Fine/Love Me - Hep House 26
- LP: The Dee Jays - Polydor LPHM 46254

FABULOUS FOUR

- Anita Change Your Mind/Sitting in the Grass - Hep House 19
- Brown Eyed Girl/Life is Fab - Hep House 27
- 66 Puff the Magic Dragon - Hep House
- 67 Don't Go Out Into the Rain
- 67 Island in the Sun
- 67 Rhythm of the Rain
- Quello Con Gli Occhiali (Get out of My Life Woman)/Fatti il Segno Della Croce - Fontana TF 268013 (It.) (sung in Italian)

GONKS

- Keep Your Big Mouth Shut/I Believe in Your Love - Nashville 846
- 66 Words - on sampler LP Package of Sound - PRO 5001
- 67 Loppa/No Doubt - Tommo TPS 2
- Things I Give to You/Happy Crowd - TPS 4
- We're Still Happy/Four or Five Times - TPS 8
- Happy Crowd/St. Louis Blues - TPS 13
- Georgia on my Mind/Work Song - GP GPS 1003
- In a Persian Market/Going Round - GP GPS 1005

HOUNDS

- 67 Short Days, Long Nights - Jukebox EP 5566
- 67 The Lion Sleeps Tonight - Gazell
- 67 Exodus
- 67 A Summer Song
- 67 Sealed With a Kiss
- 68 The Gypsy Cried
- Can't Grow Peaches on a Cherry Tree/The Office Girl - CSL 1021A)
- LP: The Lion Sleeps Tonight - Sonet GP 9941
- Beat Hits 66/67 - Sonet GP 9914; Barbara Ann/Sloop John B/Til the End of the Day

JACKPOTS

- 66 Younger Girl
- 67 Funny How Love Can Be - Jukebox EP 5566
- 67 Walk Like a Man
- 67 Tiny Goddess
- 68 Back to the City
- Jack in the Box/Henbanes Sacrifice - Sire 4113 (A)
- LPs: Tic Tac Toe - Sonet SLP 57
- Jack in the Box - Sonet SLP 68

LOLLIPOPS

- Words Ain't Enough/Who Cares About Me - Vault 926(A)
- Do You Know/There Was a Time - Karusell 573
- Lollipops Shake/Look at the Boy - Karusell 581

- 65 Little Bad Boy/Don't Matter What You Do - Karusell 603
- 66 Birthday Party - Jukebox EP 5635
- 66 Words Ain't Enough/Who Cares About Me - Polydor 59711
- 67 Naked When You Come/Little Cat Lost - Polydor 59724
- 67 Another Girl/You Don't Have to Go - Polydor 59730
- 67 I Can't Live Without Your Loving/Swing and Sway - Polydor 59737
- Sussy Moore/Love - Fontana 271 603
- EP: Karusell 3322; Lollipops Boogie/Speedy Gonzalez/Birthday Party/All My Loving



MANIACS

- 66 Don't Worry Baby/Someone to Care - Columbia DS 2329
- Dear Mr. Jones
- (Tom & Mick Maniacs)
- 67 Somebody's Taken Maria Away/I Got the Feelin' - DS 2361
- 67 Can I Get to Know You Better/Free - DS 2368
- 68 I/Who Have Nothing - DS 2376
- 68 24 Hours From Tulsa/Koko Joe - Sonet 7731
- LPs: Tom & Mick Maniacs - Columbia SSX 1029
- Someone's Taken Maria Away - Sonet GP 9968

NAMELOSERS

- 65 New Orleans/What'd I Say - Columbia DS 2255
- 65 The Dog/But I'm So Blue - DS 2261
- 65 Night of 1,000 Dances/Suzie Q - DS 2286
- EP: Viking label: New Orleans/Bama Lama Bama Loo/What'd I Say/Around and Around

NEW GENERATION

- 68 Two Faces Have I - Gazell
- 69 Peaches and Cream - Jukebox EP 5589
- Candy/Just Give it to Me - Sonet 7728

RENEGADES

- 65 Cadillac/Every Minute of the Day - Polydor 56508 (E)
- 65 Cadillac/Matelot - Congress 241 (A)
- Thirteen Women/Walking Down the Street - Polar/President 106 (E)
- Take a Heart - Polar
- Take a Message/Second Thoughts - Parlophone
- LP: Cadillac - Scandia 600 5592 (E)
- (rumored to be 3 LPs in Finland)

SHAMROCKS

- 65 Cadillac/Easy Rider - Karusell 608
- 66 Smokerings/I'm on the Outside Looking In - Karusell 691
- 66 Travellin' Man/Gypsy Lullabye - Karusell 727
- 66 Crossbow/Midnight Train - Hansa 19186 (Gr)
- EP: Polydor Intl. 60 124(Fr): Don't Say/Days/Smoke Rings/How the Flies
- EP: Polydor Intl. 60 122(Fr): Cadillac/Easy Rider/Thing Will Turn Out Right Tomorrow/Balla Balla

STREAPLERS

- 63 Diggitt Doggety - Columbia
- 63 Sakkijarven Polka
- 64 Mule Skinner Blues
- 65 Rockin' Robin
- Get It
- 68 For Dig Jag Kanner Just Ingenting - Columbia 2357

SUZIE(Married to Lee Kings bassist Mike Watson)

- 63 Johnny Loves Me - Sonet
- Don't Let It Happen Again - Jukebox EP 5548
- 70 Walking Back to Happiness

SVENNE & LOTTA

- Bang-a-Boomerang
- Dance - MGM 14779 (A)
- LPs: Odies But Goodies - Polar 251
- Svenne & Lotta/2 - Polar 258

(continued on p. 57)



The ABBA Sound of BJORN & BENNY

BY GREG SHAW

"ABBA is the most exciting pop phenomenon of the '70s," claims their bio, and for once it's no hype. My admiration for this group knows few bounds. Here's a group who can create pop songs as super-charged and overpowering as anything this side of the Phillies label, making everybody else from Peter Frampton to the Runaways look incredibly lame in comparison, in addition to which they produce their own records with a sound so pure and dynamic and uniquely their own that they should long since have been acknowledged as among the world's most brilliant producers.

ABBA's story goes back to the beginnings of Swedish rock, to 1965 when Benny Andersson was in the Hep Stars. He met Björn Ulvæus in 1966, they began writing together, and eventually both joined the Hootenanny singers, breaking away in 1971 as a duo called Björn & Benny. Soon their wives, Agnetha and Anni-Frid began appearing on the records as backup singers, and by 1973 it had become ABBA, with the girls out front and equal billing for all.

Once the format was settled, it was one of those showbiz success stories. ABBA won Eurovision with "Waterloo" and began raking in countless gold records and every other conceivable kind of award. All over Europe and the world they scored hit after monster hit. The only thing they haven't won is true critical recognition.

One problem they've faced in gaining acceptance from progressive-minded fans is their overtly pop orientation. And to be honest, I miss rock & roll foundation that's been diminishing since the early records. The songs that won me over—"Rock 'n Roll Band," "Ring Ring," "S.O.S.," "Waterloo," and the monumental "So Long"—featured a wall of sound no hard rock fan could fail to be shaken by. I was enormously excited at what I surmised they were up to, namely taking their influences ('50s rock, early '60s girl groups, west coast harmonies) and, not unlike Roy Wood (who

shared these same influences) molding a new style of rock & roll pop for the '70s, taking advantage of advances in recording and production techniques.

I'd been a fan since Björn & Benny days and before, of course, and "Rock 'n Roll Band" was one of my favorite records of 1973. When "Waterloo" came out I was just floored; finally someone had done it, remarried that long-estranged couple, rock & roll and pop. Excitement mounted with every release, which in those days as now had to be tracked down in Swedish and British pressings months before they came out here. "Ring Ring" was brilliant; such energy, what sound. The louder you played these records the better they got. "Honey Honey" was also sensational, with its "Sugar Sugar" connotations and the absurdity of those pristine voices cooing of carnal delights.

The supreme triumph came with "So Long." When my copy arrived from England and I rushed to put it on, it was like the first time I'd heard "Da Doo Ron Ron" or "I Wanna Hold Your Hand." Anything revolutionary in rock & roll is a matter of sound above all, and this was the biggest, hottest, most overwhelming sound that had hit me in ages.

Unfortunately, my fantasies failed to take shape. "So Long" was a relatively small hit and for the next 45 they released "I Do, I Do, I Do, I Do, I Do," a rather syrupy ballad of the type they had been wont to use as album tracks. It became a smash hit, influencing the group's future recordings in a direction very different from that in which they'd been leading. "Mamma Mia" and "Fernando", though they had an atmospheric quality I found quite appealing, were non rockers, as is "Dancing Queen", their latest in Europe and an outright disco number—tho not without the usual ABBA touch of class.

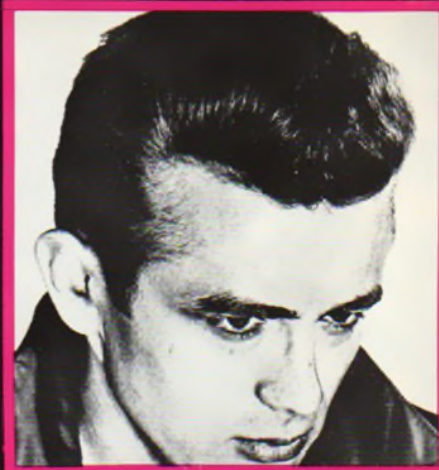
I hope this proves to be only a temporary phase, because ABBA has the potential to create real classics that will live for years, and they shouldn't be satisfied with mere pop hits. Meanwhile fans of the ABBA sound should try to find the Swedish solo LPs by Agnetha and Anni-Frid, and the 2 Svenne & Lotta LPs on, all on Polar, with many unusual oldies and

variations on ABBA songs.

BJORN & BENNY/ABBA DISCOGRAPHY

- BJORN & BENNY**
 Tank om jorden vore ung/Traskofolket Polar 1140
 72 People Need Love/Merry-go-round Polar 1156
 Playboy 50014(A)
 73 Rock 'n Roll Band/Another Town, Another Train
 Playboy 50025(A)
 73 Ring, Ring/She's My Kind of Girl Polar 1172
 LP: Ring Ring - Polar 242
- ABBA**
 74 Waterloo/Honey Honey [in Swedish]-Polar 1186
 74 Waterloo/Watch Out - Polar 1187/Atlantic 3035
 74 Ring Ring/Rock 'n Roll Band - Epic 2452(E)
 74 So Long/I've Been Waiting for You - Epic 2848
 75 I Do, I Do, I Do, I Do, I Do/Rock Me - Epic 3229
 75 Mamma Mia/Tropical Loveland - Epic 3790
 75 Honey Honey/Dance Atlantic 3209
 75 Ring Ring/Hasta Manana Atlantic 3240
 75 S.O.S./Man in the Middle Atlantic 3265
 76 I Do, I Do, I Do, I Do, I Do/Bang-a-Boomerang
 Atlantic 3310
 76 Mamma Mia/ Atlantic 3315
 76 Fernando/Hey Hey Helen - Atlantic 3346
 76 Dancing Queen/That's Me Epic 4499
 74 LP: Waterloo - Epic 80179/Atlantic 18101
 75 LP: ABBA - Epic 80835/Polar 262/Atlantic
 76 LP: Greatest Hits - Epic 69218/Atlantic 18189
- RELATED**
 74 Agnetha Fältskog - Goliwog - Cupol 299
 75 Agnetha Fältskog - LP: Elva Kvinnor i Ett Hus
 Cupol 351
 74 Ted - Gonna Make You My Angel/Cant Stop the
 Train - Epic 3126 (prod. by B & B)
 75 Anni-Frid Lyngstad - LP: Frida Ensam - Polar 265
 73 Svenne & Lotta - Oldies But Goodies - Polar 251
 75 Svenne & Lotta - LP: 2 - Polar 358 (prod by B & B)

All Polar releases Swedish, all Epic releases British, all Atlantic releases American. Cupol is Swedish.



In a matter of just a few months, 'punk' has become the most overused word in the pop vocabulary. Like 'acid-rock' it has become a convenient catch-all for the new generation of street bands (who almost unanimously reject the word, preferring to think of their music as straight-ahead, no-frills rock & roll) and it seems to be taking root despite everyone's protests.

In New York, the *Daily News* recently devoted a cover story in the Sunday magazine section to the 'punk' scene, attributing its spread to *Punk Magazine* and talking about the historical reasons for the resurgence of simplistic, teenage rock at the present time. In England, the word was unknown a year ago except to habitués of Rock On Records, collectors of Standells albums who understood the original meaning of 'punk rock' as describing the mid-60s suburban American groups who adapted the early Stones/British Invasion sound, as anthologized on *Nuggets*. Eddie & the Hot Rods were playing to 20 people at the Kensington Pub, and thought it was the greatest compliment ever when I said they reminded me of the Chocolate Watchband. Now all that has changed. To read the British weeklies, you'd think Punk Rock was the biggest thing since the Beatles. Caroline Coon in *Melody Maker* has devoted reams to the Sex Pistols and the recent Punk Rock Festivals in France and London. Jonh Ingham has done the same in *Sounds*, while *NME* recently put the Hot Rods on their cover.

So in two major cultural centers, at least, Punk Rock seems to be a genuine (if media-perpetuated) phenomenon. The British critics at least have tried to make some distinction between this music and the original Punk Rock, because the similarities are only superficial. The new wave of punks has invented its own styles, fashions, attitudes and heroes, and like its music, the emphasis is on rigorously-maintained simplicity, rejection of late-60s 'hip' culture and all its pretensions, and a studied mutation of the look and style of the Mod era.

In today's punk scene, any ignorant sod can become an idol merely by donning black leather and drooling a lot. The standards were very different in the '50s and '60s. Everything that youth wanted to do, it was doing for the first time, and that involved a lot of rule-breaking, trailblazing, risk-taking. The people today's punks derive all their inspiration from were a different breed than we've seen in a long time. Because they had to defy society to live the way they instinctively knew was right, they became rebels, they took a lot of abuse, and some of them cracked under it. But others

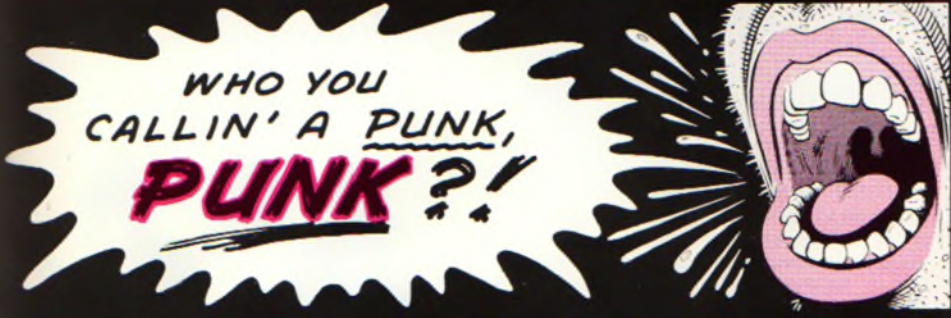
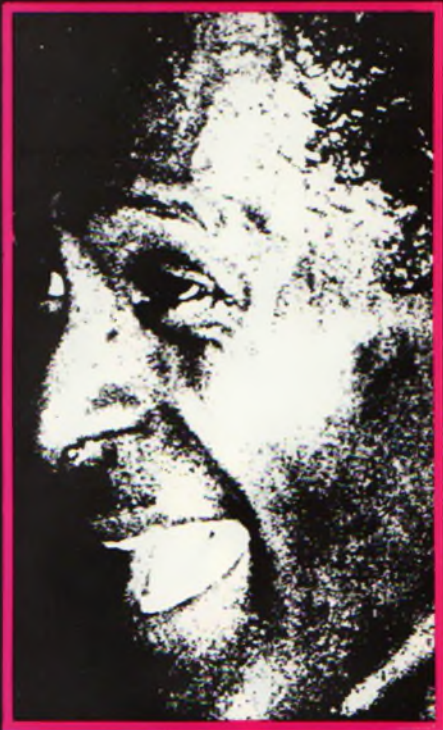
showed themselves to be among the most exceptional individuals of our time.

The ideal punk is not hard to envision; you need only watch *Happy Days* every Tuesday night. Now here's someone you can respect. The Fonz is cool, he's hip, he knows good from bad, cool from uncool, happening from not happening, as naturally as a bird knows where to fly. He's got an inborn sense of style, of how to achieve an effect and what can be done with image—but only if pulled off completely and convincingly. Whether playing a dandy or a hood, the true punk has a sort of unconscious grace, a punk elegance that sets him apart from ordinary people. And he knows what uncool people don't: that if you want to look far-out, you've got to BE far-out or it doesn't work for long.

The Fonz is only a fictional ideal, of course. Nobody has ever been as cool, at every moment, as the Fonz. But a lot of people have embodied some or all of his attributes in greater or lesser degree, and these are the ones I think of when the word 'punk' comes up. I think of Chuck Berry, knowing his music was heavier than anything else around, being as outrageous as he could despite every form of racism and culture shock hurled against him. I think of Specter, whose abhorrence of mediocrity led to a large percentage of rock's all-too-few moments of brilliance, and whose nonconformity and impatience with fools resulted in him being driven from the record business. I think of Brian Epstein and the Beatles, who conceived and put across to the entire world the biggest cultural phenomenon in history. I think of Dylan, who stood before thousands of booing people because he knew his idea of combining protest and poetry with rock & roll was *right*, and he didn't have to take shit from any nerds who couldn't see it.

These are admittedly high standards. I can't think of anyone in today's rock scene with the audacity and strength of character to even meet the basic qualifications. Peter Frampton? Steve Tyler? The Runaways? The Ramones? Bruce Springsteen? What a laugh. It may be that the generation of punk heroes is past, that our culture has reached the point where to be a rebel is an outmoded concept, an irrelevant goal. Meanwhile 'punk' is a vague enough term to include all the losers and misfits who are causing most of the current fuss, and anyone who doesn't want to be confused with them had better find something else to call themselves.

If today's punks are a watered-down version of the ideal, at least they've got the right idea. And maybe the kids who grew up with the Fonz will raise the standard someday.



VOTE FOR YOUR FAVORITE PUNK

Pictured on these pages are a few of our choices for all-time Punk Hero. There are, of course, a lot more to choose from. We'd like you to help us out by listing your five favorite punks, from our list if you like, or your own nominations. We'll tabulate the results and announce the All Time Top Ten Punk Hall of Fame in an upcoming issue [and let's try to keep it fairly serious, you bozos! Votes for Wildman Fischer will not be counted!!]

Nominations for All-Time Punk Awards:

- | | | |
|-----------------|--------------------|----------------------------|
| Elvis Presley | Andrew Loog Oldham | |
| Jerry Lee Lewis | Mick Jagger | |
| Little Richard | Brian Jones | James Williamson |
| Chuck Berry | Keith Richard | Mitch Ryder |
| Bo Diddley | Brian Epstein | Jim Morrison |
| James Brown | John Lennon | Jimi Hendrix |
| Gene Vincent | Bob Dylan | Lou Reed |
| Eddie Cochran | Rob Tyner | Patti Smith |
| Phil Spector | Iggy Pop | [The Fonz is not eligible] |



Dear BOMP:

My choices for Top Five punks are as follows:

1. _____
2. _____
3. _____
4. _____
5. _____

Entered by: _____

Optional question: Can you think of a better term for today's new music than "Punk Rock"? If so, tell us! With any luck, maybe it'll catch on....



GET IT
DAVE EDMUNDS
 Swan Song (forthcoming)

I was fortunate to hear the tapes of this album a couple of months before release, and have been excited ever since. This is by far Dave's best album, a rocked-out classic from start to finish. Now that he's working with Nick Lowe, a partnership that seems to have paid off handsomely, Edmunds no longer spends 9 months in the studio giving birth to each track. This album was written and recorded in an atmosphere of spontaneity that is reflected in the music, and evidently Edmunds' ability to use the studio to create highly polished, first-rate rock & roll has not suffered from these conditions.

Featured on the LP are "Here Comes the Weekend", his recent single and a constant turntable companion of mine these past 2 months, and "Ju Ju Man" a bright, joyous rocker that I first heard at Rockfield a year ago. It would've been my choice for the single, but Swan Song will probably go with "Where or When" or the other ballad on the LP, for reasons which may be valid in commercial terms, though a disappointment to hard core Edmunds fans. You all remember "Where or When" from Dion & the Belmonts of course (never mind earlier versions); other cover songs include Gene Vincent's "Git It", Bob Seger's "Get Out of Denver" and Graham Parker's "Back to Schooldays."

At latest report, Edmunds was headed back to the studio to start a second Swan Song album already. He claims he'd rather record than do any performing, and though I can hardly say that's our loss, there's no doubt that another album of this caliber would be our gain.



