

MUNKEBÄCKS
BIBLIOTEK
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MERCURY
72622
(WE AIN'T GOT) NOTHIN' YET
BLUES MAGOOS
YOU AIN'T TUFF
(K. Henderson - L. Puckett)
THE UNIQUES
231
M-G-M
SCOTTY
ACTION WOMAN
(Warren Kendrick)
THE LITTER
SENTAUR
RECORD CORP.
AT THE RIVER'S EDGE
(W. Kemp)
NEW COLONY SIX
1202
DIDDY WAH DIDDY
A&M RECORDS
PROMOTIONAL COPY
ELEKTRA
7 AND 7 IS
LOVE
45 - 128
BAD LITTLE WOMAN
The Shadows of Knight
LAURIE
LAURIE RECORDS INC., NEW YORK
BLUE'S THEME
tower
THE ARROWS
Featuring DAVIE ALLEN
WHITE WHALE
soma
RUN, RUN, RUN
reprise
GET ME TO THE WORLD ON TIME
BANG
RECORDS



Whiskey-A-Go-Go, circa 1960s

TALK TALK: THE SOUND PRODUCER SOUNDS OFF

In 1972 I started reading *Rolling Stone* and saw a review of *Nuggets*. I remember having to special order the album and, when I went to pick it up at the store, the counter guy looking at me like I'd just bought some prewar blues record or something. Twenty-seven songs for $5.98. You see, at that time no one much cared about music that was even two years old, let alone six. There were no record meets, collectors mags, or fanzines beyond the wattage of a few thermofaxed sheets with a staple at the top corner. *Nuggets* helped start it all and it really jump-started me. It gave me purpose and passion and showed me that music didn't need to be new to be real or cool or tough — that when people make music they believe in, attitude rules over aptitude. That stance wasn't conjured up; it's just there. Even in the records made by sight readers, session guys, and producer types, it's there.

Now, some 25 years later, what do we have here? A lot of stuff I would have swum through pools of monkey vomit to do right by — to present in their single form. And, yes, to my friends in New Jersey, that means *mono*. I didn't win every battle, but, remember, I was willing to swim through that pool. There are a few stereo mixes here and some things are presented straight from my turntable. (Note to future generations: singles did play on both sides.) In short, we've pulled out everything even remotely resembling a stop to make the loudest, nastiest, and — when the attitude (remember that?) warranted — sweetest-sounding collection we could. One hundred-eighteen tracks, which, when combined, took less time to record and mix than one CD would now. Imagine a world in which 20-second guitar breaks were recorded in 20 *seconds*. A place where the faders didn't fly and *tape* recorders had moving parts. A world with one mic standing between you and your drum sound. A world in which being in a band was only one *week's* worth of organ lessons away. No marketing plans, hot remixers, or wardrobe stylists required. A wonderful place where no one cares about distortion, stereo, or too much midrange.

Imagine.

— *Bill Inglot*

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★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ DISC BOOKLETS

FOREWORD

In the early '70s, as the roots of my rock 'n' roll fanaticism were beginning to take hold, there was no such animal as a "historical reissue." There were greatest hits albums and best-ofs, but when it came to various artists, that usually meant K-Tel or Ronco packages that you saw advertised on daytime TV or bought by going to the department store or drugstore rather than the local record shop. So when the original *Nuggets* double album first appeared on record store shelves in the fall of 1972, no one knew what to make of it. Here was a set composed of mostly one-off garage bands that were largely unsuccessful, or unremembered, from just six years prior, thrust into a world of heavy metal heads, progressive rockers, sensitive singer-songwriters, and other genre practitioners who had abandoned the two-and-a-half-minute single for more respectable "artistic pursuits." Not that six years is a long time by today's standards, but back then rock was just turning 17.

At that time I was deeply immersed in those above-mentioned genres — having initially missed the heyday of the '60s — finding myself enamored by the likes of Creedence Clearwater Revival, Three Dog Night, Santana, Jethro Tull, Led Zeppelin, Rod Stewart, the post-*Tommy* Who, and the Mick Taylor-era Rolling Stones. Looking for something different from what was being served up on hipper-than-thou FM and blandly commercial Top 40 AM radio, I also found myself spending a good deal of time thumbing through the pages of cutting-edge rock magazines like *Rolling Stone*, *Crawdaddy*, *Circus*, and especially *Creem*, all of which raved so much about the original *Nuggets* album that I had to take notice. It was in these passionate reviews that I glimpsed for the first time the term "punk rock." (This was five years before The Ramones' debut and the Sex Pistols' *Never Mind The Bollocks* would become my reason for living.) It would take me a full year to run across a promo copy of *Nuggets* at Zaad Records in L.A., at which time I made the leap of faith and shelled out the sum of three dollars for 27 songs that I had never heard before. My life would never be the same.