HIGH VOLTAGE
AC/DC
 Atco SD 36-142

You may remember about 2 years ago I reviewed a single called "Can I Sit Next to You Girl" on the Albert label from Australia, calling it a tremendous, energy-charged tour-de-force (or words to that effect) by the prolific Vanda & Young, formerly of the Easybeats, and in recent years the writers/producers of countless fine pop hits, most recently "Yesterday's Hero." At the time, AC/DC was obviously just a front for V&Y's studio band, but now it seems they've assembled a group of aggressively naughty mid-teenagers to wear the name, and with 2 LPs out down under and a rave tour of Britain under their belts, it seems we have a nascent Teenage Sensation on our hands.

Their appeal seems to be some combination of rough trade imagery and ultra-kinetic pop music. Whether they actually play on this record I don't know, and have some doubts, although there's no

mistaking lead singer Bon Scott's Alex Harvey-like leer. Whoever's responsible, this is an impressive LP, full of the kind of teen-trendy songs you'd expect to find on an album by some new Kim Fowley discovery, and sounding every bit as hot and raw as it looks.

The best songs are "It's a Long Way to the Top" and "Rock 'n' Roll Singer", a back to back commentary on the pop hit machine, "Live Wire", which could be a lesson to Bad Company in what brag-rock should be, and the terse "She's Got Balls." There's also a new version of "Can I Sit Next to You Girl", redone to include Bon's vocals, and though it's still a great song, it lacks something of the original's majesty.

Though their approach seems even more geared to the British schoolgirl mentality than the Rollers, AC/DC could easily sweep the States for just that reason. And to their credit, they co-wrote every song on this album. As teenage rampages to, they're among the best. Get ready.



MONDO DECO
THE QUICK
 Mercury 1114

Few albums have been as much awaited at the BOMP offices as this one. Drummer Danny Benair is one of our most loyal subscribers, and the group would've been recording for Bomp Records if Mercury hadn't picked them up, which they did as soon as the Runaways, Kim Fowley's previous discovery, began to pay off. To start with what's good about the Quick, the cover is hot and attractive, the guys in the group write strong, impressively pop oriented songs, they're young, and they look pretty good. Not bad for starters.

Apparently realizing that a poorly produced album, as the Runaways was, can destroy an otherwise brilliant hype, Kim brought in Earle Mankey (ex-Sparks) to produce the Quick. Unfortunately, Mankey seems to have brought out all the worst pseudo-Sparks tendencies in the group (who whom I first saw them had more in common with Queen, but even more the late '60s pop groups like Johns Children and the Idle Race). And the production still isn't that good. It sounds bare, thin, lacking in the kind of impact good pop must have. "Rag Doll" is a case in point—where are the harmonies, the echoing walls of guitar noise that the Jeff Beck-influenced Steve Hufsteter (who also wrote all the songs—a budding talent) is well capable of creating?

I'm disappointed. Some of the songs—"Hilary", "Don't You Want It", "No No Girl", "Anybody" and the anthemic "My Purgatory Years" approach classic pop, but fall sadly short in execution. This group, like the Runaways, could be very big indeed—if they

ever find someone to produce their records.

DEDICATION THE BAY CITY ROLLERS Arista AL 4093

While there can be no doubt the Rollers are a legitimate Teen Phenomenon, have a valid sound and play pretty well, in fact are almost as fit to be Teen Idols as the Monkees were in their time, there's something missing. And this album points it up conclusively.

This is a crucial LP for the Rollers, their first since being truly accepted in America as a significant force, and the one their staying power will be judged by. And unfortunately, though it is in many respects their best, it also accentuates everything that's been wrong about them from the start.

For everything else they've got going for them, the main problem with the Rollers is that they are too openly manipulated, too plainly the puppets of someone else. Nowhere is this more obvious than in their records. From the beginning they were the tools of veteran pros from Phil Wainman to Martin & Coulter, who've churned out hits for so many studio groups that the Rollers were merely another vehicle for their proven formulae. They were given old songs, or new ones written by the producers, and the records came out sounding no different from countless other (and often better) discs by the Rubettes, the Glitter Band, Slik, Jook, Hello, Mud, Showaddywaddy, and all the other trendily disposable British bubble groups of the past 3 years.

It may have been to break this pattern that Jimmy Ienner was brought in. He who had produced hits for everyone from Lighthouse to the Raspberries, Grand Funk to 3 Dog Night, would surely be able to emphasize what was unique in the Rollers' sound, and make them even more acceptable to the still-skeptical American press and progressive diehards.

Good idea, but it didn't work. Once again, this is a producer's album all the way. You can just picture Ienner walking in with a pile of demos under his arm saying "Okay boys, here are the songs we're gonna do." Two of them, "My Lisa" and "Let's Pretend" are from Ienner's own publishing company (a third, "Do the Sheep" was dropped at the last minute). None of them are right for the Rollers. "My Lisa" would've been better for Barry Manilow, and while any version of "Let's Pretend" is worth hearing, they fail to make it theirs.

"Don't Worry Baby" is by now an overdone classic. If they wanted a Beach Boys song, God only knows how many lesser-known gems could be found. Russ Ballard's silly "Are You Cuckoo" is a complete waste, unworthy of inclusion on an album by the most popular group in the world.

On the other hand, "I Only Want to Be With You" works perfectly, is beautifully produced, and may be the best Rollers single yet. "Dedication", originally out on Epic by a group called Rogue, is a nice song that they do well, though Slik could have done it better I suspect.

"Yesterday's Hero" is another superb song choice. The blend of Rollermania screams gives it an aura of energy and excitement that should have been the goal of every cut on this album by a group bent on convincing the world they're the next Beatles.

Personally, I was hoping they'd be doing more of their own material by now. The 3 originals here are excellent, and the group should be encouraged to write more if they expect to attain real acceptance and longevity. They should also be in a position to



Roller-mania in Philadelphia—what else have these kids got to do?

CHUCK PULIN

put their foot down when a producer shoves them in the background, not only with material that doesn't do them justice, but with productions that often overshadow the group. In the past, Ienner has never been known for imposing his own ideas on the groups he produces, but then again they've all been big stars with ideas of their own about how they should sound. The Rollers are pretty big now too, big enough to demand, and receive, more control over their music. And they'd better do it soon, if they really don't want to be yesterday's heroes....



IN TOUCH
TOMMY JAMES
Fantasy 9509

In one of my recent columns, I wondered what all the fuss about Springsteen was, when artists like Tommy James were going unrecognized. It's still a good question. Here's a man responsible for more than 30 chart hits, including classics of punk, bubblegum, and progressive pop. A man whose voice alone has left an indelible mark on the minds of two generations of teenagers. The man who gave us "Hanky Panky", "I Think We're Alone Now", "Do Something to Me" and the ineffable "Crimson and Clover." Shouldn't anything this man chooses to do be headline news in the world of rock & roll?

Tommy James is no oldie. He's as young as Elton or Bowie, and his music is at least as fresh. On this, his first album since leaving Roulette, he's backed by the respected

underground legends Earth Quake, and he's stayed up to date by picking up songs from Suzi Quatro and Gary Glitter. It's an album that not only demands our attention, but rewards it as well.

The textured Tommy James sound of old has given way to a new, very English-sounding approach, crisp and clean and hot. "Tighter, Tighter", the remake of that classic hit by Alive & Kickin' which Tommy wrote and produced a few years back, reflects the difference well. It sounds less like the Ohio Express than Elton John, only you can't help thinking that if Elton only had material like this he'd be a lot easier to like. "Devil Gate Drive" is at least as good as Suzi's version, while his renditions of "(Do You Wanna) Touch Me" and "I Love You Love Me Love" leave Gary Glitter in the shade.

The other songs are all James originals, with the exception of "Treat Me Nice", the Elvis chestnut, which is my pick for the English single, and "Don't Want To Fall Away From You" written by the mysterious Keith Green, a big departure from Green's 1965 Gary Usher-produced style, yet oddly the most traditionally Tommy James-sounding track here.

Of the originals, "One Track Mind" is slightly reminiscent of "Draggin' the Line", "Calico" has a bit of that "Crimson & Clover" feel, and "The Magician" is a rather pleasant, slow ballad.

Tommy James is alive, fresh, and ready to go. This record is as good as anything by Mud, the Arrows, or any Chinnichap stars to date with the possible exception of Sweet. Tommy's live shows are incredibly thrilling. See him, hear him, love him. He's one of the best we've got.

OLD WAX & NEW WAVES JAN & DEAN Wizardo 348 (bootleg)

It's rather mind-boggling to think that somebody would make a commercial bootleg of Jan & Dean, just as though they were Led Zeppelin or Dave Bowie. But surprisingly, it's quite well done—obviously some anonymous collector had a hand in it. Included are most of the Jan Berry solo releases, even the ones on Warner Bros. Some of the late Jan & Dean releases, such as "California Lullabye", "Summertime, Summertime", and "Fiddle Around" are also included, as are various

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Reviews

[continued from p. 43]

things from the Dore and Arwin days, such as "Baggy Pants", "I Love Linda" and "Gee", plus Jan Berry's 1961 solo single, "Midsummer Night's Dream".

One could quibble with some of the inclusions, since most of the Dore and Liberty singles are readily available, and most hard-core collectors have the Ode singles with the exception of "Sing Sang a Song", the only one *not* included. And it might have been nice to have one of their Coke commercials stuck in. Also, there should have been liner notes explaining the origin of the various tracks. They shouldn't take it for granted we know things like that "Smile Just Smile", a 1959 WB single by the Nortones, is reputed to feature Dean on vocals (though he denies it). If they're aiming at collectors, they should include some documentation.

However, it's still an odd and valuable collection, and the sound quality isn't bad considering the stuff was mastered from old records.

MY FRIEND JACK THE SMOKE Gull 25 224-08 [German]

This album makes available again the best of a group whose original records are frightfully rare, amazingly good, and only recently uncovered by collectors. The Smoke were a British band who also recorded as Chords 5, and mined the same stylistic vein as Creation, during the years 1966-68. In other words, highly kinetic pop-rock in the Mod/distortion style of the early Who.

Their first single was "My Friend Jack", a big hit in Germany and many other countries, though surprisingly not in England. It was an absolutely breathtaking mindblitz, with marvelous period lyrics about a mysterious fellow from the West Coast with a pocket full of odd sugar cubes. An undeniable classic. It was such a hit in Germany that an entire LP was released there. Today, it commands more than \$50 in the Fatherland and is never even seen on these shores. This LP appears to be a pretty straight reissue of it, since it includes both sides of the Smoke's two Columbia singles, but none of the later material from Island, Polydor or Jayboy. Nor does it include anything by the group that resurfaced in 1972 calling itself the Smoke, and releasing at least 3 singles in England featuring Geoff Gill and perhaps others of the original band.

So much for history and sources. This album is worth its price for "My Friend Jack" alone, but you'll find it also contains several other fine examples of late '60s distorted-rock, notably "You Can't Catch Me", "High in a Room", "We Can Take It", "It's Just Your Way of Loving" and "I Wanna Make It With You." When they weren't raving after the fashion of Creation, they sounded quite a bit like the Troggs. All in all, the Smoke were a group whose almost total obscurity this album thankfully alleviates—get it while you can.

THE TROGG TAPES THE TROGGS Private Stock PS 2008

Although they still, and will always, sound exactly like the Troggs always have, this

album is considerably better than anything they've done in years. Their previous LP, on Pye, had its good moments, especially "Summertime", but it sounded somehow flat and unalive to me. But this is more like the real thing.

The titles and the lyrics are a big improvement. "Get You Tonight", "After the Rain", "We Rode Through the Night"...are these classic Trogg titles or what? And the songs don't disappoint. I love the line in "Get You Tonight" that goes "like sugar, sugar you're so sweet". "We Rode Through the Night" is also choice. "She took me home to meet her mom & dad, I never met a girl who was such a drag..."

"Down South to Georgia" features one of those intense troglodyte beats, as does "Supergirl". The soft, breathy Troggs sound of "You Can Cry If You Want To" is employed to good effect in "After the Rain". "Rock 'N' Roll Lady" is a sharp-edged rocker, nice.

Two of the album's highlights are "Walkin' the Dog", the obligatory R&B remake, drawn out here to more than 4 minutes of barking and snarling from Reg Presley, and the equally obligatory early Troggs song revamped, this time being "Gonna Make You." Though not as overwhelming as the original, it has a weird reptilian charm all its own, and after 5 minutes you're reluctant to hear it end.

Mind you, the Troggs can do much better. There's nothing here with the impact of "Feels Like a Woman", their highest mark in recent years. And a couple of the tracks are definite fillers. Producer Larry Page can do better as well; the album design, which simulates a tape box, is unconsciously revealing—these tapes could use some remixing. But the Troggs themselves are beginning to sound more alive, and the new members are playing and writing now as if they'd been Troggs all their lives. They should move to NY, play at CBGB, and get Craig Leon to produce their next album. Then maybe the world would realize they're the king punks of 'en all.

ALSO RECEIVED: *Rock and Roll at the Capitol Tower* (French Capitol) was compiled by Georges Collange of the Gene Vincent Memorial Society, and it's packed with great rockers by Tommy Sands, Jerry Reed, Wanda Jackson, Jack Scott, Johnny Burnette, Gene Vincent, and various others. A strong 2 record set; if you can't find it, write George at BP 16, 69580 Sathonay, France... Fans of Detroit rock will have heard of Lightnin', one of the last surviving vestiges of the Rainbow People generation. They've finally put out an LP, or actually a 12-inch EP with the same 4 songs on each side. A bit funky for high energy tastes, but a curiosity many collectors will want to own. Write to Delphi Productions, Box 2212, Southfield, MI 48076... If you like light, countryish pop, Vincent Contreas has turned out an excellent homemade album (*Wild Strawberries*, Audem 1004) that you can order from 21 Jacob Way, Reading, MA. He's a good songwriter and a BOMP reader too so give him a break... Frankie Ford has put out his first album since *Sea Cruise* (1959). It's not a rock & roll album in any sense, but a good introduction to Frankie's current style with songs like "Bridge Over Troubled Water" and "Ode to Billy Joe." You've got to admire the quality of his singing, arrangements and production—he's easily competitive with any of the bozos you see on the Merv Griffin Show singing this stuff. It's what he's chosen to do, and he's good enough to succeed with it. The LP can be ordered from Briarhead Records, Box 5180, St. Louis, MO 63139.

F · A · N · Z · I · N · E · S

LISTEN, I GOT AN
EXCLUSIVE
INTERVIEW WITH
IGGY'S DOG
'N' A COLLAGE OF
LESTER BANGS'
REJECTION SLIPS!

YEAH? WELL, MY NEW
ISH HAS REPRINTS
FROM LOU REED'S
DIARY AND A "WIN-
A-DATE WITH THE
GISMOS" CONTEST!



Winney

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

AWARE/ROCK IT, Vol.2 #1 (Steve Kolanjian, Box 242, Gravesend Sta, Brooklyn, NY 11223, \$1.25) Along with BOMP, this is the most thorough source of discographies and collector's information. In this issue, complete Animals listing, Deram Records, Chuck Berry, Deep Purple, Isley Bros, more. Highly recommended.

LET IT ROCK #1.2 (Wendy Blume, 764 Scotland Rd #35, S. Orange, N.J. 07079 \$6/yr) This is the fanzine of Wendy's Rolling Stones fan club, Dead Flowers. It's packed with info, news, ads, etc., and is a must for Stones fans. Factual and fancish.

BAM BALAM #3.4 (Brian Hogg, Flat 1, Castellau, Dunbar, E. Lothian, Scotland, \$1) Featuring British punk and Merseybeat, these 2 issues have great articles on Creation, Byrds, Misunderstood, Move, Sonics, and more. #3 is devoted completely to the Kinks—great!

ROCK NEWS #1,2,3,4,5,6 (Michel Esteban, 12, rue des Halles, 75001 Paris, France, \$1.25) Even though it's in French, this is the best, most essential magazine of '70s street punk music. Issues 2 and 5 are, respectively, specials on New York and the Rolling Stones, and the other feature Iggy, Lou Reed, the Modern Lovers, Ramones, MC5, punk groups of England, plenty more. Incredible photos, superb printing.

FOXTROT #1.2 (1300 Elmwood Ave, Buffalo, NY 14222) No mere college magazine, this features the editorial & writing skills of such fanzine regulars as Gary Sperrazza, Bernard Kugel, and Cary Baker. A full-scale tabloid with lots of photos and articles on all aspects of current rock, reggae to Ramones.

TEENAGE NEWS #1.2 (6855 23rd Ave Rosemont, Montreal HIT 3N4, Quebec, \$1) Crude, xeroxed, but incredibly intense magazine devoted to NY punk, Groovies, Feelgood, Iggy etc.

ROCK 'N' ROLL STAR #1 (26 Dorchester Rd., Lk. Ronkonkoma, NY 11779, \$1) Well printed first issue, articles on Sweet, Wayne County, Bowie disco, more.

TBZB #4 (Brian Stibal, 1614B, 700 Commonwealth Ave, Boston, MA 02215, \$1) dedicated to Bob Dylan, has many learned analyses of various of various Dylan songs, news, letters, ads, etc.

AYLESBURY ROXETTE #1 (7 Rectory Close, Slapton, Beds, UK) Pete Frame, Kris Needs & the ZIGZAG gang all have a hand in this excellent local British magazine, lotsa article & photos on midlands bands.

SMG, Vol.5, #1.2 (23, Holmewood Rd, Rainworth, Mansfield, Notts, UK) 2 more fine issues: Dion, Johnny Kidd, HMV listings, Lesley Gore, Crickets, much more.

FABULOUS SOUNDS OF THE SIXTIES #4.5 (Baanderherenweg 43, Bostel, Holland.) All in Dutch, but worth getting for discographies of Gerry & Pacemakers, Mojos, etc. Gerry Marsden interview highlights #4.

PAUL'S RECORD MAGAZINE #8.9,10,11 (Paul Bezanker, Box 14241, Hartford, CT 06114, \$1) Now bi-monthly, PRM still provides great discographies, label listing, etc. of '50s and '60s rock. This issue includes Bobby Rydell, Fonzie, King Records, Conway Twitty, Paul Peterson, Jo-Ann Campbell, High School USA, much more.

BACK DOOR MAN #6.7 (Box 6726, Torrance, CA 90504, \$.75) Raving on as always, this hard-core magazine has features on Ted Nugent, Patti Smith, BOC, and Fast Freddie's great "Suck My Disc" column.

NEW YORK ROCKER #2: (238 Eighth Ave, Suite 3, NY, NY, \$1) NYR keeps up the high level set in #1, with articles on Dolls, Ramones, Talking Heads, a great piece on the Poppees by Wayne County, Heartbreakers, Blondie pinups, Marbles, Ivan Kral, and plenty more.

TROUSER PRESS #12,13,14 (Box 2434, Grand Central Sta, NY, NY 10017, \$1) Three more solid issues, featuring Kinks, Prettys, Groovies, Keith Moon, Genesis, Roxy Music, and more.

CAN'T BUY A THRILL #2 (Russell Desmond, 1967 Tulip, Baton Rouge, LA 70806, \$.50) Even more demented than #1, this issue includes Oscar Wilde on the bicentennial, Kiss, Bowie, TV reviews and Raiders.

BALLROOM BLITZ #6,7,8,9,10,11,12 (Jim Heddle, 1031 Morningside Dr, Ann Arbor, MI 48103, \$.20) Great and always getting better. Still aimed at the history of Michigan rock, also features stuff on Raspberries, Runaways, local bands, but best is the detailed bios of various Michigan radio stations.

STORMY WEATHER #10 Lenny Goldberg, Box 218, Florence, OR 97439, \$.50) Every year or two, Lenny puts out another issue of

what was once the liveliest oldies mag around. Some nice things this time, esp. a story on early '60s R&B radio in Chicago, and a lot of auctions. Good luck, Lenny.

COWABUNGA #5.6 (John Koenig, Box 1023, Midland, MI 48640, \$.50) Devoted to fanzines and rock fandom more than records, this zine is a refreshing change and the in-depth fanzine reviews are much needed. Send for it, and find out there's more to fandom than collecting.

NUGGETS #1 (67, Wentworth Rd, Harborne, Birmingham 17, UK) Good first issue, featuring Ronstadt, Be-Bop, Dr. Hook, Janis Ian.

OMAHA RAINBOW #6,7,8,9 & Poco Special (Pete O'Brien, 10 Lesley Court, Harcourt Rd, Wallington, Surrey SM6 8AZ, UK) Originally inspired by John Stewart, this zine has become thick and regular, with coverage of all the British faves of obscure American country-rock. Doors, Burritos, Lightfoot, Country Gazette, Parsons, Chris Bell, Emmylou, Billy Swan, etc. The Poco Special is a lavish treatment in the grand ZIGZAG tradition. A dollar should cover it.

ALSO RECEIVED

RECORD EXCHANGER #22 (Box 2144, Anaheim, CA 92804, \$1) Dells, Louis Jordan, Motown.

SOUNDS FINE #5,6,7,8,9,10 (Box 292, Riverdale, MD 20840, 6/\$1)

YESTERDAY'S MEMORIES #5 Box 1825, FDR Sta, NY, NY 10022, \$1) Red Caps, Kodaks, Hollywood Flames, Dean Barlow.

REVIEWSIT (614 1/2 N. Oneida St. Appleton, WI 54911) reviews of obscurities.

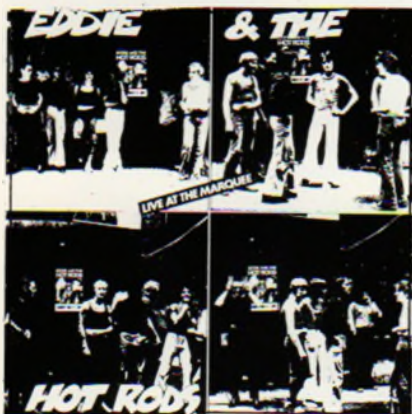
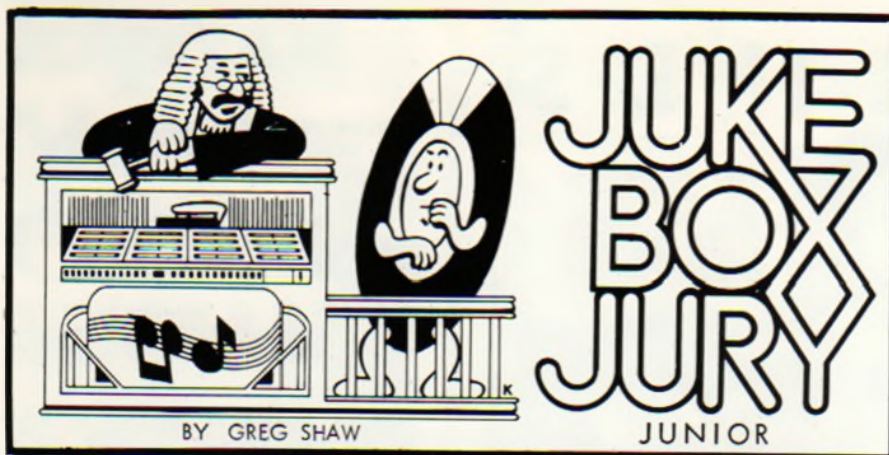
DARK STAR 1: (64, Atbara Rd, Teddington, Middlesex, UK, \$1) West coast psychedelia, news of SF bands, etc. Well done.

RUMBLE Vol.2 #2,3: (23, Holmewood Rd, Rainworth, Mansfield, Notts, UK, \$1.25) fine mag devoted to instrumental rock: John Barry, Johnny & Hurricanes, Chantays, Booker T, Duane Eddy, Wailers, more.

[continued on p. 12]



•Who says fanzines don't contribute anything to serious journalism? Where else could you find a magazine that shows you Iggy in a jockstrap?



EDDIE & THE HOT RODS - Writing on the Wall/Cruisin' in the Lincoln - Island(E)
EDDIE & THE HOT RODS - Woolly Bully/Horseplay - Island(E)
EDDIE & THE HOT RODS - Live at the Marquee - Island EP(E)

These two English singles, also available in French pressings with picture sleeves, establish the Hotrods as Europe's premiere teen band. "Writing on the Wall" is a pounding punk rocker in the strongest Iggy/Flamin' Groovies tradition. They're hot and tight, with no frills, and in the few months since I first saw them in a pub, they've become a headline attraction in France and at the Marquee Club, where I caught them again last month, a packed house raved to the sounds of "The Kids Are Alright", "Get Out of Denver", "Gloria" and the group's many powerful originals. If they keep improving, this band is gonna be a sensation. I wish they had chosen a different song than "Woolly Bully" for their follow-up however. It's good, but not as good as some of their other stuff. Still, both records are essential to any collection of '70s rock.

Now an EP has been issued from the Marquee recording, and while I don't think it was a good idea to use all non-originals ("96 Tears", "Satisfaction", "Get Out of Denver", "Gloria"), they're wise not to push their own songs until they have enough that can stand up. The excitement level of this record is very high, though nothing like the actual atmosphere at the Marquee. If this band ever gets to America, watch out...

THE 101'ers - Keys to Your Heart/Five Star Rock 'n' Roll Petrol - Chiswick S-3

This band, since broken up, was one of London's highest rated pub rock outfits, straight out of the D. Feelgood mold. Their

first & only record has an endearing kind of rough energy, with sloppy drumming, clanging guitar chords, and a kind of punk/soul melody, somewhat like "I Can Only Give You Everything". It's also got a spoken part, like in "Gloria". Interesting, promising, and I hope they had more in the can that will be coming out one of these days.

LABEL STARS

One of the more encouraging trends of late has been that of labels, especially the smaller ones and independents, taking on a musical identity and becoming associated with prolific pop producers. Creative label management is as important as good music, because a good record on the wrong label doesn't have a chance. So from time to time we'll be reviewing labels of particular merit. This time there are two.

In England, United Artists has always been a respected, innovative label. They were first to recognize pub-rock, the first to put out limited-edition budget albums, the first to use Rockfield studios on a regular basis, and the company that believed in artists like Man and Dr. Feelgood enough to stick with them until they made it. Now UA is moving into the pop arena, spurred perhaps by their acquisition of the Rockfield label's distribution, of which the first 4 releases are extremely interesting.

"Jenny" (UA/Rockfield 36087) is the British debut of Shakane, a Bristol group who for years have had hits in Germany, Sweden, Holland, everywhere but their homeland. I have a Dutch single, "Love Machine", a beautifully produced pop harmony record with shades of the Tremeloes and Roy Wood. This one, written by Mike Smith and Mike D'Abo, is one of those Greenaway/Cooke type formula pop songs, with an early '60s girl group sound, castanets and lotsa echo. The flip is an entrancing rocker, very similar to the Flamin' Groovies' "Married Woman."

"Ray of Sunshine" is another Smith/D'Abo composition, performed by former Gypsy guitarist Ray Martinez (UA/Rockfield 36088), with a warm, infectious sound reminiscent of the Eagles but with a typically English interpretation and distinctive Rockfield production. Bryan Yemm turns in a good Welsh rendition of "Wasted Days and Wasted Nights" (UA/Rockfield 36071), with an interesting flip, sort of heavy metal Bobby

Note: Now you can purchase some of the better and more difficult to obtain records reviewed in this column through our mail order service. If enough people show interest, we'll expand this service with future issues. See ad on page 58 for a list of what's available.

Ve (if that makes any sense). And "Ubangi Stomp" by Memphis Bend (UA/Rockfield 36132) is a decent remake of the Sun classic, a good follow-up to the group's 1973 release, "Right String Baby" (UA 35571).

Aside from the Rockfield deal, UA has been turning out some great pop sounds. "Let's Go to the Disco" by the Disco Bros. (36057), despite the title, is Dave Edmunds and Nick Lowe in a delightful sendup. Of course it isn't remotely disco; more Bo Diddley rockabilly with Brinsley Schwarz vocals. A collectors item for sure. "Do the Hand Jive" by Muff (36952) is pure pop energy, like the Glitter Band doing "Shake a Tail Feather." Don't know who Muff is, but I love this record. I'm also hot for Jeff Phillips, whose follow-up to "Yesterday's Hero" (his version was by far the best...) is another Vanda-Young song, "Superman." It's a powerful, electrifying production, with driving drone beat. Any more records & info on Phillips are eagerly sought...

My favorite new UA record is "Summer Heartbreak" by Patti 9 the Patettes (UA 36077). This song, written by Daniel Boone, must rank with the 100 greatest girl group sounds of all time. It's like a classic 1963 Dimension Records track, with brilliant nouveau-Spector drums and castanet effects, tons of echo, the whole works. Patti's voice has that shrill, heart-rending innocence we loved in Lesley Gore. Absolutely marvelous.

STIFF RECORDS

This new label has been stirring up a lot of interest in the UK. It's run by a bunch of guys loosely connected with Dr. Feelgood, Ducks Deluxe, Edmunds & Lowe and the rest of that crowd, and they're determined to have fun and break all the rules as they go. Of their first 3 releases, "So It Goes" by Nick Lowe sounds like Steely Dan with balls, tho I prefer the flip, an Eddie & Hotrods type rocker with a Ramones chord progression. "Between the Lines" by Pink Fairies is the first thing by this group I've liked. You'll never believe it's them—they sound like the NY Dolls! The only letdown is the Tyla Gang's version of "Styrofoam" which, even at the "brain damage volume" recommended on the label, is no match for the Loose Gravel original. Ducks Deluxe fans will enjoy the flip, though, with its classic Ducks sound. Best of luck to a promising new label.

BARON RECORDS

Baron is run by a young man named Ron Bartolucci who loves vintage rock, rockabilly and R&B, and has dedicated his label to meritorious new recordings in these classic styles, along with unavailable masters from the early '50s. It's hard to tell the originals from the new stuff, it's all that good, and I recommend all ten releases to date. Ron also has a Smiley Lewis LP coming out, and lots of other plans. What he's doing is important, so write him at 11 Dell Ave, Melrose, MA 02176.

LOCAL ACTION

More than ever, local, home-made records are accounting for a significant share of the most interesting releases. A healthy sign, that would be even healthier if more local radio stations would play them. A lot of the New York groups have bypassed this stage and gone straight to major labels, but in Boston, San Francisco, and scattered points all over, they're coming out hard and heavy.

San Francisco in particular has become a

real hotbed. In the last month or two there've been at least 4, all with picture covers, and all of some value. Loose Gravel, fronted by the brilliant Mike Wilhelm (formerly of the Charlatans) has been together about 7 years now, playing bars and waiting for something to happen. Now they've done their own record, "Frisco Band", with a lot of the early (pre-psychedelic) San Francisco feel. There were very few of these made and I suggest you get one now while you can. Another Frisco band, the Hot Knives, has issued their own record, on the K.O. label. Included in the Knives are two former Flamin' Groovies: Tim Lynch and Danny Mihm. It's not a punk band, however. The singer is a young lady with a voice reminiscent of Signe Anderson, the original singer of the Airplane, and "Lovin' You" has the feel of "Come Up the Years" or "Blues From an Airplane". Both these records represent the real, original spirit of San Francisco, and are a welcome sign that the city is recovering from its doldrums.

Moving across the country, we come to Chapel Hill, N.C. where a group called Sneakers has a 5-song EP with a great cover that looks like a parody of the Ramones. A couple of the songs are good amateur punk, and they sound a lot like Big Star a lot of the time. My favorite is "Love's Like a Cuban Crisis", which is similar to BOC's "Don't Fear the Reaper" on a garage level.

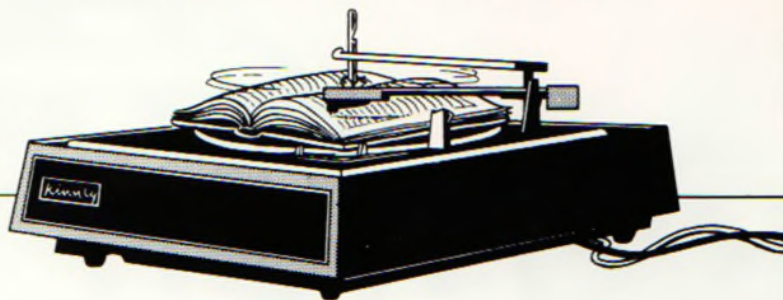
Rock writers are notorious for secretly desiring to be rock stars, and now the disease has infiltrated fanzine writers. Only in the case of the Gizmo's it's produced a record that's better than anybody's delusions of grandeur. The Gizmo's 8 members include fanzine regulars Eddie Flowers, Ken Highland and Scott Duhamel, while R. Meltzer contributes liner notes. If you ever liked the Dolls, Doors, Stooges, Ramones, Dictators, any of that stuff, this is more of the same, only more. There's nothing serious about the Gizmos, they satirize and pay tribute to their influences at the same time, and in imagination and flashes of absurd brilliance they've got more going than anyone.

"Mean Screen" is "Cars and Girls" mutated through "Search and Destroy". "Chicken Queen" is amazing, like Lou Reed recorded in Iggy's toilet, with a demented middle part with the Doors' "The killer awoke before dawn" segment translated into barnyard metaphors, punctuated with tortured chicken-pluck guitar. "Muff Divin'" is X-rated Velvets, no make that Primitives—it's a new dance craze, only instead of burying your head in the sand, you stick it in your baby's pants. Just like the Pony, there are many variations, and the Gizmos mention them all. The EP closes with "That's Cool", a modern romantic story of a horny guy who respects his girl's chastity too much to give her a hard time. This is what nouveau-punk should be aspiring to, it's got all the stupidity of the NY groups and the humor they all lack. I predict superstardom for the Gizmos...

Another home-made EP, with elaborate color cover, comes from the Slickee Boys, who describe themselves as Korean-Indian-American punk band. Entitled "Hot and Cool", it includes versions of "Brand New Cadillac", the Yardbirds' obscure "Psycho Daisies", an original called "Manganese Android Puppies" and two others. It's dedicated to the memory of Keith Reif, and while not nearly as raw as their idols, they're a good band with a nice sound.

The Dogs are a Detroit band transplanted in LA, currently causing controversy with their right-on revival of early MC5 rock/politics. Their first record is called "John Rock" (Dynamic 110) and you can guess who it's dedicated to. They're loud and raw and if

B · O · O · K · S



The 45 RPM HANDBOOK OF OLDIES Record Rack

Theoretically, you can walk into any record store in the country, order just about any old hit, and get it on a 45, just like any new record. All the major labels maintain an extensive 'golden hits' type series, and labels like Trip, Eric, Flashback, Goldies, and Lost Nite have obtained rights to most records that have been hits on minor labels. I say theoretically, because your average record store clerk has no idea how many of these records can actually be obtained, or whence to order them.

In fact, there are more than 14,000 past hits currently available, and now there's a catalog that lists them all in a clear, cross-referenced format, by artist and by title. Records you never dreamed would be in print, some that you've hardly even heard of, are here in black & white. And they even list both sides.

This book was the brain-child of Sid Talmadge, who operates Record Rack, the largest wholesale record operation in Los Angeles. After 30 years in the business, he's watched every one of these records come and go, and knew from first-hand experience how badly needed a book like this is to remind the industry of its debt to the past, and to make America's thousands of retail outlets aware of what's available to them.

Hard-core collectors might point out that most of the records listed here can be obtained on original labels through auction lists at prices comparable to today's \$1.29 retail tag. But the average fan just wants to hear the song and can't be bothered ordering records through the mail. If this book were on the counter of every record store, the public would inevitably develop a greater knowledge and respect for rock history. And I think even the serious collector will find the information here completely fascinating, if only to see where the rights to some of the more obscure oldies have ended up. The

you liked the Up, you should love 'em. Also check out the flip, "Younger Point of View" for its nifty generation gap lyrics.

A pretty good blues record, "Big Fat Woman" by Blues Outlet, is available for \$1.50 from Mark Camara, 23 Peach Hill Ave, N. Providence, RI 02911. Also worth hearing is an EP "On Way to Alpha" by Terry Reed & the Whispering Mushroom Men, if you like weird space rock on a punk level. Comes with booklet and picture cover. A very good version of "Fun Fun Fun" has been done by Adam Surf & the Pebble Beach Band on the Paladin label in England (when the British pick up on California music they never give up!). An absolutely fascinating record is

price for this 224 page book is \$7.95; see the ad elsewhere in this issue for information on how to order it.

ELTON JOHN DISCOGRAPHY Paul Sobieski (privately published)

Now, in addition to all the Beatles discographies flooding the market, we have one on Elton. Like most of the Beatle ones (including one by Paul which sells for \$9) this is lovingly compiled and almost complete. Currently in its 5th edition, it lists every EJ record in the UK and America, with every conceivable scrap of information (weekly chart positions, label variations, cassette & 8-track releases, yearly standings, and lots more). It's missing some early B-sides, but the supplementary data more than makes up for it. There are also listings for every EJ appearance on budget album, reissued LP or single, etc., and a mostly complete Rocket discography, including Japanese, Canadian, Mexican and other foreign listings, bootleg listings, and other ephemera. Write to 2111 Possum Creek Rd, Houston, TX 77017.

PRESLEY NATION Spencer Leigh Raven Books, Liverpool

There've been many books on Elvis, but this is the first one on Elvis fandom. BOMP contributor Leigh has attended meetings of the Liverpool chapter of Elvis' fan club and gathered priceless quotes and reminiscences from some of the people who have devoted their lives to Elvis, spending all their money on chartered flights to Vegas, cherishing the sweat-drenched scarves he throws from stage, etc. With the addition of a complete Elvis movie guide and lots of photos, this is a unique and revealing documentary that says more about Elvis than some of the biographies I've seen. Order from Raven Books, 5 Cases St, Liverpool 1, UK.

"Baby Hold On" by Stars in the Sky (SITS 101). Sounds like an American Dave Edmunds—layers of hard-edge guitar, echoed vocals, and a wild break, with a kind of drone beat and an overall simplicity that's just irresistible. The group consists of Dan & David Kessel, who seem to be Barney Kessel's offspring. The flip is a nice, melodic rocker.

I'm really excited about a group called the Boys, from Lincoln, Nebraska. Their single, "She's All Mine"/"I'm Not Satisfied" has a powerful mid-60s sound, English in the Swinging Blue Jeans vein, with the flip very Who-influenced. You can get it from BOMP

[continued on p. 62]

THE
ENCYCLOPEDIA
OF

BRITISH ROCK

BY GREG SHAW
&
KEN BARNES

This is the latest 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.

B

PART TWO

MIKE BERRY: Popular vocalist of the early '60s, sounded like Buddy Holly and had his biggest hit with "Tribute to Buddy Holly", easily the best record of its type (produced by Joe Meek). His backing groups included the Admirals, the Innocents and the Outlaws. An active producer in the '60s and '70s, he still records. "Tribute" was Top 5 in much of Europe in late 1975.

1-61 Will You Love Me Tomorrow/My Baby Doll	Decca F 11314	NR
10-61 Tribute to Buddy Holly/What's the Matter	HMV 979	NR
4-62 Little Boy Blue/Just a Matter of Time	HMV 979	NR
11-62 Tribute to Buddy Holly/Every Little Kiss	NR	Coral 62341
1-63 Don't You Think It's Time/Loneliness	HMV 1105	Coral 62357
4-63 My Little Baby/You'll Do It, You'll Fall in Love	HMV 1142	NR
9-63 It Really Doesn't Matter/Try a Little Bit Harder	HMV 1194	NR
2-64 This Little Girl/On My Mind	HMV 1257	NR
5-64 Lovesick	HMV 1284	NR
7-64 Who Will It Be/Talk	HMV 1314	NR
11-64 Two Lovers/Don't Try to Stand in My Way	HMV 1362	NR
7-65 That's All I Ever Want From You/She Didn't Care	HMV 1449	NR
11-65 It Comes and Goes/Gonna Fall in Love	HMV 1494	Coral 62463
5-66 Warm Baby/Just Thought I'd Phone	HMV 1530	NR
7-67 Raining in My Heart/Eyes	Polydor 56182	NR
Can't You Hear My Heartbeat	Metronome (Gr.)	NR
3-72 Going Down to Virginia/Lover Her	York SYK 816	NR
7-73 Now That I'm Without You/509	York SYK 563	NR
2-75 Don't Be Cruel/It's All Over	Rak 198	MCA 40432

3-76 Tribute to Buddy Holly/Dial My Number	Polydor 205876
7-76 Take a Heart	Polydor
EP: <i>It's Time For Mike Berry</i> - HMV 7eg 8793(E)	
EP: <i>Buddy Holly Tribute</i> - HMV 7eg 8806	
1976 LP: <i>Rocks in My Head</i> - sire 7522 (A)	
Tribute to Buddy Holly/Peggy Sue/Hey Baby/That'll Be the Day/Fools Gold/I'm in Love Again/Baby I Don't Care/Rave On/For Me and For You/Everybody/Its All Over/I'm Gonna Love You Too/Think It Over/Don't Be Cruel	

JON BEST:
2-65 Young Boy Blues/Living Without Love Decca F 12077 NR

PETE BEST: After leaving the Beatles, Best spent years trying to capitalize on his former association with them. He recorded in Canada as Best of the Beatles, Pete Best Combo, Pete Best All Stars, and Pete Best Four. The Combo included Tony Waddington and Wayne Sickeron, of Rubettes and Flirtations fame; Waddington wrote most of the songs. None of Best's records had much musical value, but all have become high-priced collectors items regardless. Recently Best returned to the news briefly upon receiving a five year cocaine sentence.