In subsequent years, as much of the then-current music seemed to be stagnating, I went in two chronologically opposite, yet strangely compatible, directions to find musical sustenance: into rock's past, rediscovering the likes of The Animals, The Yardbirds, the pre-*Tommy* Who, and the Brian Jones-era Rolling Stones; and into the underground, where the punk-predicting glitter movement was turning us on to the likes of David Bowie, Lou Reed, Roxy Music, Mott The Hoople, and the New York Dolls. The music on *Nuggets* seemed to fit in with, and fuel, both. Upon listening to the contents of *Nuggets*, I realized that my gamble had paid off. My sense of discovery was piqued, leading me to great early historical sets, such as Sire's *The Vintage Years* and *History Of British Rock* series (thank you Greg Shaw and Ken Barnes), as well as UA's *Legendary Masters* series (thank you Marty Cerf). Without these I, and by extension, Rhino, would probably not exist in our present forms. In fact, Rhino's first foray into the world of reissues was a release of an album by *Nuggets* alumni The Barbarians. We even attempted various *Nuggets* titles of our own, but I felt we never got it quite right.

On a different note, there are two seemingly unrelated movies of the past few years that by bringing me back in touch with the spirit of the original *Nuggets*, prodded me to bring this long-in-development set from a notion to the reality you

now hold in your hands.

After seeing Tim Burton's brilliant *Ed Wood*, I was struck by one of the film's final (and perhaps defining) scenes, an imagined meeting between the title character and Orson Welles at the famous Hollywood hangout Musso & Frank Grill. The directors discuss the frustrations they've had in dealing with those who seem heil-bent to interfere with bringing their creative visions to fruition, be they studio casting chiefs or Bible Belt funders. That Welles is a brilliant artist and Wood is more aesthetically challenged is less ironic than it is profound. The scene puts them on equal footing because of their uncompromising enthusiasm for their work. That's why Wood's films, which are commonly regarded as among the worst ever made, are much more widely viewed, revered, and well-remembered than thousands of better, more proficient, yet ultimately mediocre and hence forgettable films. The other movie in question is Tom Hanks' terrific yet equally under-appreciated *That Thing You Do!*, a detailed and lovingly rendered portrait of the fictional Erie, PA, combo The Wonders, who go from the local bar-and-pizza-parlor circuit to the national Top 10 in an insanely short period of time. In fact, in some alternate universe, their hit — a catchy, Beatles-inspired tune — could have been included on this set (check out its stylistic similarity to "Lies" or "It's Cold Outside"). *That Thing You Do!* served as a virtual snapshot of that era, when there were fewer rules and greater possibilities. I walked in skeptical (as I do every rock 'n' roll-themed movie) and walked out inspired — enough to see it four more times and search my rolodex for Lenny Kaye's phone number.

Which brings us to this set. Although most of the bands contained on these four discs wanted to be The Beatles, The Rolling Stones, The Kinks, the Dave Clark Five, The Animals, The Yardbirds, Them, or countless other British outfits that captured the imaginations of musically inclined kids across our nation, few had anywhere near the talent to deliver the goods. But like Ed Wood, what they had was passion informed by a heavy dose of unmitigated gall and naïveté as well as attitude to spare. And while they lacked the ability to make a *Rubber Soul* or an *Aftermath*, or in most cases to legitimately provide enough quality material to fill their own greatest hits album, they all had at least one — and in some cases two or three — great singles, in which all of these elements cosmically, perhaps even accidentally, coalesced into a moment of transcendent brilliance. Make no mistake about it, these records' lasting impact comes not in spite of their creators' limitations, but *because* of them. Because what defines the garage-rock era more than anything else is not knowing any better and, even more importantly, not caring. It's no accident that the term "punk rock" was first applied here and not to the Sex Pistols/Ramones/Clash-era movement of the same name. They weren't punks because they sported mohawks and leather garb, knew their way around a mosh pit, or possessed the ability to incorporate nihilistic imagery and profanity into their lyrics, but because they had the nerve to pick up guitars, bass, and drums, call themselves a band, play gigs, and (*gasp!*) make records.

Nuggets represents the great lost chapter in '60s rock history, the one that would have slipped into obscurity were it not for Lenny Kaye's original vision and the countless knock-off packages, tribute bands, and magazine articles it inspired. It would be an understatement to say what an honor, not to mention what a blast, it was to collaborate on this set. Working with Lenny in commemorating, and in some cases improving upon, something that so powerfully influenced my life reminds me of why I do this for a living.

If you bought the original double album and have been waiting too long for those additional promised volumes to show up, or if you're like me some 25 years ago and rock 'n' roll is new to you and you're as excited about digging around in the past as much as exploring the future for wild rides and good times, welcome! Let's take a trip!

— Gary Stewart
Rhino A&R


Coral SITAR

NUGGETS AS A NOTION

In the first half of the Sixties, British groups — the Beatles and especially the Stones, then others like the Animals and Eric Clapton — had taught young Americans lessons from American roots music. In the second half of the decade, garage bands, building on the instrumental riffs of West Coast surf bands like the Beach Boys and the Ventures, created very tight, AM-oriented pop-rock-punkish records. They were a category of their own, and I thought it would be wonderful to assemble a representative survey of these groups.

I asked Lenny Kaye, a guitarist and rock historian (later of the Patti Smith band), to help me. We assembled a two-record album with thirty tracks featuring the Electric Prunes, 13th Floor Elevator, Amboy Dukes, Blues Magoos, the Vagrants, the Magic Mushrooms, the Seeds, the Standells, the Chocolate Watch Band and twenty-one — count 'em — more. In an interview years later, Lenny said that he thought the groups we picked reflected the yearning of a teenager aching to play in a band.

This was no K-Tel bargain TV ragbag, but a serious study. Already I could sense that we were on the cusp of a time when doctoral candidates would be writing dissertations on the history of rock. I didn't have any designs on a degree; I just wanted to get there first. The only title that seemed roomy enough to contain the whole idea was "Nuggets — Original Artyfacts From The First Psychedelic Era 1965-1968." The album created an enormous stir, as much for its concept of an archeological dig into the recent past as for its contents. Harold Bronson and Richard Foos, who founded the celebrated Rhino Records label in 1978, credit "Nuggets" and the Elektra style as the starting point.

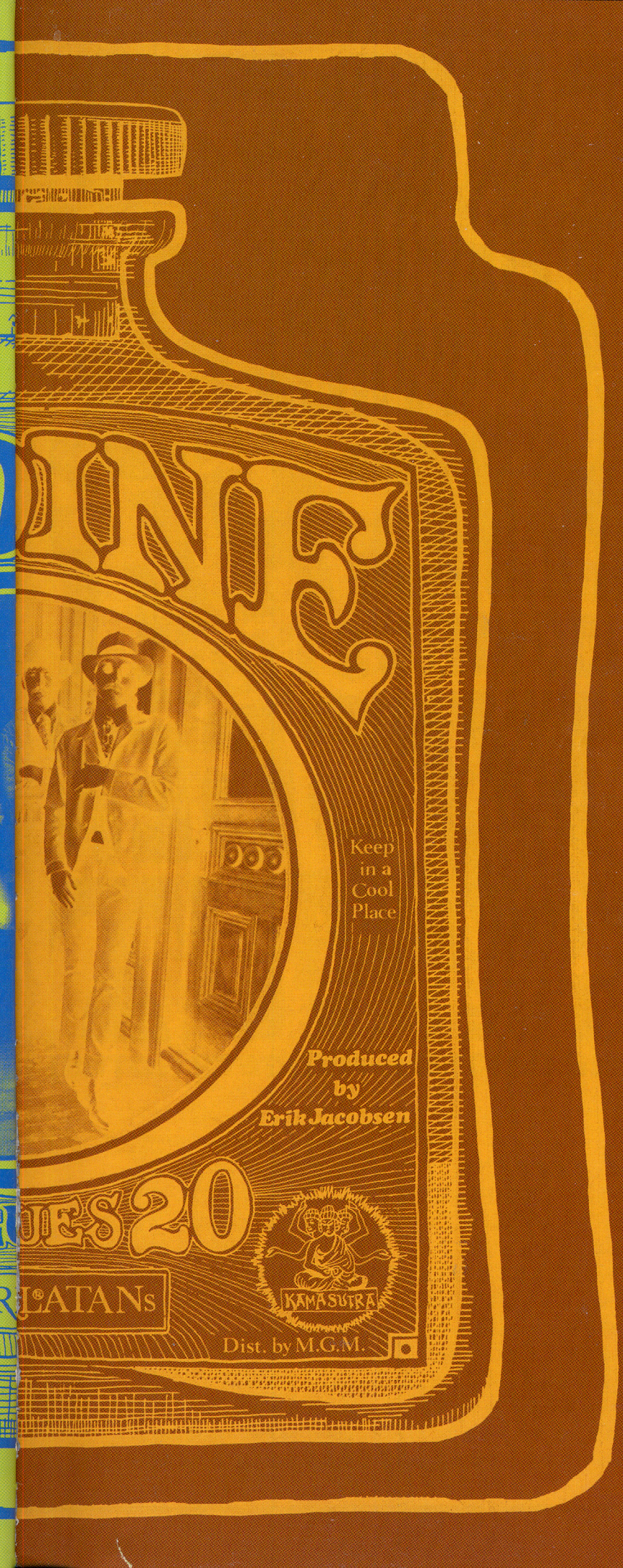
What Elektra had begun with the Stooges was furthered by "Nuggets" and would influence the Ramones and others right through to the subterranean revival of retro-punk in the Eighties.*