7-64 I'm Gonna Knock on Your Door/Why Did I Fall in Love With You	Decca F 11929	NR
If You Can't Get Her/The Way I Feel About You	Happening 1118	
(I'll Try) Anyway/I Wanna Be There	Orig. Beatles Drummer 800	
I Can't Do Without You Now/Keys to My Heart	Mr. Maestro 711	
I'm Blue/Casting My Spell	Mr. Maestro 712	
1-66 Boys/Kansas City	Cameo 391	
Carousel of Love/Want You	Capitol P 2092	

BETTER DAYS: Great record, like Kinks/Pretty Things/Yardbirds
7-65 Don't Want That Here 'Tis Polydor 56024 NR

JOHNNY BEV: Early '60s singer
11-65 When the World Goes Away/The House Columbia 7767

BEVERLY & MIKE:
5-64 Shame/I Wouldn't Know Decca F 11890

BIG THREE: (Liverpool) One of the original Liverpool groups. Adrian Barber, Johnny Gustafson, Johnny Hutchinson. Gustafsen joined the Merseybeats in early '64, then Quatermass; he's done extensive session work & production since, and often plays bass with Roxy Music. Adrian Barber left in late '63, later produced Vanilla Fudge. Now in NY where he managed the New York Rock & Roll Ensemble, owns his own music publishing firm, and works part time as a DJ. By 1964 the lineup was Hutchinson (drl), Paul Pilnick (gtr) and Faron (from Faron's Flamingoes) on second guitar. By 1965 Howie Casey had replaced Faron. Hutchinson joined Hardstuff (Purple Records) and Pilnick was later in Steelers Wheel. Though the Big Three were regarded by hometown fans as the top group (possibly excepting the Beatles) their records failed to put them across to the national audience. A 1973 reunion LP was even more disappointing than their original material.

3-63 Some Other Guy/Let True Love Begin	Decca F 11614	NR
7-63 Cavern Stomp/By the Way	Decca F 11688	NR
10-63 I'm With You/Peanut Butter	Decca F 11752	NR
6-64 If You Ever Change Your Mind/You've Gotta Keep Her Under Your Hand	Decca F 11827	NR

1963 EP: *At the Cavern* - Decca dfe 8552(E): What'd I Say/Don't Start Running Away/Zip-a-Dee-Do-Dah/Reelin' and Rockin'

3-73 EP: Polydor 2058343: Some Other Guy/Let it Rock/If You Gotta Make a Fool of Somebody

1964 LP: *At the Cavern* - Decca 4597(E): Bring It On Home to Me
1964 LP: *Thank Your Lucky Stars, Vol. 2* - Decca LK 4554(E): By the Way

1973 *Resurrection* - Polydor 2383-199(E)
 1974 LP: *Mersey Beat at Liverpool* - Decca DS 32040/1(Gr.): I'm With You
 1974 LP: *Hard-Up Heroes* - Decca DPA 3009/10(E): Some Other Guy

BIRDS: Originally the Thunderbirds. Included Ron Wood (Faces, Stones), Kim Gardner (Creation, Ashton Gardner & Dyke), Alistair McKenzie, Tony Monroe, Pete McDaniels. When the Byrds came to England in 1965, they were sued for their name by this group, which until Ron Wood's subsequent success was their chief claim to fame. In fact, they were an exceptional, ahead-of-their-time heavy rock band, anticipating groups like Creation (which Wood and Gardner joined in 1966). "No Good Without You Baby" is one of the finest records of the period. The group also appeared in a film, *The Deadly Bees*, performing a song called "That's All That I Need You For."

10-64 You're On My Mind/You Don't Love Me Decca F 12031 NR
 4-65 Leaving Here/Next in Line Decca F 12140 NR
 10-65 No Good Without You Baby/How Can It Be Decca F 12257 NR
 [as *Birds Birds*]
 9-66 Say Those Magic Words/Daddy, Daddy Reaction 591005 NR

TOMMY BISHOP'S RICCOCHETS:

9-65 I Should Have Known/On the Other Hand Decca F 12238 NR

CILLA BLACK: (Liverpool) Managed by Brian Epstein; real name Priscilla White. Had only one Top 30 hit in the States ("You're My World") but maintained lengthy string of British charters, and has been a popular TV personality for many years. Most of her records have been MOR ballads.

11-63 Love of the Loved/Shy of Love Parlophone R 5065 NR
 2-64 Anyone Who Had a Heart/Just for You R 7777 NR
 5-64 You're My World/Suffer Now I Must R 5133 Capitol 5196
 8-64 It's For You/He Won't Ask Me R 7777 Capitol 5258
 1-65 You've Lost That Lovin' Feelin'/Is It Love R 7777 NR
 3-65 Is It Love/One Little Voice NR Capitol 5373
 4-65 I've Been Wrong Before/I Don't Want to Know R 5269 NR
 4-65 I've Been Wrong Before/My Love Come Home NR Capitol 5414
 1-66 Love's Just a Broken Heart/Yesterday R 5395 Capitol 5595
 3-66 Alfie/Night Time is Here R 5463 Capitol 5674
 8-66 Don't Answer Me/Right One is Left R 5463(?) Capitol 5763
 10-66 A Fool Am I/For No One R 5514 Capitol 5782
 6-67 What Good Am I/Over My Head R 5608 NR
 11-67 If I Thought You'd Ever Change Your Mind/It Feels So Good R 5820 NR
 3-68 Step Inside Love/I Couldn't Take My Eyes Off You R 5674 Bell 726
 6-68 Where is Tomorrow/Work is a Four Letter Word R 5706 NR
 7-68 You're My World/You've Lost That Lovin' Feelin' NR Cap.Starline 6067
 2-69 Surround Yourself With Sorrow/London Bridge R 5759 NR
 2-69 Surround Yourself With Sorrow/It'll Never Happen Again NR DJM 70,012
 11-68 What the World Needs Now is Love/Only Forever Will Do ? DJM 70,012

1-69 Without Him/It'll Never Happen Again ? DJM 70,007
 6-69 Conversations/Liverpool Lullaby R 5785 DJM 70,011
 7-69 Conversations/London Bridge NR DJM 70,014
 11-69 If I Thought You'd Ever Change Your Mind/It Feels So Good R 5820 DJM 70,015
 11-69 Conversations/If You Should Change Your Mind NR DJM 70,016
 12-70 Across the Universe/? DJM 70,018
 12-70 Child of Mine/That's Why I Love You R 5879 NR
 11-71 Something Tells Me/La La La Lu R 5924 NR
 2-72 World I Wish For You/Down in the City R 5938 NR
 1-74 Baby We Can't Go Wrong/Someone EMI 2107 NR
 5-74 I'll Have to Say I Love You in a Song/Never Run Out of You EMI 2169 NR

11-74 He Was a Writer/Anything That You Might Say EMI 2227 EMI 4003
 3-75 Alfie Darling/A Little Bit of Understanding EMI 2278 NR
 7-75 I'll Take a Tango/To Know Him is to Love Him EMI 2328 Private Stock 040
 3-76 It Makes Me Feel So Good/? EMI 3097 NR
 5-76 Fantasy/? EMI Private Stock 077

1964 EP: *Anyone Who Had a Heart* - Parlophone 8901
 1964 EP: *It's For You* - Parlophone 8916
 LP: *Cilla* - Parlophone 1243(E)
 LP: *Sings a Rainbow* - Parlophone 7004(E)
 LP: *Sher-OO* - Parlophone 7041 (E)
 LP: *Best of* - Parlophone 7065(E)
 LP: *Surround Yourself With Cilla* - Parlophone 7079(E)
 LP: *Is It Love* - Capitol 2308(A)
 LP: *The Big Hits From England & the USA* - Capitol 2125(A):
 You're My World, Suffer Now I Must

BLACK KNIGHTS: (Liverpool) Appeared in film *Ferry Cross the Mersey*

1-65 I Gotta Woman/Angel of Love Columbia DB 7443 NR
 LP: *Ferry Cross the Mersey* - UA 3387(A): I Gotta Woman

BLACKJACKS:

11-63 The Red Dragon/Woo Hoo Pye 7n 15586 NR

RITCHIE BLACKMORE: Of Deep Purple/Blackmore's Rainbow fame.

Also played with Neil Christian's Crusaders in the early '60s
 4-65 Getaway/Little Brown Jug Oriole CB 314 NR

BLACKWELLS:

(Liverpool) A 4-piece group. Wore black suits and had white hair. Appeared in *Ferry Cross the Mersey*.
 1-65 Why Don't You Love Me/All I Want is Your Love Columbia DB 7442 NR
 LP: *Ferry Cross the Mersey* - UA 3387(A): Why Don't You Love Me

BABBITY BLUE: Real name Barbara Chalk

1-65 Don't Make Me/I Remembered How to Cry NR.Press 9729
 5-65 Don't Hurt Me/Question Decca F 12149 NR

BLUE ACES:

11-65 All I Want/Tell Me What You're Gonna Do Columbia DB 7755
 8-66 That's All Right/Talk About My Baby Columbia DB 7954

BLUE CHIPS:

10-65 I'm on the Right Side/You're Good to Me Pye 7n 15970



•The Bo Street runners, receiving their award as winners in the *Ready Steady Go* Beat Group competition: good luck, boys

5-66 Some Kind of Lovin'/I Know a Boy Pye 7n 17111
 7-66 Tell Her/Good Lovin' Never Hurt Pye 7n 17155

BLUE RONDOS: Produced by Joe Meek.

11-64 Little Baby/Baby I Go For You Pye 15734 Parkway 937
 4-65 Don't Want Your Loving No More/What Can I Do Pye 7n 15888 NR

BLUE STARS: (Canock) Fine R&B/rock band

12-65 Please Be a Little Kind/I Can Take It Decca F 12303 NR
 LP: *Brum Beat* - Decca LK 4598(E): School Day/I Saw You Yesterday/Yours Forever
 LP: *Mersey Beat at Liverpool* - Decca DS 32040 (Fr): Yours Forever

BLUE ORCHIDS: see ORCHIDS (name changed for US release due to Orchids on Columbia)

3-64 Love Hit Me/Don't Make Me Mad London 9637

PAMELA BLUE: Produced by Joe Meek

7-63 My Friend Bobby/Hey There Stranger Decca F 11761 NR

BLUEBEATERS:

7-64 Little/Ain't Got a Care Piccadilly

BLUEBERRIES:

Great Rod Stewart-like R&B

7-66 It's Gonna Work Out Fine/Please Don't Let Me Know Mercury 5092

BLUES BY FIVE:

10-64 Boom Boom/I Cried Decca F 12029 NR

BLUES COUNCIL:

4-65 Baby Don't Look Down/What Will I Do Parlophone R 5259 NR

BLUESOLOGY:

Elton John's first group
 7-65 Come Back Baby/Time's Getting Tougher Fontana TF 594 NR
 2-66 Mr. Frantic/Everyday I Have the Blues Fontana TF 666 NR
 [as *Stu Brown & Bluesology*] (Brown was later in Cochise)
 9-67 Since I Found You Baby/Just a Little Bit Polydor 56195 NR

BO & PEEP: Studio record by Mick Jagger & Andrew Oldham, prod. by Kim Fowley

9-64 Young Love/The Rise of the Brighton Surf Decca F 11968 NR

BO STREET RUNNERS: Mick Fleetwood (ex-Chaynes), Mike Patto, Ollie Halsall. Won "Ready Steady Go" contest, appeared

on *Ready Steady Win* LP (Decca LK 4634). Eventually became Timebox (Deram) and then Patto on Vertigo & Island.
 9-64 Bo Street Runner/Tell Me Decca F 11986 NR
 2-65 Tell Me What You're Gonna Do/And I Do Just What I Want Columbia DB 7488 NR

7-65 Baby Never Say Goodbye/Get Out of My Way Columbia DB 7640 NR
 5-66 Drive My Car/So Very Woman Columbia DB 7901 NR

Aladdin/? (same group?) kr 104

MARC BOLAN: Solo records before T. Rex

11-65 The Wizard/Beyond the Rising Sun Decca F 12288 NR
 6-66 The 3rd Degree/San Francisco Post Decca F 12413 NR

11-66 Hippy Gumbo/Misfit Parlophone R 5539 NR

GRAHAM BOND ORGANISATION:

Bond began as an alto saxophonist in the Don Rendell Quintet in

1961. His Organisation became one of the big live draw bands in the formative years of the British club blues scene, 1963-6. Ca. 1964 the lineup was Bond (organ), Dick Heckstall-Smith (sax), Jack Bruce (bass), Ginger Baker (dr) and John McLaughlin (gtr.). Bond later had a band with Pete Brown (who wrote lyrics for Cream), called Bond & Brown. Appeared in film *Gonks Go Beat* (1965). Bond made solo records in the late '60s, died in a train accident in 1973.

6-64 Long Tall Shorty/Long Legged Baby Decca F 11909 NR
 1-65 Tammy/Wade in the Water Columbia DB 7471 NR

4-65 Tell Me/Love Come Shining Through Columbia DB 7528 NR
 7-65 Lease on Love/My Heart's in Little Pieces Columbia DB 7647 NR



●L-R: Joe Brown, a young Boz (he didn't look like such bad company in those days...) and the Big Three.

- | | | | |
|------|---|------------------|------------|
| 2-66 | St. James Infirmary/Soul Tango | Columbia DB 7838 | NR |
| 3-66 | St. James Infirmary/Wade in the Water | NR | Ascot 2211 |
| 2-67 | You've Gotta Have Love Baby/I Love You | Page One 014 | NR |
| 1964 | EP: Decca (E): Hi-Heel Sneakers/Hoochie Coochie Man/Little Girl/Strut | | |
| | LP: <i>The Sound of '65</i> - Columbia 1711(E) | | Around |
| | LP: <i>There's a Bond Between Us</i> - Columbia 33SX 1750 | | |
| | LP: <i>Rock Generation Vol. 4</i> - BYG 529.704(Fr) | | |
| | LP: <i>Rock Generation Vol. 3</i> - BYG 529.73(Fr) | | |
| 1974 | LP: <i>Hard-Up Heroes</i> - Decca DPA 3009/10(E): Long Tall Shorty | | |
| 1964 | EP: <i>Rhythm & Blues</i> - Decca 4616(E): Hi Heel Sneakers/Hoochie Coochie Man/Little Girl/Long Legged Baby/Strut Around | | |

JACKIE BOND:

- | | | | |
|-------|--|------------|----|
| 3-66 | Tell Him to Go Away/Don't Worry 'Bout Me | Strike 301 | NR |
| 11-66 | He Say/? | Strike | NR |

U.K. BONDS:

- | | | | |
|-------|--|---------------|----|
| 4-66 | The World is Watching Us/I Said Goodbye to the Blues | Polydor 56061 | NR |
| 10-66 | Anything You Do is Alright/ | Polydor | NR |

GRAHAM BONNET: (of Marbles) Possible solo records

GRAHAM BONNEY: Ex-Riot Squad. "Supergirl" was a minor hit in England, a big one in Germany where Bonney was more popular.

- | | | | |
|-------|---|------------------|--------------|
| 11-65 | My Little World is All Blue/Why Can't We Be Friends | Columbia DB 7773 | NR |
| | | DB 7843 | Capitol 5624 |
| 2-66 | Supergirl/Hill of Lovin' | DB 7934 | Mike 4009 |
| 7-66 | Baby's Gone/Later Tonight | Columbia DB 8005 | NR |
| 9-66 | No One Knows/Mixed-Up Baby Girl | Columbia DB 8111 | NR |
| 1-67 | Thank You, Baby/Briony | Columbia DB 8142 | NR |
| 2-67 | Happy Together/That Bad Day | Columbia DB 8283 | NR |
| 10-67 | Papa Joe/My Jenny | | Capitol 2221 |
| 6-68 | I'll Be Your Baby Tonight/Back From Baltimore | Columbia DB 8464 | NR |
| 9-68 | Frenzy/Something I've Got to Tell You | Columbia DB 8531 | NR |
| 1-69 | Fly Me High Lorelei/Get Ready | Columbia DB 8592 | NR |
| 6-69 | Leander Angeline/Mixing the Wine | Columbia DB 8648 | NR |
| 1-70 | Sign on the Dotted Line/Words We Said | Columbia DB 8687 | NR |
| 6-70 | When Evelyn Was Mine/Sunny Has Gone | RCA 2380 | |
| 6-73 | Trying to Say Goodbye/Castles in the Air | EMI 2250 | NR |
| 1-75 | Supergirl/Hill of Lovin' | | |
| | LP: <i>Super Girl</i> - Columbia 33SX 6052(E) | | |

BONZO DOG DOO-DAH BAND: Not really merseybeat, but they did start recording earlier than is generally realized. This listing includes 45s only.

- | | | | |
|-------|--|-------------------|----------------|
| 4-66 | My Brother Makes the Noises for the Talkies/I'm Gonna Bring a Watermelon to My Gal Tonight | Parlophone R 5430 | NR |
| 9-66 | Alley Oop/Button Up Your Overcoat | Parlophone R 5499 | NR |
| 11-67 | Equestrian Statue/Intro & Outro | Liberty 15040 | NR |
| 11-68 | Urban Spaceman/Canyons of Your Mind | Liberty 15144 | Imperial 66345 |
| 7-68 | Mr. Apollo/Ready-Mades | Liberty 15201 | NR |
| 7-69 | I Want to Be With You/We Were Wrong | Liberty 15273 | NR |
| 7-69 | You Don My Brain In/Mr. Slater's Parrot | Liberty 15314 | NR |
| 9-72 | Slush/King of Scurf | UA | UA 50943 |

BOOMERANGS: (Manchester)

- | | | | |
|------|-----------------------------|--------------|----|
| | Don't Let Her Be Your Baby/ | Fontana | NR |
| 2-66 | Dream World/Upgraded | Pye 7n 17049 | NR |

BOSTON CRABS:

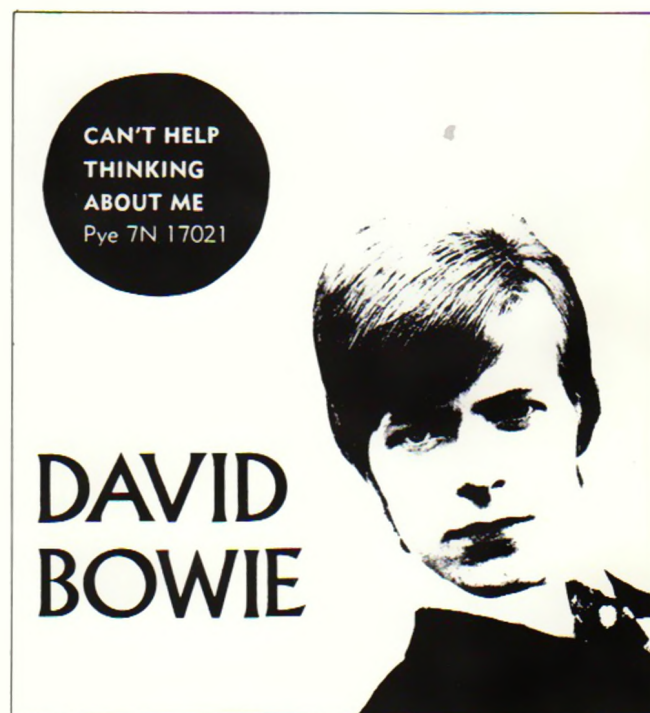
- | | | | |
|------|---|------------------|--------------|
| 2-65 | Down in Mexico/Who? | Col. DB 7586 | Capitol 5493 |
| 9-65 | As Long as I Have You/Alley Oop | Columbia DB 7679 | NR |
| 2-66 | Gin House/You Didn't Have to Be So Nice | DB 7830 | Tower 368 |

BOSTON DEXTERS:

- | | | | |
|------|---|------------------|----|
| 3-65 | I've Got Something to Tell You/I Believe to My Soul | Columbia DB 7498 | NR |
| 7-65 | Try Hard/No More Tears | Columbia DB 7641 | NR |

BOW BELLS:

- | | | | |
|-------|------------------------|-------------------|----|
| 11-65 | Not to be Taken/ | Polydor | NR |
| 11-66 | Belinda/When You're In | Parlophone R 5520 | NR |



DAVID BOWIE & LOWER THIRD: After the King Bees, Davie Jones changed his name to Bowie and started this group, which included Dennis Taylor (gtr), Graham Rivens (bass) and Phil Lancaster (drums). The group name was dropped after the first 45.

- | | | | |
|-------|--|--------------|--------------|
| 1-66 | Can't Help Thinking About Me/And I Say to Myself | Pye 17021 | WB 5815 |
| 4-66 | Do Anything You Say/Good Morning Girl | Pye 7n 17079 | NR |
| 8-66 | I Dig Everything/I'm Not Losing Sleep | Pye 7n 17157 | NR |
| 12-66 | Rubber Band/The London Boys | Deram 107 | Deram 85009 |
| 4-67 | Laughing Gnome/Gospel According to Tony Day | Deram 123 | London 20079 |
| 7-67 | Love You Till Tuesday/Did You Ever Have a Dream | Deram 135 | Deram 85016 |
| 1-67 | Rubber Band/There Is a Happy Land | | Deram 85009 |
| | LP: <i>David Bowie</i> - Deram 1007(E)/Deram 18003(A) | | |
| | LP: <i>Hitmakers Vol. 4</i> - Pye 18144(E): Cant Help Thinking Bout Me | | |

ALAN BOWN SET: (Liverpool) Bown, who'd played with John Barry, formed the Alan Bown Set in 1965, featuring a horn section. Personnel through the years included Jess Roden, currently a solo star, and Robert Palmer, of Vinegar Joe and solo repute.