— Jac Holzman
Founder and president of Elektra Records, 1950-73

* *Excerpted from* Follow The Music: The Life And High Times Of Elektra Records In The Great Years Of American Pop Culture, *by Jac Holzman and Gavan Daws (FirstMedia Books, Santa Monica, CA, © 1998). Used by permission. All rights reserved.*

Remedy for a Drugged Market.

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Erik Jacobsen
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Dist. by M.G.M.

THE HEMI-HEADED, DECKED-AND-STROKED, HIGHLY COMBUSTIBLE JUGGERNAUT OF THE NEW

(AKA THE ORIGINAL *NUGGETS* NOTES)

by Lenny Kaye

This is the story of a transition period in American rock and roll, of a changeling era which dashed by so fast that nobody knew much of what to make of it while it was around, only noticeable in retrospect by the vast series of innovations it would eventually spawn, both in the way music would be listened to and the way it was constructed. When it began, the centrifugal force was AM radio; under three minute singles, imaginative/predictable packaging (depending on who, what and where), all carefully held within the easily-accepted confines of the music business. By the time the smoke would clear, some four years later, FM-oriented progressive rock would be in full sway of the pop vanguard, opening up new vistas in stylistic content, lyrics, and even life-style. As rock and roll had been born, so it would be born again, by casually nudging the old off the side of the road, making way for a hemi-headed, decked and stroked, highly combustible juggernaut of the new.

Of course, this sort of deep-set change didn't happen overnight, nor can it be ascribed to any one factor or individual; indeed, it now seems likely that whatever would be chosen to ultimately force the issue, the entire weighty tradition of rock and roll progress would be pushing solidly behind it. The Beatles/Stones-led English Invasion had started the ball rolling, not only reacquainting American musicians with those roots (blues, early rock) that they long appeared to have forgotten, but by providing models for a whole new breed of band, suddenly liberated from the Ventures-like instrumentals that had previously been their sole claim to fame. The social situation similarly set the pace, doing its part by opening the once-rigid boundaries of individual musics — folk, jazz, more exotic and foreign forms — as well as cracking open the door to a world in which youth felt they had too long suffered a pat on the head and a kick in the ass. Lastly, you might take into account the players and audiences themselves, nurtured on a steady diet of rock for as long as they could remember, the former sure that a piece of the plutonian pie could easily be theirs by as simple an act of faith as picking up a guitar, the latter bored with the old formulas and looking for a new formula to plug in as replacement.

The result, naturally enough, was the kind of music you will find here, in the first volume of what is hoped will be a continuing archeological dig into the bizarre splendor of the mid-sixties, a time when nobody seemed too sure of what was happening but never let that get in the way of enjoying it to the fullest. Much of the era relied on older ways of thinking — the emphasis on hit singles to make or break a group, for instance, or the submergence of instrumental displays to the needs of the song at hand — but much clearly pointed forward: a fascination with feedback electronics, caged references to the drug experience along with more "worldly" concerns, and a sense that, somehow, things were going to be a lot different from this point on.

In addition, most of these groups (and by and large, this was an era dominated by groups) were young, decidedly unprofessional, seemingly more at home practicing for a teen dance than going out on national tour. The name that has been unofficially coined for them — "punk-rock" — seems particularly fitting in this case, for if nothing else they exemplified the berserk pleasure that comes with being on-stage outrageous, the relentless middle-finger drive and determination offered only by rock and roll at its finest. And as these were kids who more often than not could've lived up the street, or at least in the same town, there was no question what even localized success could mean in terms of universal attraction. Elvis had shown us the first time around that rock's greatest strength has always been as catalyst, and with a whole new generation waiting out there to be worked on, there could be little doubt that something big was about to erupt. So it came to pass, as you all well know, with consequences that are only just now beginning to appear hardened and formalized, a sure signal that perhaps it's time for the same old ritual to take root once again.

The notes enclosed are intended to provide a frame of reference in which to approach these hand-picked tracks, and have no pretense either to complete enlightenment or total truth. In the main, they're meant merely as settings, to help provide a map of names and places which even at this chronologically short distance seem to belong to another world. The same spirit also means that like most golden goodies collections, *Nuggets* has been designed primarily as a listening album; and whether you want to use it to remember that bittersweet moment when you first decided to let your hair grow/take up a picket sign/wonder what a deadly toke would feel like, or just welcome yourself into some surprisingly fine and memorable music, well, that's "your trip." I just hope you have as much fun letting it spin as I had putting it together.

Fall 1972



Paul Revere and The Raiders

SOUVENIR PROGRAM


Warren Rogers
Joe Kelley
Tom Schilleur
Jim Sohns
NCENSE AND
EPPERMINTS
THE
TRAWBERRY
ALARM
CLOCK
NIGHT have not only won the battle of the "Gloria" singles but they've also released
Atco, titled after their smash hit single, "Gloria." This group's definitely a winner!
adows Of Knight
a' Ra
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"HAPPENING '67"
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FGATE
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Jack"
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00 watts
ornia
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each, Jay E. Tapp,
Xerb
says
Listen to...
"MINDROCKE
b/w "STATE OF MIND"
sung by JERRY RAYE
with FENWYCK
OM THE ALBUM "THE MANY SIDES OF JERRY RAYE"
"The Standel Sound"
ACNE and
ACNE
PIMPLES
CONTROLLED
IN
7 to 14 DAYS
or you'll
get your
money back!*
NEW! Alphacene
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8901 SUNSET STRIP • 652-4202
"The Grass


GRATEFUL DEAD
$2.50
PRE-SALE
$3.00
AT DOOR
SANTA ROSA VETS
MARCH 9TH
SATURDAY NITE

SIC TRANSIT GLORIA . . . . : THE STORY OF PUNK ROCK IN THE '60s

by Greg Shaw

This long-awaited package is one that nobody need make any excuses for buying; it's rare, indeed, when such a powerful chunk of history is packed into one shrink-wrapped fistful. There can't be anyone who cares about rock 'n' roll who hasn't loved some of these songs and, in many cases, searched in vain for them on today's record-store shelves. And it's virtually guaranteed that for every old favorite you find here, you will make a few new discoveries that will, in turn, stick in your head for a lifetime. In other words, this ain't just another hits package, folks. No, sir. What we have here is the quintessence of what could, with justification (and a brief disclaimer or two), be called the coolest period in rock 'n' roll's long history. And that's not all. As an added bonus, you have also acquired irrefutable evidence of why rock has been such an unstoppable force in all of our lives: *anybody can do it!*

If this statement comes as a surprise, or you find yourself saying, "Wait a minute . . . ," it's because this is a more closely guarded secret than the recipe for the Colonel's chicken. The record industry goes totally bananas when kids start making their own music. They spend a fortune signing every band in sight, then winnow out the ones who aren't "professional" enough, lose a million or so bucks on each, and finally market the remaining handful as "superstars" whose products we, in turn, will consume like dutiful sheep for years and years, until the next upheaval. That's the only way they can keep their fingers around the collective neck of the record-buying public.