9-65 Can't Let Her Go/I'm the One	Pye 7n 15934	NR
4-66 Baby Don't Push Me/Everything's Gonna Be Alright	Pye 7n 17148	NR
7-66 Headline News/Mr. Pleasure	Pye 7n 17148	NR
3-67 Gonna Fix You Good/I Really Really Care	Pye 7n 17256	NR
10-67 Toyland/Technicolour Dream	MGM 1355 Music Factory 402	
1-68 Story Book/Little Lesley	MGM 1387 Music Factory 406	
7-68 We Can Help You/Magic Handkerchief	Music Factory 1 MGM 13998	
6-60 Still as Stone/Wrong Idea	Deram 259 Deram 85047	
11-69 Gypsy Girl/All I Can	Deram 278 Deram 85055	
12-70 Pyramid/Crash Landing	Island 6019	NR
6-75 Moanin'/Time to Change	CBS 3366	NR
10-75 Rockford Files/I Don't Know	CBS 3721	NR
10-66 Emergency 999/Settle Down	Pye 7n 17192	NR
1968 LP: <i>Outward Bound</i> - Music Factory 1 (E)		
1970 LP: <i>The Alan Bown</i> - Deram 1049 (E)		
LP: <i>The Alan Bown</i> - Music Factory 12,000(A)		
- Verve Forecast FTS 3062		



•The Brook Brothers: wotta coupla dreamboats!

BRENDAN BOWYER: Led beat-oriented Irish showband

3-65 I Ran All the Way Home/Hucklebuck '65	Tower 132
--	-----------

BOYS: Backed Sandra Brown, as the Boyfriends, then became the Boys, and subsequently Action.

12-64 It Ain't Fair/I Want You	Pye 7n 15726	NR
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BOYS BLUE: Produced by Miki Dallon. Original versions of 2 songs later cut by the Sorrows.

6-65 Take a Heart/You Got What I Want	HMV 1427	ABC 10658
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BOZ: Enduring pop figure, later in King Crimson and now Bad Company. Surname Burrell.

2-66 Isn't That So/You're Just the Kind of Girl I Want	DB 7832	NR
4-66 Meeting Time/No (ah) Bobby Knows Blues	Columbia DB 7889	NR
6-66 Pinocchio/Stay as You Are	Columbia DB 7941	NR
8-66 Baby Song/Carry On Screaming	Columbia DB 7972	NR
11-66 Pinocchio/Baby Song	NR	Epic 10097
5-68 I Shall Be Released/Down in the Flood	Columbia DB 8406	NR
8-68 Light My Fire/	Columbia DB 8468	NR

BRAND:

1-65 Hear 'em Talking/Zulu Stomp	Piccadilly 7n 35216	NR
I'm a Lover Not a Fighter	Piccadilly	NR

BREADCRUMBS: Recorded for Polydor. Later the Sean Buckley Set.

BREAKAWAYS: All girl vocal group, a spinoff from Vernons Girls. Did much session work, and appeared in the film *Just For Fun* (1963). "He Doesn't Love Me" in particular is one of the best British attempts to capture the girl-group sound.

7-62 He's a Rebel	Pye 7n 15471	NR
11-63 That Boy of Mine/Here She Comes	Pye 15585	London 10526
6-64 That's How It Goes/He Doesn't Love Me		Cameo 323
11-65 Danny Boy/Your Kind of Love	Pye 7n 15973	NR
7-67 Sacred Love/Don't Be a Baby	CBS 2833	NR
5-68 Santo Domingo/So In Love Are We	MCA 1018	NR
1964 LP: <i>Package Tour</i> - Pye Golden Guinea 268(E): That Boy of Mine		

BRITT: (Swedish) song written by Carter-Lewis

10-65 You Really Have Started Something/	Piccadilly 35273	NR
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BUDDY BRITTEN & REGENTS:

7-62 My Pride My Joy	Piccadilly 35075	NR
6-65 She's About a Mover/	Piccadilly 35241	NR
8-65 Right Now/	Piccadilly 35257	NR
I Guess I'm on My Way/Zip a Dee Doo Dah	Oriole	NR
1963 LP: <i>Group Beat '63</i> - Oriole Realm 149(E): If You Gotta Make a Fool of Somebody, I'll Cry No More		

BRODIE BROTHERS:

7-66 If You Only Loved Me/Strange	Columbia DB 8105	NR
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TONY BROOK & THE BREAKERS: (good record)

6-64 Doh Poo Pah Doo/Meenie Genie	Columbia DB 7279	NR
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BROOK BROTHERS: Everly-styled duo whose cover of Barry Mann's "War Paint" was Top 10 in 1961, followed by "Ain't Gonna Wash." Appeared in film *It's Trud Dad* (1962).

7-60 Please Help Me I'm Falling	Pye	
11-60 Say the Word/Everything But Love	Pye	
1-61 Little Bitty Heart/Tell Her	Pye	
3-61 War Paint/Sometimes	Pye 15333	London 1967
8-61 Ain't Gonna Wash For a Week/One Last Kiss	Pye 15369	London 10501
11-61 Married/I Love Girls	Pye 15387	
3-62 Old Enough to Know Better/Win or Lose	Pye 15409	
6-62 Tell Tale/Too Scared	Pye	London 10515
10-62 Town Girl/	Pye 15463	
1-63 Trouble is My Middle Name/	Pye 15498	
6-63 I'm Not Jimmy/	Pye 15527	
5-64 [as Brooks] Poor Poor Plan/Once in a While		London 9668
EP: <i>Bye Bye Birdie</i> - Pye nep 24141(E): One Last Kiss.		
EP: Pye nep 24155(E): Trolley Song/Look for a Star/Half as Much/Love My Life Away		

ELKIE BROOKS: Until recently with Vinegar Joe, solo again since '75.

8-64 Hello Stranger/Something's Got a Hold On Me	Decca F 11928	NR
10-64 Nothing Left to do but Cry/Strange tho it Seems	Decca 11983	Parrot 9699
1-65 The Way You do the Things You Do/Blue Tonite	Decca 12061	NR
6-65 He's Gotta Love Me/When You Appear	HMV 1431	NR
10-65 All of My Life/Can't Stop Thinking of You	HMV 1480	NR
2-66 Baby Let Me Love You/Stop the Music	HMV 1512	NR
4-69 Come September/	NEMS	NR
2-74 Rescue Me/Sweet Nothin's	Island 6187	
12-75 Where Do We Go From Here/Roll Me Over	A&M 7204	A&M 1781
2-76 He's a Rebel/Try a Little Love	A&M 7212	
1976 LP: <i>Rich Man's Woman</i> - A&M 4554(A)		

JOEY BROOKS & BAROQUE FOUR:

1-66 I Ain't Blamin' You/Nobody Waved Goodbye	Decca F 12328	NR
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RAY BROOKS: Ballad singer

7-66 Run Around/Everybody's Got a Secret	20th Century Fox 596
--	----------------------

BROTHERS GRIMM:

9-65 Lost Love/Make It or Break It*	Decca F 12224	NR
11-65 A Man Needs Love/Looky Looky	Mercury 72512	
*also released under the name Barry & Tony, same #.		

BROTHERS KANE:

7-66 Won't You Stay Awhile/Walking in the Sand	Decca F 12448	NR
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BROTHERS WILLIAM:

6-65 Honey Love/Linda Lane Blues	Parlophone R 5293	NR
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FRIDAY BROWN(E): (Manchester) "Gettin' Nowhere" written by Graham Gouldman; same song as "I'm 28" recorded by PJ Proby and Toni Basil. "Ask Any Woman" also produced by Gouldman.

1-66 Gettin' Nowhere/And	Parlophone R 5396	NR
8-66 32nd Love Affair/Born a Woman	Fontana	NR
9-67 Ask Any Woman/The Outdoor Seminar	Fontana	RCA 9505
1-69 Stand By Your Man/	Fontana 996	NR



JOE BROWN & BRUVVERS: Spiky-haired Cockney guitarist/singer was a longtime fixture on the scene despite only three Top 10 hits. Much of his material was novelty or music-hall oriented, but occasionally (as on "Darktown Strutters Ball") his arrangements were interesting. Made a contemporary comeback in 1967 with "A Little Help From My Friends", faded again, and formed Brown's Home Brew in 1974 to little commercial effect. Appeared in films *What a Crazy World*, *Just For Fun* (1963), *Three Hats for Lisa* (1968).

7-59 People Gotta Talk/Comes Today	Decca	
7-60 Darktown Strutters Ball/Swagger	Decca F 11207	
7-60 Jellied Eels/Dinah	Decca F 11246	
7-61 The Switch/Shine	Pye 15322	NR
7-61 Stick Around/Crazy Mixed-Up Kid	Piccadilly 35000	NR
3-62 Popcorn/What a Crazy World	Piccadilly	London 10507
9-62 The Other Side of Town/Your Tender Look	Piccadilly 35058	London 10522
12-62 It Only Took a Minute/All Things Bright & Beautiful	Piccadilly Cameo 241	
6-62 A Picture of You/Layabout's Lament	Piccadilly	London 10517

- 2-63 That's What Love Will Do/Hava Nagila Piccadilly 35106 Dot 16508 Stellar 1504
- 6-63 Nature's Time for Love/The Spanish Bit Piccadilly 35129 NR
 8-63 Sally Ann/There's Only One of You Piccadilly 35138 NR
 12-63 Hercules Unchained/Little Ukelele Piccadilly NR
 4-64 You Do Things to Me/Everybody Calls Me Joe Piccadilly 35163 NR
 3-65 Teardrops in the Rain/Lonely Circus Pye Jamie 1298
 6-65 Sicilian Tarantella/Thinkin' That I Loves You Pye 15888 NR
 8-65 Little Ukelele/Sally Ann NR Hickory 1329
 11-65 Charlie Girl/ Pye 15983 NR
 4-66 Sea of Heartbreak/Mrs. O's Theme Pye 17074 NR
 7-66 Little Ray of Sunshine/Your Loving Touch Pye 17135 NR
 11-66 A Satisfied Mind/Stay a Little While Pye NR
 7-67 A Little Help From my Friends/Show Me Around Pye 17339 WB 7055
 7-68 Katherine/ MCA NR
 1-70 Adieu Monsieur Le Professeur/Diamonds of Dew MGA Kapp 2068
 8-73 Hey Mama/ Bell 45364
 10-75 Always Laughing/We Never Were That Kind Decca F 13610 NR
 1963 EP: *Just For Fun* (with Mark Wynter) - Pye nep 24167(E): What's the Name of the Game; Let Her Go
 1963 LP: *Joe Brown & Mark Wynter* - Pye Glden Guinea 179(E)
 1962 LP: *A Picture of You* - Pye Golden Guinea 146(E)
Live - Pye
Best of - Pye
Golden Hour - Py GH 583

SANDRA BROWN & HER BOYFRIENDS: Boyfriends later became the Boys.
 By Hook or By Crook Columbia

JACK BRUCE: Played with countless groups before Cream. One early solo 45.
 4-66 I'm Gettin' Tired/Rootin' Tootin' Polydor 56036 NR

TOMMY BRUCE & BRUISERS: 'Ain't Misbehavin' a big hit in 1960
 7-60 'Ain't Misbehavin'/Got the Water Boilin' Columbia 4453Capitol 4403
 I'm On Fire/ Columbia
 11-62 Buttons and Bows/The London Boys Columbia 4927
 5-63 Let's Do It Let's Fall in Love/ Columbia 7025
 5-64 Let It Be Me/No More Columbia 7241
 12-64 Over Suzanne/It's Driving Me Wild Columbia Capitol 5354

BRUIINS:
 7-64 Nobody But You/One More Try Comet 2167

BRUISERS: Backing group for Tommy Bruce & Peter Lee Stirling
 7-63 Blue Girl/Don't Cry Parlophone R 5042 NR
 7-63 Your Turn to Cry/Give It to Me Parlophone R 5092 NR

BRUMBEATS: (Birmingham)
 12-63 I Just Don't Remember Decca 11834 NR

BEAU BRUMMELL ESQUIRE: (Real name Mike Bush)
 1-65 I Know, Know, Know/Shoppin' Around Columbia DB 7447 NR
 4-65 Next Kiss/Come and Get Me Columbia DB 7538 NR
 9-65 Better Man Than I/Teardrops Columbia DB 7675 NR
 4-66 Take Me Like I Am/You Dont Know What You've Got DB 7878 NR

BRYAN & BRUNELLES: excellent record (see review in BOMP 14)
 2-65 Jacqueline/Louie Louie HMV 1394 NR
 (for more detail on group see Pete Frame's letter in BOMP 15)

JOHN BRYANT: (Beatles song)
 11-65 Tell Me What You See/ Fontana NR

BUBBLES & COMPANY:
 5-65 Underneath My Pillow/Just One Girl Pye 15875 Blue Cat 120

BUCKINGHAMS: (Islington) "Gonna Say" is an excellent record
 6-64 Gonna Say Goodbye/Many Times Laurie 3258
 5-65 I'll Never Hurt You No More/ Pye 15848 NR
 9-65 To Be or Not to Be/ Pye 15921 NR

SEAN BUCKLEY & BREADCRUMBS: Also Sean Buckley Set; formerly Breadcrumbs (see separate listing)
 5-65 It Hurts Me When I Cry/ Stateside 421 NR

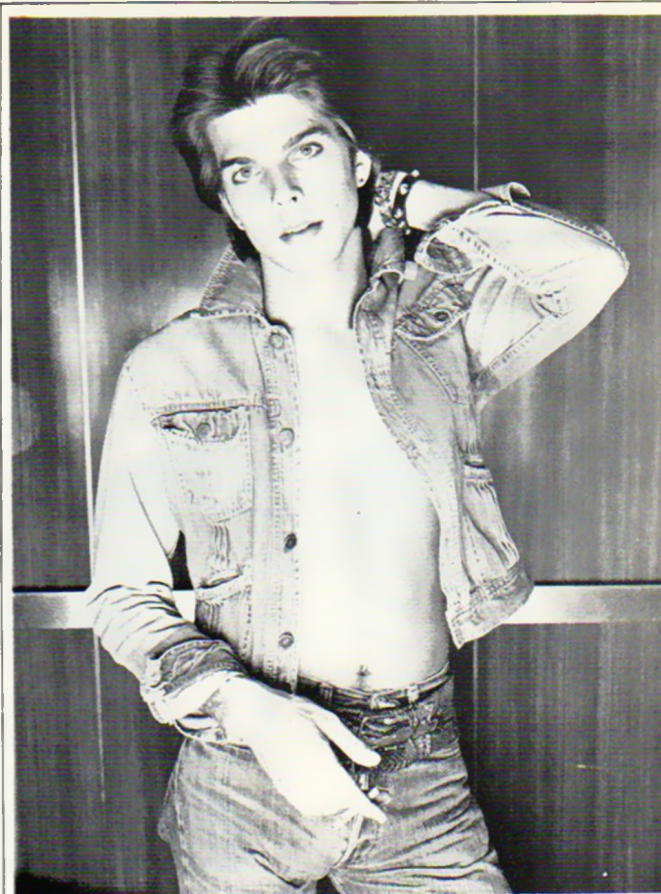
BUNCH OF FIVES:
 7-66 Go Hme Baby/At the Station Parlophone R 5494 NR

BUNNIES:
 3-66 Ja-Da/Thumper! Decca F 12350 NR

JAN BURNETTE:
 4-63 The Boy I Used to Know/Unimportant Things Oriole NR

BUZZ: (Scotland) Joe Meek production
 4-66 You're Holding Me Down/I've Gotta Buzz Col. DB 7887 Coral 62492

BYSTANDERS: Became Man in 1969. Included Deke Leonard (ld gtr), Clive John (organ), MickJones (gtr)
 7-65 That's the End/This Time Pilot 501 NR
 7-66 You're Gonna Hurt Yourself/Have I Offended the Girl Piccadilly 35330 NR
 11-66 My Love-Come Home/If You Walk Away Piccadilly 35351 NR
 1-67 98.6/Stubborn Kind of Fellow Piccadilly 35363 NR
 2-67 Royal Blue Sunshine SUMMER Day/Make Up Your Mind Piccadilly 35382 Chess 2007
 8-67 Pattern People/Green Grass Piccadilly 35399 NR
 2-68 When Jezamine Goes/Care of Clear Light Pye 17476 NR
 5-68 This World is My World/Painting the Time Pye 17540 NR
 1967 LP: *Petal Pushers* - Chess 1520(A): Royal Blue Summer Sunshine Day; Make Up Your Mind; Pattern People



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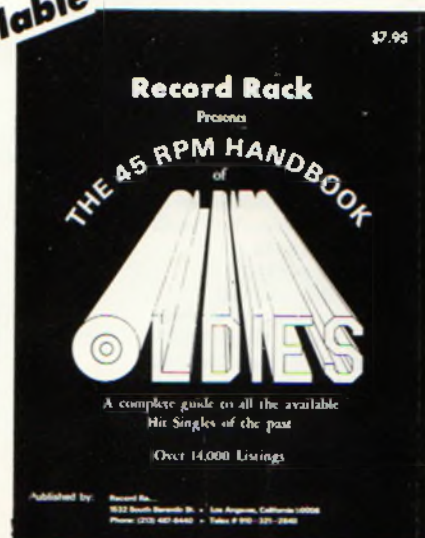
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BRITISH ROCK

(Additions to previous installments)

ADAMO

12-65 Nobody Ever Told Sandy/Tears Come HMV 1499

JONI ADAMS

1-65 Love at Last You Have Found Me/People Say
Columbia DB 7457

ADLIBS

Neighbour Neighbour/Lovely Ladies Fontana TF 584

BOBBY ALLEN & THE COMMANCHES

7-63 Half as Much as You/So in Love with You

BOBBY ANGELO & THE TUXEDOS

7-61 Baby Sittin'/Skinny Lizzie HMV 892

BARBARA ANN

You've Lost That Lovin' Feeling/Till the Summer Time
Piccadilly 7n 35221

ANSWERS

7-66 That's What You're Doing to Me/Got a Letter From My
Baby Columbia DB 7953

RICHARD ANTHONY

11-64 World of My Own/Every Hour and Everywhere
Columbia DB 7383

JOHNNY ASHCROFT

11-66 They're a Weird Mob/Big Country Columbia DB 8047

AVONS

7-59 Seven Little Girls/Alone at Night Columbia DB 4363
7-61 Rubber Ball/Cool and Cosy Columbia DB 4569

B

PETER B'S LOONERS (also known as Peter Bees) Members included
Peter Bardens, Mick Fleetwood, and Peter Green

3-66 If You Wanna Be Happy/Judrell Blues Columbia DB 7862

BACHELORS

6-67 Marta/Oh How I Miss You London 20027(US)
Love is All London 20063(US)
Punky's Dilemma/It's a Beautiful Day London 20051(US)
My Heart Sings/This Love Decca F 23002
7-75 Roxie/Cigarettes, Whiskey & Wild Wild Women Philips 6006448
LP: *Under & Over* - London PS 611 (US)

BAKER TWINS

7-64 Words Written on Water/He's No Good Cameo 324 (US)

JOHN BALDRY

5-72 Iko Iko/You Can't Judge a Book By the Cover WB 7597(US)
11-64 EP: UA uep 1013: My Babe/Dimples/Hoochie Coochie Man + 1
WB 7098 also released in UK as Pye 17396
12-64 LP: *Long John's Blues* - UA ULP 1081 (UK)
3-70 LP: *John Baldry* - Marble Arch 1205 (UK) (Pye material)
7-72 LP: *Rock Generation Vol. 5* - BYG 529.705 (Fr.): Bright Lights,
Big City

BANSHEES

I Got a Woman/I Want a Love I Can See - Columbia DB 7361

BARRON KNIGHTS

Comin' Home Baby/Peanut Butter Columbia DB 7188
7-71 LP: *Songs From Their Show* - Tavern 1001 (UK)

BARRY & BOBBY & REGAL SHOWBAND

True True Love/I Hurt Too Much to Die Emerald MD 1031

BARRY & TONY

10-65 Lost Love/Make It Or Break It Decca F 12224

JOHN BARRY SEVEN: This complete listing, which cuts off at the
point Barry stopped doing rock altogether, is used with thanks to
Rumble magazine. All listings are British releases.

1957 Zip Zip/Three Little Fishes Parlophone R 4363
1958 Every Which Way/You've Got a Way Parlophone R 4394
1958 Big Guitar/Rodeo Parlophone R 4418
1958 Pancho/Hideaway Parlophone R 4453
1958 Farrago/Bee's Knees Parlophone R 4488
1959 Long John/Snap 'n' Whistle Parlophone R 4530
1959 Little John/For Pete's Sake Parlophone R 4560
1959 Twelfth Street Rag/Christella Parlophone R 4582
1960 Hit and Miss/Rockin' Already Columbia DB 4414
1960 Beat for Beatnicks/Big Fella Columbia DB 4446
1960 Blueberry Hill/Never Let Go Columbia DB 4480
1960 Walk Don't Run/I'm Movin' On Columbia DB 4505
1960 Black Stockings/Get Lost Jack Frost Columbia DB 4554
1961 The Magnificent Seven/Skid Row Columbia DB 4598
1961 The Menace/Rodeo Columbia DB 4659
1961 Starfire/A Matter of Who Columbia DB 4699

1962 Watch Your Step/Twist It Columbia DB 4746
1962 Cutty Sark/Lost Patrol Columbia DB 4806
1962 James Bond Theme/Blacksmith Blues Columbia DB 4898
1962 The Lolly Theme/March of the Mandarins Columbia DB 4941
1963 The Human Jungle/Onward Christian Spacemen DB 7003
1963 Kinky/Fancy Dance Ember 178
1963 From Russia with Love/007 Ember 181
1964 Elizabeth Theme/The London Theme Ember 183
1964 Zulu Stomp/Monkey Feathers Ember 185
1964 Theme From 'The Man in the Middle'/Barney's Blues

1964 Seven Faces/24 Hours Ago Stateside 296
Columbia DB 7414

EPs:

The Big Beat - Parlophone gep 8737
The John Barry Sound - Columbia seg 8069
John Barry Theme Successes - Columbia seg 8255
Loneliness of Autumn - Ember emb 4544
From Russia with Love - UA uep 1011

LPs:

Beat Girl - Columbia 33SX 1225 (soundtrack)
Stringbeat - Columbia SCX 3401
From Russia With Love - United Artists ULP 1052 (soundtrack)

TONY BARRY

6-66 When You're in Love With a Girl/Oh My Love Decca 12431

BERNIE BALLANTINE

5-66 Baby-O/Something's Wrong WB 5651

DAVID BALLANTYNE

1-66 I Can't Express It/Ginger Eyes Columbia DB 7807

JON BATES

10-65 Where were You Last Night/If Anything Goes Wrong
CBS 201018

BEAN & LOOPY'S LOT

6-66 Haywire/Stitch in Time Parlophone R 5458

BEAT-CHICS

11-64 Skinny Minnie/Now I Know Decca F 12016

BEATLES

3-76 Yesterday/I Should Have Known Better Parlophone R 6013

BEATSTALKERS

3-66 Left Right Left/You'd Better Get a Hold On Decca F 12352
Personnel in their CBS period was Ron Smith (gtr), Ed Campbell
(organ), Alan Mair (bass), David Lennox (voc), Jeff Allen (dr).

GARY BELL

Leave It To Me/Anyway That You Want Me CBS 2646

GRAHAM BELL

5-66 How Do You Say I Don't Love You Anymore/If You're Gonna
Go Polydor BM 56067

MADELINE BELL

10-63 I Love For Your Love/Because You Didn't Care
HMV 1215 Ascot 2180 (US)
You Don't Love Me No More/Don't Cross Over to My Side of
The Street Columbia DB 7257
Daytime/Don't Cry My Heart Columbia DB 7512
4-68 I'm Gonna Make You Love Me/Beat the Clock
Philips 1656
Doin' Things Together with You/Finding You, Loving You
Philips 1677

7-68 Thinkin'/Don't Give Your Love Away Philips 1688
Step Inside Love/We're So Much in Love Philips 1799

7-73 All That Love Went to Waste/A Touch of Class

7-73 I'm So Glad/Another Girl RCA 2440

7-76 I Always Seem to Wind Up Loving You/Your Smile

BELFAST GYPSIES

Secret Police/Gloria's Dream Island 3007 Loma 2051(US)
(as Freaks of Nature)
People Let's Freak Out/Portland Town Island 3017

GEORGE BELLAMY (1963 guitarist with the Tornados)

5-65 Where I'm Bound/How Could I Ever Parlophone R 5282

RALF BENDIX

12-65 Babysittin' Boogie/Sag Mir Deine Sorgen Columbia DB 7774

CLIFF BENNETT

4-65 Running Water/If Only You'd Reply Parlophone R 5259

6-66 Hold On I'm Coming/Eyes For You Parlophone R 5486

House of a Thousand Dolls/Take Your Time Parlophone R 5666

Poor Joe/Hurtin' Inside Parlophone R 4895

7-64 EP: *Try It Baby* - Parlophone gep 8936

7-65 EP: *Cliff Bennett & the Rebel Rousers* - Parlophone gep 8923

ROGER BENNETT

11-66 Memories/Night Flight to Tokyo Polydor BM 56724

GARY BENSON

2-66 This Man's Got No Luck/I'm So Tired Pye 7n 17032



JUST A KISS AWAY

Does the word "Entmoot" mean anything to you? That question and others of the same variety have been going through my mind for some time now. I mean, names like Jay Kinney, Tom Dupree, Lenny Kaye, and of course Paul Williams keep popping up in the rock press and it finally registered: science fiction fandom grew up and became rock & roll fandom!

I suppose I first started suspecting things when I saw words like fanzine and fandom in *Rolling Stone* and being aghast at the fact that my secret organization was suddenly common knowledge... Great Ghu!! Fanzine reviews and a lettercol to boot, in a rock & roll magazine yet!!

At one point in my life, sci-fi fandom was all I lived for. But something happened. I started a band and my ego was being satiated far more than it had ever been. Since that time (I '69 or '70) I've been in this band, and I've gotten to see the world and all the rest of that, but I always did miss the fanzines. And you've done it Shaw: managed to combine the best of two worlds.

Some suggestions: how about a piece on the Music Machine (the influence of those leather gloves had much to do with Kiss, as did their "Talk, Talk") and one on the Easybeats too, please!!

I don't herald the coming of the Runaways (as I do that of the Silver Surfer, for instance) but I do think their existence is essential to all future girl bands. A respectable first step, say I. If you don't like their record, you can always hang out backstage and try to make it with them—something I intend on doing, purely as a religious experience, you understand.....

—Gene Simmons
c/o Rock Steady Management
New York, NY

[Thanks for your letter Gene. We haven't written about your group yet, but in another 5 years the history of blitzkrieg rock in the mid '70s will make a great story. It's a real surprise to find a fellow former SF fan in such an unlikely place, but I'm glad you can appreciate some of BOMP's more subtle aspects. By the way, we've got an interview with Vanda & Young and a complete Easybeats history coming up very shortly—Ed.]

CHICAGO

New issue was great, your best yet. The Chicago section turned out quite well. Allow me, however, to correct a few things. Bill Traut of Dunwich claims that "Gloria" sold only 750,000, while Shadows of

Knight lead singer Jim Sohns said recently that cumulative sales are over a million and a quarter. The list of Dunwich productions are not all Traut efforts. Jim Golden produced Keith Everett, Ken Nordine and the New World Congregation. Bob Monaco produced Crow. Also, Traut is not producing Natalie Cole as reported.

I caught the Shadows of Knight twice recently, and they were great. Fans might like to know that they do a 30-minute version of "Gloria" with riffs stolen from everyone from Dick Dale to Lenny Kaye (Sohns loves Patti Smith's version of the song).

Apparently Mike Thom wasn't aware that the Ides of March and the Cryan Shames were merged for a short while last year as the Ides-Shames Union. Peterik's Shy Rhythm Section has an album in the can for Epic, and the Shames have reunited sans Fairs and Guillory.

—Cary Baker
Wilmette, Ill.

FAVE RAVES

The new issue of *BOMP* is a stunner! I was particularly enchanted with Greg Shaw's Flamin' Groovies review. Obviously, the LP is brilliant, but the review is just as strong in its own right. The passages on adapting past songs, and the final paragraph on what separates good from great songs, are incredible. Robert Christgau should be forced to read the review until he finally understands what rock & roll is about.

—Stephen Neill
Carson, CA

CHICAGO II

I have a few comments on the Chicago survey. The Dunwich story brings up an interesting point that bears further examination: censorship. Clark Weber, as program director of WLS, was reluctant to put anything even remotely off-color on the air. The "Gloria" thing was a setup, where he played the record, deplored the 'suggestive' lyrics, and asked for opinions from listeners. WLS censored many records during this period, including "Rhapsody in the Rain" by Lou Christie, which they flatly refused to play. Meanwhile, CFL was playing it to death. When "Hold On" by the Mauds came out in the spring of '67, WLS refused to play it due to the lyrics "Hold on, I'm coming...." The group had to provide WLS with a special version where they sang "Hold on, don't you worry." Incidentally, about that time Van Morrison's "Brown Eyed Girl" was also censored, with the line "Makin' love in the green grass behind the stadium" altered to "Laughin' and a-runnin' behind the stadium" and this version actually showed up on the mono version of the album. It all seems silly now, doesn't it?

The Baker-Lind story states the Shadows of Knight's "Willie Jean" was a hit, which it wasn't, making an anemic #26 on CFL's top 30 for one week only. Also, you might note that "Oh Yeah" on the first Shadows LP is not the same version of "Oh Yeah" released on the single. The 45 version is in true stereo on the *Nuggets* album.

Unfortunately, it seems the people doing the stories on the New Colony Six and the Cryan Shames had only the Whitburn book of national charts to go on. Actually these two groups were much more successful in Chicago than is reflected in the *Billboard* Top 100.

Mike Thom's story on the Cryan Shames contains one glaring goof: "Georgia" was hardly a fairly obscure single since the flip was actually the A side: "Mr. Unreliable" was a top 10 record in Chicago, in April '67. "I Wanna Meet You", which Thom notes "failed to burn up the charts, peaking at #85" was also top 10 locally.

As for the New Colony Six, the national charts do not reflect their hometown impact either. "I Confess" and "I Love You So Much" were monsters, making #3 and #2 respectively, and many of their other 45's did reasonably well.

—Mike Callahan
Falls Church, VA

HOT COMBS AND BON BONS

I've been collecting records since 1959, when I was turned onto it by my then-best friend, Lenny Kaye. Our earliest Flatbush, Brooklyn singing group consisted of Lenny, myself and one Harvey Citrin, who was later the lead singer/guitarist for the Rick Brand (ex-Left Banke) managed group, Life. We did killer versions of the Passions' "I Only Want You" and the Visions' "Teenager's Life."

At any rate, in 1965 the aforementioned Harvey Citrin and myself were pushing a demo we had made called "The Mouse" to cash in on the popularity of Soupy Sales and the mouse dance that he did. In our travels up and down Broadway we met one slick agent named Ron Schubert.

To sum up Ron in one sentence, he was the first person I know that used a hot comb. He took interest in our song and tried to push it for us. Quite naturally, he would tell us about other acts he was working with. One of these acts was a female group that used to do demos for the songs subsequently recorded by the Shangri-Las. I believe this group was the Bon Bons, mentioned as Shangs sound-alikes in the last *BOMP*.

—Stephen Bennett
Brooklyn, NY

About the Shangri-Las: remember an Ellie Greenwich quote concerning the death of the girls? Is this true? Also, I vaguely recall seeing the Shangs at one time having 3 girls in the backup rather than the classic 2. Any idea?

—Tim Doherty
Pacific Palisades, CA

[At one time, there were indeed 4 Shangri-Las, but I don't know the exact story, I have heard though that Ellie Greenwich is putting together or writing songs for a "new" group of Shangs, and that Shadow Morton is somehow involved. Further reports as they come in....]

WELL YOU HEARD ABOUT THE BOSTON...

I'm writing concerning the Boston/New England article in *BOMP* #14. There were two important areas which the article didn't touch. The first was AAA Recording Studios, located just outside the Combat Zone (Boston's adult entertainment district). In the following discography of Boston singles, some are listed as being recorded at AAA, and the rest seem to follow a pattern of matrix numbers:

Tallymen - "Little By Little"/"You Don't Care About Me" - Tally 200,688/9
Head & the Hares - "I Won't Come Back"/"One Against the World" - H&H 200,891/2
Twin Della - "Nancy"/"Love Em and Leave Em" - Twin-Della Records 201,022/3
No Mads - "Breaking Free"/"Liverpool Lover" - Battle of the Bands 201,353/4
Chain Reactions - "What Am I Supposed to Do"/"Life" - Francois 201,436/7
Violets of Dawn - "Violets of Dawn"/"Wind is Wind" - Vecchia 201,449/50
The Collage - "Best Friend"/"Girl Don't Tell Me" - Coliseum 201,468/9
Whirlwinds - "Let Her Know"/"Any Old Time" - Parsay 2002

Also possibly connected are these already listed in your article:

Minets - "Secret of Love"/"Together" - Rock It 200,054/5
Cobras - "Come On Back/Summertime" - Feature 201,264/5
Also, no mention of Minuteman Records except for Improper Bostonians releases. I have 3 earlier releases, and it appears Chip Taylor and Al Gorgoni were involved in all 3:
200 - Don Thomas - "Turn Her Around"/"Do You Wanna Know"
203 - Just Us - "I Can't Grow Peaches"/"I Can Save You"
205 - The Doorway Through - "Springtime"/"Keep Talking River"

Don Thomas played guitar on Just Us LP on Kapp. Just Us were of course Gorgoni and Taylor. "Peaches" was a big hit in Jan '66, and picked up nationally by Colpix (803), hitting #55 in Cashbox 4/16/66. The Doorway Through had a girl singer, both sides are quiet folk rock.

—Ed Bangs
Charlestown, MA

WHATEVER HAPPENED TO FESTIVALS?

Regarding the Pop Festival of 6-3-63 at Hayes mentioned under Ray Anton in your British Encyclopedia, I was there and still have the programme! You may like to know the order in which the acts appeared: Blue Diamonds; Ray Anton; Mickie Most; the Golli Golli Boys; Jimmy Crawford & the Raven; Johnny, Mike & the

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Shades: Jackie Lynton & the Teenbeats; the Cresters; Robb Storme & the Whispers; Del Shannon; Cherry Rolland; Cliff Bennett & the Rebel Rousers; Screaming Lord Sutch & His Savages; Billy J. Kramer & the Dakotas; Tony Holland & the Packbeats; Vince Taylor & the Playboys; Freddie & the Dreamers; Brian Poole & the Tremeloes; Eden Kane. Each act played from ten minutes to a half hour. Mickie Most had just returned from S. Africa after 11 #1s of Buddy Holly covers. He was pretty bad.

—Dave Germard
Middlesex, UK



IN MEMORY OF KEITH RELF

Remember the Yardbirds—all of them. In my area it takes a long time to confirm outside obscurities and the death of Keith Relf seems to be just that, just as his career was obscured by circumstance. Besides giving one of the new rock poets the opportunity to say something typically (in) appropriate, the article that gave me the pre-mortem opinions made much mention of guitarists. While the Big 3 are all fine technicians and Jeff Beck has gone beyond the limitations of rock & blues progressions, it's about time Relf got some credit, at least in his own obituary.

In 1964, when everybody from over there hit over here, they all came on like Junior Jr. Parkers. Keith Yardbird had like most British bruiser-bluesers vocal limitations; not much range, power, etc. But he came up with a style totally unique. A master of off-key intonation, incredibly strange phrasing, a nasal-slur, with just a hint of Slim Harpo and equally creative harp playing.

Along with Phil May, he was the main prototype for American punk-rock. Count 5's singer wins the all-time Relf-resemblance-riff for the howl between the 1st and 2nd verses of "Teenie Bopper, Teenie Bopper".

When fame came to the guitar alumni, "Kent" Relf was written off with other misspelled band members (who could ever forget S. Smith-McCartney and good ole Ereja/Drega) as "picking up the odds & ends in the background".

In the eyes of many he was "Mr. Zero". In Sept. '71, I and a few friends asked 74 college students if they knew who he was. 3 did. Perhaps he himself didn't conceive his better side, and while Renaissance is lovely, Armageddon was just that after a wait of half a decade.

For Keith Relf, his present fame may lie in being a kind of king of those shooting stars of the '60s the public has forgotten, never known or understood. Rocky Erickson, Tommy Hall, Syd Barratt, Arthur Lee, Sean Bonniwell, Mayo Thompson, Sky Saxon and on into the deep. Thank you for reminding us of our roots, as deep as some of them go.

—Brent Hosier
Richmond, VA

NOTHING ESCAPES OUR READERS

In case you haven't turned it up yet, Cynthia Weil's early solo record was "The Toddler"/"Miss Prim's Theme" by Miss Pnm & the Classroom Kids, on Amy 872. Both sides Mann-Weil-Mike Anthony, produced by Barry Mann. Good novelty disc—even has a few token "bomps" thrown in for good measure!

—David Gnerre
Fontana, CA

HELP ANYONE?

Seeing that 1966 hit list for WBZ Radio reminded me of my desire to locate old surveys from stations in LA where I grew up. Can you help me locate these? I need KRJ lists from #1 (mid-1965, I think) through 1969, and KRLA from as far back as 1963, to its discontinuation in the early '70s.

—Michael Devich
Box 659, Lake Isabella, CA

DANDELION WILL MAKE YOU WISE...

I was really pleased to read, in BOMP 15, praise for some of the stuff Mike Hart recorded for Dandelion. It's most frustrating to work on records you believe to have some real merit only to see them ignored by the folks lining up for the newie from Purple or the Zeps. Mike Hart Bleeds solid, I think, about 600 copies, and the single fared even worse.

I wonder if any of your corps of loony readers ever managed to get into Stack Waddy (or Stackwaddy—we were never sure which) who made two tempestuous LPs for us?

I am, I'm afraid, an irregular reader of BOMP—not because there is anything wrong with it, but because reading it makes me fretful, over-anxious and envious. How can there be so many fine records which have contrived over the years to avoid my acquisitive clutches?

Finally, can anyone help me find a record by an Oklahoma band, Dann Uankee & the Carpetbaggers? I used to work with them a lot in the mid-60s when I was John Ravencroft and working for KOMA. They only made one single and I can't remember what label it was on. Titles were "Roll Over Beethoven" and "If You Gotta Go, Go Now."

—John Peel
London, England

[Appreciate the comments, John, and if it's any consolation, we don't have all the records written about in BOMP either; not by any means. Nobody ever will, I'm afraid. As for the Carpetbaggers, that's one I never heard, but rest assured the second copy that comes my way will be instantly forwarded to you! I'm sure many of our readers are familiar with Stackwaddy, but for any who aren't, their two British-only LPs are a must. They were like a heavy metal, punk version of Dr. Feelgood, 5 years ago. Their songs included "You Really Got Me," "Roselyn," "It's All Over now," "I'm a Lover Not a Fighter," "Long Tall Shorty," "Bring It to Jerome," "Mystic Eyes" and "The Girl From Ipanema"....]

WHOSE PARTY?

It was great seeing an article on Lesley Gore. I'd like to make a few comments: According to an interview Lesley did a couple years ago, she did not "sing at her best friend's 16th birthday party." At that time she was into jazz. She had a cousin who played drums and was in a group. One day she was present when the group's vocalist called and told the cousin she couldn't make it to some Italian wedding they were supposed to do in Queens. Her cousin asked Lesley to come and join them, and this was the first time she sang publicly.

She worked with the group awhile and one night Quincy Jones heard them. That was the beginning of "It's My Party." Lesley mentioned that she heard the "birthday party" story before and believes it was some kind of Mercury promotion gimmick. The fact was that Quincy and she sat down and listened to about 200 demos after they had already decided to record. "It's My Party" was among the songs they decided to cut.

Also, as a point of interest, two of her biggest hits were written by a fellow who has recently become quite famous: Marvin Hamlisch. He co-wrote "Sunshine, Lollipops and Rainbows" and "California Nights."

—Suzanne Dreyfus
Bronx, NY

Dear Ann Landers,

Last night I had a party for my fifteenth birthday, so naturally I invited my boyfriend Johnny. Well, after a little while nobody knew where he'd gone, but my best friend Judy had left the same time. When they finally came back an hour and a half later, they were holding hands and Judy was wearing his ring! I was so upset I just sat down and cried my eyes out. My friends tell me that that was a foolish thing to do, but I say that it's my party and I should be able to cry if I want to. Who is right?

Leslie

Dear Leslie,

I can understand how you felt, but it wasn't proper for you to cry just then. A hostess should conceal her feelings and make sure that her guests are having a good time. I hope you will be big-hearted about this and not let it come between you and your girlfriend. Good luck and thanks for writing.

Ann Landers.



THE BON BONs—and did you ever see such four living, breathing, singing, dancing DOLLS. Come on, Baby, their first recording on the Coral label, skyrocketed them to overnight fame. You'll be hearing lots about these teens.

THE REAL BON BONs!

Concerning the Shangri-Las/Bon Bons rumor, this photo appeared in the Aug. '64 issue of *Teen Life*. A bogus group of Shangri-Las recently played a nearby club doing disco versions of the hits. A few years ago, the real group (Mary at least) looked and sounded great at a Murray the K tribute show. Aside from being on 2 of his live albums, they also appear on a Gus Gossert album which includes the lines: "Is he picking you up after the show tonight?" "No, he's dead."

Billy Miller
Carle Place, NY

ON GETTING TOGETHER

I recently tried ordering the book *All Together Now* from a book store, and was told I had to write directly to the publisher. I did so, and received a note saying they were completely sold out and wouldn't have more copies for at least 5 weeks. But if anyone else is interested in obtaining the book (with its nearly complete *Beatle* recording data, as reviewed in BOMP #15), they should write to Pierian Press, 5000 Washtenaw Ave, Ann Arbor, MI 48104. It costs \$14.95, cloth bound.

-Mike Schaafma
Fond du Lac, WI

PICKY PICKY

While admiring the efforts in assembling a 'complete' Encyclopedia of British Rock—a painstaking work for which you are to be congratulated—it must be said that some of the information in your listings is sadly inaccurate.

The assumption, for instance, that Irish-born B.P. (Bernard Patrock) Fallon was in any way involved in the Anglos 45 from 1965 is fanciful, as he didn't come to England until 1966—to work in a bakery. No, the record was arranged, conducted, co-written and produced by one Larry Fallon. Though I know nothing else about the gent in question, he did crop up on former Uglys singer Steve Gibbons' solo LP *Short Stories* (Wizard 1971) playing brass & flutes on one track.

Another peculiarity was in attributing the Graham Bell single on Polydor to his namesake in Skip Bifferty. I can understand the mixup as the record was made in '66 and Bifferty wasn't formed until a year later, but the fact is it's another G.B.

—Pontus von Tell
Sweden

[Thanks for the corrections. We don't claim to be perfect, but with the help of trivologists like yourself we should be able to plug most of the gaps eventually.]

TEEN TONES THEORY DEBUNKED

In the Fall '75 issue you asked if the Rivieras had anything to do with "Fortune Teller" by the Teen Tones. Well I remember the Teen Tones and I also talked to Bill Dobslaw's wife who said she didn't think there was any connection. By the way, Dobslaw now writes a 'conservative' column for a local paper, and sings in a barbershop harmony group!

—Ron Trowbridge
South Bend, IN

[Thanks to everyone else who wrote; sorry we couldn't squeeze in all your letters, but don't let that discourage you from commenting on every issue. We read them all carefully and are greatly interested in what you have to say. Send all letters to P.O. Box 7112, Burbank, CA. 91510.]

SWEDISH ROCK

(continued from p. 32)

TROUBLEMAKERS

- 66 Funny Man/Blow the Horn - Hep House 12
- 66 A Lay-About's Lament/Sally - Hep House 22
- 67 Always Something There to Remind Anyhow - Tommo 5
- 68 Rock Around the Clock/Mary Ann with the Shaky Hands - Tommo 9
- 68 Juliette/You'll Be Fine - Tommo 10
- 68 In the Mood/Waiting for Recording Engineer Stan - Tommo 11

JERRY WILLIAMS & VIOLENTS

The Wanderer/Runaround Sue - Laurie 3339(A)

- LPs: *Live at the Star Club* - Sonet GP 9913
- Feelin' Blue* - Sonet GP 9919
- Alpen Ros* - Sonet GP 9926
- Rock & Roll Time* - Sonet GP 9938
- String Time* - Sonet SLP 34
- Mr. Dynamite* - Sonet SLP 35
- More Dynamite* - Sonet SLP 40
- Action* - Sonet SLP 55
- Power of Soul* - Sonet SLP 61
- Dr. Williams & Mr. Dynamite* - Sonet SLP
- Leader of the Pack* - Sonet SLP 2511 2502
- Live!* - Sonet GP 10010



MISCELLANEOUS GROUPS

- BEATCHERS** - EP (same as Nemelozers)
- BEST** - LP: *Beat Hits 65/66* - Sonet GP 9907: Get Off My Cloud/Hang On Sloopy
- CADS** - Don't Know My Tomorrow/Get out of my Life Woman - Sweden 4505 (68)
- CHICKS** - Christmas Present/My Song and You - SweDisc 1006
- EVIL EYES** - Mister Mystified/Moving Around - Decca 44524
- FEW** - Hum-a-Zoo/Once I Had a Dream - Mercury 131400
- They Won't Go/Seeing is Believing (67)
- Time and Tide/So Long (68)
- FLIPPERS** - The Children/I Could Hear Her Cry - Karusell 621
- "14" - Im Krankhaus/Meet Mr. Edgar - Olga 39
- FRIENDS** - He's in Town/Joe McCartney - Karusell 666
- GIANTS** - LP: *Live*
- HI-BALLS** - Cause I Want to Know/Look at Me - Karusell 666
- LP: *Beat Hits 66/67* - Sonet GP 9914: I'm a Boy/Hi Lili, Hi-Lo
- ICECREAM** - Mohair Sam/I've Been Loyn' You - Platina 182
- INSIDE LOOKING OUT** - Make Love/Love Potion - Polydor 2053013
- JOKERS** - Broken Engagement/I Won't Untie You - SweDisc 1147
- LADY KATE 8** - LP: *Beat Hits 65/66* - Sonet GP 9907: Eve of Destruction/Midnight Hour
- LORDS** - There's No Other/Walkin' Talkin' - Record 2002
- LUCAS**
- JEAN LUNDENS** - She Lied to Me/She Has Gone Away - Gazell 189
- MERRYMEN** - Walking Down Lonesome Road/Spider - Karusell 817
- I'm Vain (65)
- MICHAEL & PLAYMATES** - LP: *Beat Hits 65/66* - op 9907: Yesterday Man/It's My Life
- MODERATIONS** - Hard to Forget/Shake - G&P 1009
- MODS INC** - First Woman/Yee I Want - Carnival 101
- MOONLIGHTERS** - Today is the Day/Cave of Gold - Interdisc 1187
- Hi Lili, Hi-Lo (68)

- EP: Shanes & Moonlighters
- Live - Columbia 138: Shot of R&B/I Can't Stand It
- LP: *Pop Nonstop* - Sonet 9904
- NASHMEN** - Ann-Louise/Carol - SweDisc 1063
- NORTHERN LITES** - (called Hootenanny Singers in Sweden; Included Bjorn Ulvaeus)
- LP: *Gabrielle* - UA Intl. 14507 (A)
- PANTHERS** - EP: Polydor Intl. 60 118(Fri): Baby/I Just Wanna Make Love to You/I'll Be Pleased/Hey Woman
- Don't You Know Why/Halfway to Paradise - Sunset 8
- LP: *Beat Hits 66/67* - Sonet GP 9914: Very Last Day
- PLOMMONS** - Are You Sure
- POPSIDERS** - Somewhere/Dancing in the Street - Sunset 9 (66)
- ST. MICHAELS SECT** - And Most of All/I Can't See - Sweden 4506
- SECRETS** - Michelle - Jukebox EP 5548
- SHELTONES** - A Little Bit Me, a Little Bit You - Jukebox EP 5562
- Stewball - Jukebox EP 5562
- SHAKERS** - Tracks Remain/I've Been Loving You Too Long - Fontana 271275
- All I Want is My Baby/The Sun is Shining - Odeon 5985 (66)
- Too Much Monkey Business - Columbia



- SHIVERS** - I Don't Mind/No No No No - Gazell 194
- LP: Zingo Toppem 2511: Baby It's Too Late
- LP: *Beat Hits 66/67* - Sonet GP 9914: Just Like a Woman
- RED SQUARES** - Sherry - Columbia DS 2321 (67)
- Turning Around - DS 2341 (67)
- Lollipop - DS 2358 (68)
- SLAMCREEPERS** - Cross a Million Mountains/I've a Way of My Own - Bill 110
- Mr. Personality Man/Cash Box Ladies Behaviour - Bill 128
- It's Saturday (68)
- Land of Love (68)
- SLEEPSTONES** - My Little Girl (65)
- Good Morning Little Schoolgirl (66)
- SPREADERS** - LP: *Beat Hits 66/67* - Sonet GP 9914: With a Girl Like You



- STEAMPACKET** - Take Her Any Time/Only in Her Home Town - Polydor 69726 (66)
- Baby, You've Got It/She's Down - Knappupp 4800
- Viva L'Amour (67)
- STRANGERS** - Trust Me (66)
- Certain Girl (66)
- You Can't Sit Down (66)
- SUNSPOTS** - Sonet LP 9911: To Feel and Hold/Romance/She Said That She Loves Me
- LP: *Beat Hits 66/66* - Sonet GP 9907: My Generation
- TEENAGERS** - Girl on a Swing/I Never Found You - Columbia DS 2335 (67)
- TRONICS** - Burn That Candle (65)
- VAT 66** - The Birds in the Sky/The Square of the Won Fights - Olga 34
- Lady Lady/I'll Better Be Alone - Olga 41
- WIZARDS** - Well All Right/That She Does - Scan-Disc 1019

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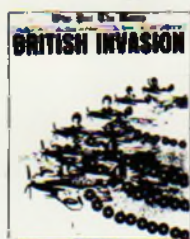
Wayne County - Max's Kansas City (PC) \$2
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Loose Gravel - Frisco Band (PC) (lim. ed.) \$2.50
Wildman Fisher - Go to Rhino Records
(his most recent; weird) \$2
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Song (his last, not released to public) \$3.50
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style bubble-punk) \$2
Creme Soda - Chewin Gum (wild rockapunk) \$2
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folk-rock/punk) \$2
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Anglo-punk from Nebraska) \$2.50
The Count - EP: 4 great songs (like Velvets,
Mod. Lovers, etc. many pix & inserts) \$3.50
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Psycho Daisies + 2, full color cover \$3
Vince Taylor - Do You Wanna Rock & Roll
Rockhouse (Dutch import) \$1.75
Blondie - X-Offender - (Spector-style) \$2.25
Gizmos - EP: 4 songs (fabulous - like Iggy, Dolls,
Reed, Dictators; see review) (PC) \$3.50
Primitives - EP: Sneaky Pete, Cycle Annie + 2
(Lou Reed, John Cale pre-Velvets. Private
re-pressing of rare tracks, with PC) \$3.25
Dave Edmunds - Here Comes the Weekend
(British import, rocks like crazy!) \$2.50
Beatles - Live at Shea '64 - 2 EPs (privately
pressed, Dutch import. Taken from the
original '64 EP, every rare) Both records \$15

Del Shannon - Tell Her No/Restless \$2.50
Del Shannon - Cry Baby Cry/co-wr. Jeff Lynne/
In My Arms Again \$2.50
[These 2 Island singles will never be on an
LP and are already rare!]
Ramones - Blitzkrieg Bop (British import) \$1.50
Flamin' Groovies - EP: Shake Some Action + 2
(British import) \$2
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#14: Surf roots, Dutch rock, Beatle songs, Boston, British rock encyclopedia, more
#15: Girl groups (Runaways, Lesley Gore, Jackie DeShannon, Shangri-Las), Dave
Edmunds, Liverpool, Chicago, British Rock encyclopedia, more

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Please allow up to 4 weeks for delivery.

THE ARRANGER As SUPERMAN

(continued from p. 30)

11-67 Gary Lewis & Playboys - Has She Got the
Nicest Eyes/Happiness (Liberty 56011) (Arr.)
10-67 Zal Yanovsky - As Long as You're Here
(Buddah 12) (Prod/Arr.)
6-67 Turtles - She'd Rather Be With Me (White
Whale 249) (Arr. horns)
8-67 Petula Clark - Cat in the Window/Fancy
Dancin' Man (Warner Bros 7073) (Arr.)

[Jackie DeShannon's previously cited "I
Keep Wanting You" falls into this period as
well.]

[Charles Koppelman and Don Rubin super-
vised a talented stable of writers and
producers Artie Kornfield and Steve Duboff,
Joe Wissert, and ex-Magicians Alan Gordon
and Garry Bonner among them), and had hits
like "If I Were a Carpenter" with Bobby Darin
and "Happy Together" with the Turtles.
Nitzsche worked with K&B for a time, and
apparently did not relish the experience,
except for working with Garry Bonner...]

The best. The best white soul singer
ever. I did a record with him called "Juliet
Jones." That was really good, I think, that
one holds up. Garry Bonner, the White
Tornado. The best. I did a record with Bobby
Hatfield called "I'm Free," which was a really
good record, but they never released it,
'cause he couldn't sing it. The reason he
couldn't sing it was he came in and he wasn't
making it on the vocals, so Garry Bonner
came up to the microphone and said, "Let
me sing it one time for you," and he sang it.
Hatfield walked out and said, "Why don't
you do it, I can't do that!" What a singer!

RUFF TIMES

9-69 Tony Ray - Here Comes School Again/
Lonely Weekends (Dot 17301) (Arr.)
7-70 Them - Lonely Weekends/I Am Waiting
(Jagger/Richard/Happy Tiger 525) (Arr.)

Oh my God. Well, I didn't do that one
[Tony Ray]. Oh my God! Is it the same
track ["Lonely Weekends"]? Has to be. "I
Am Waiting." I don't remember doing that.
Sometimes they put the name on both sides
of the record, but that doesn't mean I did it.
I was asleep during these. I was chewing
tobacco and spitting into a can. Ray Ruff.
Weird! I wondered what he was doing in the
studio. Yeah, it's probably mine. I don't
remember that one at all.

[Ray Ruff, a Buddy Holly-ish rocker in the
early 60's and producer of the Blue Things,
apparently wiggled out a bit in the later 60's
when he was a staff producer for Dot and
Happy Tiger, and recently he surfaced with a
ridiculously grandiose rock opera telling the
story of the Bible called Truth of Truths (Oak
Records) and in 1976 with a no-less-modest
Bicentennial rock tribute album Happy
Birthday USA on 20th Century (featuring
Paul Revere & the Raiders on one cut).
Actually, the near-identical arrangements of
"Lonely Weekends" are both good rockers
and Tony Ray's A-side is a nifty Eddie
Cochran adaptation. The Them in question is
a highly dubious post-Van Morrison
aggregation.]

AN ADDED PHILIP: MORE ON SPECTOR

[Nitzsche arranged these latter-day Philles
records]

3-64 120 - Ronettes - Breakin' Up
4-64 121 - Ronettes - Do I Love You
5-64 122 - Crystals - All Grown Up
9-64 123 - Darlene Love - Stumble & Fall/Quiet
Guy (withdrawn)

- 10-64 123 - Ronettes—Walking in the Rain/How Does It Feel
 12-64 125 - Darlene Love—Christmas/Winter Wonderland
 1-65 126 - Ronettes—Born to Be Together
 3-65 127 - Righteous Bros—Just Once in My Life
 5-65 128 - Ronettes—Is This What I Get
 5-65 129 - Righteous Bros—Hung On You
 11-65 130 - Righteous Bros—I Love You For Sentimental Reasons
 4-66 131 - Ike & Tina Turner - River Deep Mountain High
 9-66 133 - Ronettes—When I Saw You [uncr.]
 5-67 135 - Ike & Tina Turner—I'll Never Need More Than This
 7-67 136 - Ike & Tina Turner—A Love Like Yours
 7-64 Phil Spector 1 - Veronica—Once Upon a Time
 7-64 Phil Spector 2 - Veronica—Why Don't They Let Us Fall in Love
 8-76 Warner-Spector 0409 - Ronnie Spector—Paradise
 12-64 Phyllis LP4006 - *Presenting the Fabulous Ronettes*
 6-69 A&M SP 4178 - Ike & Tina Turner—*River Deep Mountain High* (some tracks)

[and the following newly-released Phyllis vault tracks]

Darlene Love—Run Run Run Runaway; Strange Love; Long Way to Be Happy
 Ronettes—Soldier Baby; Girls Can Tell; Woman in Love; Here I Sit; Keep On Dancing; Everything Under the Sun/Wish I Never Saw the Sunshine
 April Stevens—Why Can't a Boy and Girl Just Stay In Love
 Crystals—Heartbreaker
 Bob B. Soxx—But You Don't Love Me
 Modern Folk Quartet—This Could Be the Night

[We were talking about the Bonnie & the Treasures record "Home of the Brave," and its credited producer, Jerry Riopelle...]

Phil really took him [Riopelle] under his wing. He was gonna be his new writer. It came to the point where Phil...it was all his conception, those records, but as soon as he got a press agent he would say that he wrote 'em, arranged them, produced them, and told the singers how to sing them. Everybody started to feel a little funny about that—and then Jeff [Barry] and Ellie [Greenwich] went and recorded "Chapel of Love" with the Dixie Cups and it had been recorded with both the Crystals and the Ronettes before and none of 'em came out, so they went and did that. I went to New York one time, my wife and I, and I ran into Jeff Barry and he invited me over. So I told Phil, I'm going to dinner at Jeff Barry's and he said [growls] "What are you gonna do, listen to the Dixie Cups record?" He said, "I really wish you wouldn't do that," and I said, "Why, we're still friends." He said, "I'd like to create the illusion there are 'separate camps'."

After all these writers were saying one after another that he's taking all the credit, then he started working with people like Jerry Riopelle. Bonnie & the Treasures...Ronnie sang on that.

THE PHILLES EPITAPH

Phyllis 135 [see listing above]

[Although it's commonly accepted that Phil Spector, mortally offended by American rejection of "River Deep Mountain High," immediately quit the record business, in truth the Phyllis label lasted for five more issues, not to mention limited pressings of the Ike & Tina Turner album and a Lenny Bruce LP. The last record was a track from the Ike & Tina LP, "A Love Like Yours," but the real last hurrah was an all-stops-out Ike & Tina single recorded after the album, Spector's one last irresistible stab at grabbing the gold ring again, "I'll Never Need More than This".]

That was after "River Deep." I never heard that. That was the last attempt, I think that was the last one he and I ever did together. This is going to be sad. I think that song would be fun to do again. It's so good. I can see why it wasn't a hit, though. A little too 'pop'-oriented [presumably in the sense of MOR-pop], isn't it?

MID-60'S WRAP-UP

- 7-64 Concorde—Should I Cry (Epic 9697)(Co-wr)
 3-65 Jerry Cole—Every Window in the City/ Come on Over to My Place (Capitol 5394)(Arr.)
 4-64 Righteous Bros—Try to Find Another Man/ I Still Love You (Moonlight 231)(Arr; pre-Spector)
 9-65 Bobby Vee—Run Like the Devil/Take a Look Around Me (Liberty 55828)(Arr.)
 7-65 Explosions—?? (Liberty) (Arr.)
 7-65 Gene McDaniels—?? (Liberty) (Arr.)
 7-67 Suzi Jane Hokom—Same Old Songs (LHI 19) (Arr.)
 9-65 Palace Guard—All Night Long/Playgirl (Orange Empire 331)(Arr.)["Forget it"]
 3-66 MFQ(Mod.Folk Quartet)—Night Time Girl/ Lifetime (Dunhill 4025)(Prod./Arr.)
 1-67 Gentle Soul—Tell Me Love (Columbia 43952)(Arr.) (Prod. T. Melcher)
 9-68 Monkees—Porpoise Song (Colgems 1031) (Arr.)["I love that one"]
 10-66 Tim Buckley—Tim Buckley (Elektra EKL-4004) (Arr. strings)

I don't remember that one [Jerry Cole]. I do remember he came into a session with a submachine gun once. He's really into guns.

Done on the same session with the Explosions and Gene McDaniels, all on one date [Bobby Vee]. All Joe Saraceno hits.

I liked that one [MFQ], sort of. I don't like that mix—I didn't do that mix, Lou Adler did.

Don't have this one [Gentle Soul] either. I don't even remember it. Ry Cooder played on a lot of these. I was on that. The Beatles Baroque.

PART THREE

Modern Times

YOUNG UPSIDE DOWN

- 1-67 Buffalo Springfield—Expecting to Fly (Atco 6545) (Co-prod; co-arr.)
 1-69 Neil Young—Neil Young (Reprise 6317) (Wr; arr. "String Quartet From Whiskey Boot Hill", worked on some other tracks)
 2-72 Neil Young—Harvest (Reprise MS 2032) (Prod./Arr. "A Man Needs a Maid", "There's a World")

I met Neil through Charlie & Brian.

[Was "Expecting to Fly" intended as a Neil Young solo single?]

Yeah, I was the evil one in that. Stephen never wanted Neil to sing and I thought Neil could do it by himself. Stephen would say, "He's got that funny shaky thing in his voice." I said, "That's the thing I think is interesting."

I loved that record [Young's first and in some ways best solo LP].

I set that up with Warners for him to be a solo singer. He asked Denny [Bruce] once when I was going to do the record and Denny said I had the name down in my book, and he said, "I'm not a name in a book, I'm Neil Young!" Neil wanted to be a star.

CRAZY HORSE

- 4-71 Downtown/ (Reprise 1007) (Co-prod.)
 7-71 Dance Dance Dance/ (Reprise 1025)(co-or.)
 9-71 Dirty Dirty/Beggar's Day (Reprise 1046)
 3-71 Crazy Horse (Reprise RS 6438) (Co-prod)

[Nitzsche played in Neil Young's back-up band Crazy Horse in early 1970, and was prevailed upon to join the group when they got a solo deal with Reprise. Their first album (1971), with any number of brilliant Danny Whitten songs, guest Nils Lofgren's chilling "Beggar's Day," and two remarkable songs by Nitzsche and Russ Titelman ("Gone Dead Train," a disturbing rocker earlier cut by Randy Newman for the Performance soundtrack, and a delightful girl-group-styled ditty called "Carolay" which is ripe for recutting), holds up extremely well today and is one of the best rock & roll albums of the fallow early 70's.

Neil was working with them and he asked me to play piano. Did you really see that tour [a fairly legendary series of warm-up gigs at small California junior colleges, my occasion being a brilliant show at Palomar JC 30 miles north of San Diego]? That was a good tour, that one. The last one (ca. 1974) was horrible.

From there they wanted to make an album of their own. Elliott Roberts became my manager and Neil's, and they said if I produced it [Crazy Horse] and became part of the group, that it would work, and I did that, for one album... They're not really musicians—they'll give anyone the faith to become musicians. That album was okay. I don't like any of the Nils Lofgren stuff on the album. He's another of them that wants to be a star so bad...

FINAGLING WITH THE TUBES

- 7-71 Ron Nagle—Bad Rice (WB 1902)(Prod.)
 6-76 Tubes—Don't Touch Me There (A&M 1826) (Arr.)

Ron Nable—that's the best undiscovered talent around [an opinion shared by a number of rock writers]. He's super. He's real good at making records.

Nagle brought me in [on the Tubes session; Nagle having written the song, a satirical girl-group number]. They did miss the point on that record. It's just an imitation, a bad one. Not just the singing [is off], but the whole thing. They wanted that sound as a put-on, but they didn't understand it at all. It'd be a lot funnier if they were more serious.

MODERN TIMES WRAP-UP

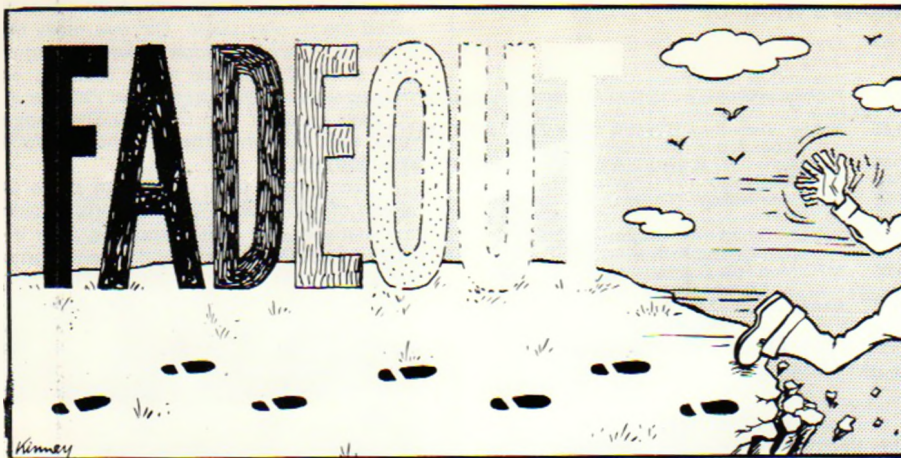
- 5-69 Marianne Faithfull—Sister Morphine/Something Better (London 1022) (Arr.)
 9-70 Randy Newman—Gone Dead Train (Reprise 0945) (Prod/co-wrote)
 4-70 Randy Newman—12 Songs (Reprise 6373) (Co-prod "Let's Burn Down the Cornfield")
 7-72 Buffy Ste. Marie—She Useta Wanna Be a Ballerina (Vanguard VSD 79311) (Co-prod)
 4-74 Mac Davis—Stop & Smell the Roses (Columbia 10018) (Arr.)
 8-74 Mac Davis—Rock & Roll (Columbia 10070)
 4-75 Mac Davis—If You Add All the Love in the World (Columbia 10111) (Arr.)
 9-73 Ringo Starr—Photograph (Apple 1865)(Arr)
 Nitzsche also did the music (produced and arranged) for Performance and One Flew Over the Cuckoo's Nest, and worked on the music for many other films including Candy, Greaser's Palace, Sticks and Bones, and The Exorcist.

[In recent years Nitzsche has been involved in a number of varied projects, many of which he has not enjoyed—he had little to say about working with Mac Davis, for example, and did not seem especially enthusiastic about Cuckoo's Nest.

[His future plans seem unsettled...]

I don't have any. There's a movie that I think is going to be real good. Bob Downey's new movie called Jive.

[Nitzsche has scored that film. He would also like to work with Ronnie Spector again, and at press time there seems to be at least a slight hope that it could happen. Jack Nitzsche is obviously an independent type, one who had and probably will again have trouble fitting smoothly into the banal everyday record biz routine and its prevailing attitudes. The unimaginative souls who account [in more ways than one] for a large proportion of the industry today have trouble pigeonholing Nitzsche, which in part explains his rather patternless track record of the past few years. But looking over the record of his accomplishments from 1960 to 1976, it's impossible not to be awed, and it seems a certainty that this supremely gifted man will continue to create musical monuments in the future.]



You can expect a lot of changes in 1977, as far as BOMP is concerned. The appearance and quality will continue to improve, of course, and we also hope to be able to announce national distribution and a much more frequent schedule—bi-monthly if possible. There will also be big news in the coming months from BOMP Records, and plenty of surprises. So stay tuned, and tell your friends: this is where it's happening.

As you can tell, we're still experimenting heavily with the format. Although BOMP will always be concerned with rock history, there is less historical trivia and more coverage of current events. My policy has been that we would never write about anything new unless it was as good as the old records we all love, and I couldn't be more delighted that music of that caliber is once again being made. If there is indeed to be a worldwide resurgence of the rock & roll spirit, I'd like BOMP to serve as its focal point. So keep sending those letters, let us know what's going on in your part of the world, share those local records with us, and of course we always welcome your suggestions.



CHICAGO ROCK

DUNWICH PRODUCTIONS

Shadows of Knight - My Fire Dept. Needs a Fireman
/Taurus - Super K 8
LP: Blackwood Apology - House of Leather -
Fontana 67591

Dunwich 164 - Knaves - Inside Outside/Your Stuff
DESTINATION RECORDS

607 - Kane & Abel
611 - Sweet Nothings - Cry Baby Cry/Baby Please
618 - Valiants - Tell Me Tell Me
627 - Boyz - Hard Times All Over

QUILL RECORDS

106 - Ronnie Rice & Gents - La-Do-Da-Da/Warm
113 - Ralph Marterie - Masquerade Baby

USA RECORDS

713 - Frankie Gem - Crystal Rock
890 - Trafalgar Square - Til the End of the Day/It's
a Shame Girl

901 - Affluents - Get Ready/Tom's Song
IRC RECORDS

6904 - Dick Biondi - Knock Knock/Pizza Song
6910 - Ronnie Rice - Over the Mountain/T.N.T.

MISC. CHICAGO RECORDS

Angelo's Angels - Spring Cleaning/Tomorrow -
Ermine 55 (local top 20 hit)
Blue Angels - Shake a Tail Feather/Dance With Me
Lynda - Cap 077

Buckingham - LP: Portraits - Col. CS 9598

Cave Dwellers - Run Around/You Know Why -
Jim-Ko 41085

Cryan Shames - Up on the Roof/The Sailing Ship -
Columbia 44457

Flock - Mermaid/Crabfoot - Columbia 45295

Idea of March - Nobody Loves Me/Strawberry Sun-
day - Kapp 992

Idea of March - Hot Water/Heavy on the Country -
RCA 0052

Mauds - Hold On/C'mon and Move - Merc. 72694

Mauds - You Must Believe Me/He Will Break Your
Heart - Mercury 72760

Mauds - Only Love Can Save You/Sgt. Sunshine
New Colony Six - People & Me/Ride the Wicked
Wind - Mercury 73063

Oscar & Majestic - Top Eliminator - Score 1005

Ronnie Rice - I Know/Who's the New Girl -
MGM 13153

Seeds of Reason - I'm Your True Love/Somewhere
There's a Girl - Lakeside 1982

Turfits - Losin' One/If It's Love You Want - Capitol
2018

LESLEY GORE

Immortality/Give it to Me Sweet Thing - A&M 1510

Sometimes/Give it to Me Sweet Thing - A&M 1829

That's the Way Boys Are/That's the Way the Ball
Bounces - Mercury 72259

"Consolation Prize" issued in limited quantities to
fan club members

LP: Love Me By Name - A&M 1464

Note: on Greatest Hits several songs are different
versions than on the 45's

MICHIGAN

Doug Brown - Swingin' Sue/Blue Night - Checker
1001

SAWYER & BURTON

Bad Apple/You Satisfy Me - Pilgrimage - Mercury
72631

Light Bulb - The Five Kings - Columbia 43060

Ain't Gonna Eat Out my Heart Anymore - NY Public
Library - Columbia 7684(E)

Lori Burton - Yeh Yeh Yeh/Who Are You? -
Roulette 4609

BEATLE NOVELTIES

Bob Molino - Beatle Stomp - Charger 100

LP: Blue Beats - The Beatle Beat - A.A. 133

LP: Mersey Boys - 15 Beatle Songs - Vee Jay 1101

JACKIE DE SHANNON

(as Jackie Dee)
8-58 Buddy/Strolypso Dance - Liberty 55148

How Wrong Was I/I'll Be True - Gone 5008

(as Jackie Shannon & the Cajuns)
7-59 Just Another Lie/Cajun Blues - Sage 290

7-59 Trouble/Lies - Dot 15928, Fraternity 836

(as Jackie DeShannon)
9-72 Sweet Sixteen/Speak Out to Me Atlantic 2919

12-73 You're Still Gonna Be My Star/Your Baby is
a Lady - Atlantic 2994

LP: Songs of Jackie DeShannon, Jimmy Holiday &
Eddie Reeves - UAMG 108 (publishers demo)

6-75 LP: Very Best of - United Artists UA-LA-434

(possible Jackie DeShannon records)

Sharon Lee - No Deposit, No Return/Kissing Game
Rendezvous 401

Sherry Lee Myers - releases on Glenn, Marvel
(songs written by Jackie DeShannon)

Too Far Out - also done by the Impac - CBS (E)
(with Jimmy Page)

In My Time of Sorrow/I Know You're Missing Her
- Gay Shingleton - Reprise 0385

(with Sharon Sheeley)

Dream of the Year - Jimmy Elledge - RCA 8355

Don't Put Your Heart in His Hand - Ral Donner -
Reprise 20,176

Carrying a Torch - Wynona Carr - Reprise 20,201

Jimmy Baby; I Shook the World - Bob B. Soxx &
Blue Jeans - Phillies LP 4002

[continued on p. 62]

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Down/Him or Me

102 Wackers - Tonite/Captain Nemo

103 Poppees - If She Cries/Love of the
Loved

104 EP: The Choir - rare unreleased

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AUCTION: Yardbirds, Keith West, Creation, Beau Brummels, Mighty Baby, many British groups and others. Many rare items. Send Intl. Reply Coupon for lists. Heinz Kogel, Lange Str. 44, 2880 Brake, W. Germany.

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WANTED: info on SRC. Personal interest, not dealer. Mom, 2705 Lancashire #7, Cleveland, OH 44106.

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WANTED: "Who Do You Love" and "You're Tuff Enough" by The Misunderstood on UK Fontana. Top dollar paid! Dave Gnerre, 17111 Seville, Fontana, CA 92335.

For sale: Elvis records, covers, promos, movie items, etc. Send your wants & SASE. Also interested in buying Elvis items. Anna Labbate, Box 1233, NY NY 10008.

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Auctions: Rock, rhythm reissues. Send your wants, auctions. Jim Clarke, 15701 1/2 Cornuta, Bellflower, CA 90706.

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Time is on our Side

(continued from p. 5)

stream was discovered and, for about 18 months, worked energetically: Heavy Metal. Regardless of its often inhuman decibel level, Metal, as practiced by Zep, early Alice Cooper, Deep Purple, Black Sabbath and Grand Funk, had its moments. (As a subgenre, its proximity to minimal punkrock can't be overestimated, i.e. Stooges, MC5, Shadows of Knight and any number of Velvets-Doors-Standells-influenced groups.)

Metal's bright flame burned out quickly, however, leaving the blues-based outfits to complete the torturous task of grinding Hard into Heavy. The proliferation of thick guitar groups fronted by husky, 35-year-old singers (Bad Co., Nazareth) has brought hard rock 'n' roll to its knees in the mid-'70s, a condition ripe for improvement. The antidotes will almost surely be administered in the coming months by bands like Television, the Planets, the Ramones, perhaps Talking Heads or a reformed Heartbreakers, or solid, Velvets-with-vision acts like Boston's Marc Thor and Fox Pass. It's already getting dark out and the streets should soon be alive.

Likely to be a factor in a rock resurgence is radio. Now for the most part the sole broadcast domain of hard, heavy rock, FM radio was originally designed as an alternative to constricted Top 40 formats. In defining its scope over some 8 years, however, FM has continued to address itself to an increasingly limited audience—basically 18-26 year-old males, the ones who buy Kiss and Zep, but also Wakeman and Gentle Giant and "progressive country." In doing so, FM has tightened up as much as the AM it sought to counter. Conservative, possessed of the power to break acts and mired in a fading 'counterculture' viewpoint, FM is beginning to look like the format with limited vision.

In the meantime, AM, long-criticized but actually the grandparent of rock radio, is emerging as the dynamic force. Intent on satisfying a wider audience than FM (a particularly acute problem for AM now is the loss of teens), Top 30 is beginning to take more shots, move faster. AM is *hot*, popular; it's given us Abba, the Bay City Rollers, a rejuvenated Bee Gees and a ready-to-rock Beach Boys, Henry Gross, Thin Lizzy, good sides by the Carpenters, the Four Seasons, the Hollies, the Eagles and Elton.

Unlike rock 'n' roll (which in its purest form is more impulsive), pop music has cherished certain values for a long time. Perhaps because commercial pressure is greater, pop has maintained its standards, adhered to a handful of virtues for upwards of 20 years: the emphasis is on melody, brevity of statement and conciseness of arrangement. If an artist expects big success and longevity, he'd best be prepared to play the hit single game. As time goes on, there are fewer and fewer acts who can sustain a career without paying attention to that game's rules.

All of which means that, no matter how 'far out' or tangential a pose an artist succeeds with initially, sooner or later—through natural growth or artificial means (coupling himself with hot singles material and a wily producer)—he's going to gravitate toward the pop aesthetic. Elton's early, long-winded poetics have given way to delightful disposables like "Island Girl" and Don't Go Breaking My Heart" and trans-

cedent pop like "Don't Let the Sun Go Down on Me." Even bad-ass Grand Funk proved they could go pop with the superb "Bad Time."

The overall increase in quality pop and rock & roll is getting hard to ignore. For every bombastic Neil Diamond single and every disco hit, there are two good records being cut by new acts or acts you may have given up on. The fact that good records are becoming available again means that they'll eventually shoulder themselves onto radio, into the hearts of audiences. No matter how disparate, all these sides—from Springsteen to the Modern Lovers, from "Mama Mia" to the dozen home-made singles that have come out of New York and Boston the last 6 months—are restoring a focus to rock & roll; a focus both in terms of musical structure, and in terms of working closely off of sturdy roots, particularly those which have gone untapped or have been buried under a decade of senseless indulgence and high artifice.

It may not be "all coming back," but a statement like "Rock's best years are yet to come" is beginning to look like a valid, accurate rejoinder to "It'll never be as good as it was." 1964 will never come again but neither will 1971 or 1976 and, with any luck at all, we'll never have to listen to "Woodstock" or "Love to Love You Baby" ever again.



(continued from p. 47)

at \$2.50 a shot; you won't be disappointed.

One not to be misread is an EP by Joe Viglione, which comes with an elaborate sleeve, liner notes, photos and more. "The Morn of the Confrontation" is like Question Mark & the Mysterians meets the Seeds, with protest lyrics and Jefferson Airplane harmonies. "Whiskey Mama" is the Leaves crossed with H.P. Lovecraft and a bit of the Shadows of Knight. "The Salt Water Summers" could be Jonathan Richman on the beach at Malibu. The weakest cut is "Jodi", which sounds like one of those Nico songs on the first Velvets album. This EP costs \$1.50 from 39 Beverly Rd., Arlington, Mass 02174 and is well worth it.

A few New York items worth mentioning. The Hounds is a band featuring rock critic Steve Simels on guitar. "On the Road" is a pretty good imitation of Dave Edmunds doing Chuck Berry. "Call Me", the A-side, is excellent New York punk pop. Order some copies from Steve c/o Stereo Review, 1 Park Ave, NY 10016.

Someone has gathered 4 of the early things Lou Reed and John Cale did before joining the Velvets—in groups with names like the Primitives and the Roughnecks. It's really marvelous to hear the familiar smacked-out voice and guitar singing about surfing in Pasadena, or doing a dance called the Ostrich which involves burying your head in the dirt. To get the originals of these would cost a fortune, but you can get the EP, with picture cover and liner notes, from BOMP at \$3.25.

No one's done this before, but this might not be a bad time to start reviewing some of

the demo tapes that are going around. Most of them are crap of course, but occasionally I hear things that have great potential, only the artist/songwriter has no idea how to get his material heard. A case in point is George Baurle, whose "For You" is a fine pop rocker that someone like Johnny Rivers could have an easy hit with. You can reach George at 117 Granite St., Westerly, R.I. 02891. In future issues, if the response warrants it, I'll review briefly other tapes sent by aspiring songwriters or singers or whatever. If you've got a band, don't be afraid to get in touch with these people directly. And if you, or anyone you know, has put out a record independently, please do send us a copy and if it's any good we guarantee national exposure.

Overdubs

MANN & WEIL

BARRY MANN RECORDINGS

7-76 The Princess and the Punk - Arista 0194

CYNTHIA WEIL RECORDINGS

(as Miss Prim & the Classroom Kids)

1-63 The Toddler/Miss Prim's Theme - Amy 872 (Mann-Weil-Anthony)

MANN COMPOSITIONS WITHOUT WEIL

1-60 In the Fall - Brooks Arthur - Carlton 526

7-61 Movie Star (Mann-Hunter) Donnie Dean Apt 25082

7 I Play the Part of a Fool (Mann-Hunter)

Ricky Hart - GLO 5216

MANN-WEIL SONGS - additional cover versions

7-62 Before I Loved Her - Johnny Maestro-UA 474

Soul & Inspiration - Pigeons - Wand LP 687

7-65 She's Sure the Girl I Love - Fortunes - Decca LP 4597(E)

7-66 Looking Through the Eyes of Love - Fortunes

- Press LP 83002

10-67 Where Have You Been - Villagers - Atco 6517

7-70 Feelings - Fortunes - WP-LP 21904

7-76 We're Over - Sheri Jarrell - Private Stock 048

BOSTON ROCK

Royal Aircoach - Wondering Why/We of Love -

Flying Machine Records 8868

Trans-Atlantic Subway - Servant of the People/

Winter Snow - Lightfoot 100,333/4

Rogues - Next Guy/Faves on the Wall - Waverly 108

Lost Legend - Love Flight/Yes I'm Ready - Onyx 6901

Children of the Night - World of Tears/Don't Cry

Little Girl - Bella 101 (Saybrook, CT)

The 5: PM - Auburn Red/How Many Days - Ace 179

Alan Burns & the Ushers - Whirlpool/Lion in Love

- Tuesday 11/12

Psychopaths - Till the Stroke of Dawn/See the

Girl - David Lloyd Presents 201,438/9

Ascots - I Need You/Knock on Wood - Super 105

LP: Swallow - Out of the Nest - WB 2606 (Vern

Miller of the Remains)

MISCELLANEOUS

SEEDS

Little Ritchie Marsh - Goodbye/Crying Inside My

Heart - Ava 122 (627)

INTERNATIONAL ARTISTS

105 - Kathy Clarke - My Summer Prayer/Little Girl

Called Sad

JUKEBOX JURY JR.

Bob & Sheri (first Brian Wilson record) B-side is

"Humpty Dumpty", not "Young Girl" as listed

DUTCH ROCK

Motions - It's Gone - Congress 237 (A)

[Thanks to Jeff Lemlich, Chris Peake, Lee Wood, Jim

Duffey, Steve Bennett, Ed Bangs, Bernie, Dave Ger-

mard, Mark Odick, Bruce Edelson, Brian Hogg, Doug

Hinman, Danny Benair, Gary Tibbs, Brent Hosier,

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