I fear that few, if any, of the artists on *Nuggets* measure up to the record industry's standards. Each came out of some suburban garage, and each, within a brief period (from 1965 to about 1968), somehow got themselves onto the radio with one monster song they created after maybe three weeks of music lessons. Those songs were grabbed up by kids who wanted to be just like them — and tried. It was so out of control that for a few years something like 63 percent of American kids under the age of 20 were in a rock band of some kind, and most of them were making records.

The only way The Man could put a stop to this barrage of bands was to send half the kids to Vietnam and then change the rules of radio so that DJs weren't allowed to play local records anymore. Finally, around 1970, things settled down. No more Purple Exploding Mushroom Band nonsense — you could have Carole King or Elton John, take it or leave it. (If you behaved yourself and bought all the Taylor family's releases, they might be nice and let you have Badfinger for dessert.) The record companies started getting rich again, and kids forgot about rock 'n' roll . . . for awhile.

But I'm getting ahead of the story. Let's start at the beginning. For most of this century, there has been a kind of musical "subculture" in which the most rebellious (i.e., hippest) cats were making the scene. Maybe it started with ragtime, that syncopated-stride piano in the bordellos of old Storyville, before spreading across the country as blacks moved out of the South in search of urban factory jobs. As jazz grew up, big dance bands became the rage, but you could still find little boogie-woogie combos if you made the trek to the worst parts of town or out to some country roadhouse. Always an integral part of the subculture was the drug culture, which you needed only a knowing wink to enter. It was a world of reefers passed surreptitiously 'round, opium reveries in back-alley Chinatown grottoes, and a few avant-garde poets spouting strange, apocalyptic visions. If you were too cool in the '20s, '30s, and '40s and couldn't hang with the straight scene, you could always find your own kind, with a little effort. Little did these hepcats know that they were creating a myth that would haunt us for decades.

After World War II music really began to take off. Suddenly whole new fields were emerging: jump blues, hillbilly boogie, Western swing, and Chicago blues with amplified guitars. As grassroots movements, these disparate genres were virtually ignored by the record industry or grudgingly serviced via subsidiary labels. But no matter — the important postwar music was waxed gladly by independent record companies serving local and regional audiences.

One such local label, Memphis' Sun Records, essentially launched rock 'n' roll by discovering a young hillbilly who could sing the blues. As soon as they heard Elvis, thousands of other musicians said, "I can do that too!" Thus rockabilly was born. This may seem a digression, but it's not — in my view, rockabilly was the first wave of what we now call "punk rock," in which countless local artists defined a kind of uncompromising sound (and style) that was never really commercially successful, yet, in retrospect, can be seen to have been hugely influential. (And for those who appreciate the form, the more crude and amateurish these artists were, the cooler they are now considered. Just ask Hasil Adkins.)

Well, as you can imagine, the big record companies didn't care for this one bit. They had stars like Patti Page, whom we were expected to support. So they got behind a few clean-cut teens like Paul Anka and slammed the door on everyone else. Apart from such geniuses as Phil Spector and Berry Gordy, Jr., there wasn't much going on for a few years — until The Beatles hit in 1964. Or so the pundits say.

Ah, but that isn't exactly true. Grassroots rock persisted, laying the bedrock for what came next. There is no name for the local music of this period, roughly 1959-63, but some have called it "protopunk." It was very much a regional phenomenon: a band from Kansas or Minnesota might be popular over a nine-state area and have substantial hits that never made the national charts. The music was mostly instrumental — simplistic blues shuffles, often amped-up to murderous voltage and performed at frat houses and armories. The rare band with a vocalist usually featured raunchy R&B or maybe a Gene Vincent oldie. In California "surf music" came along in the wake of Dick Dale. Again instrumental (the vocal harmonies

came later), for some crazy reason surf music caught on in the Midwest, too, leading to rowdy milestones such as The Trashmen's 1963 anthem "Surfin' Bird."

I've often speculated about what might have happened if The Beatles had not come along, because by 1963 there was a raging regional rock scene in America that contained the seeds of a fantastic punk music movement. But such speculation is idle, since it wasn't just The Beatles that changed the face of rock 'n' roll, but also the folk-rock of Dylan and The Byrds along with a new political and cultural awareness that was rising as that generation approached its mid-teens. Ultimately, they wouldn't have been satisfied with frat-rock forever.

At the same time in England, groups with a more purist approach to American blues arose: among them, the Stones, The Animals, Them, The Yardbirds, and The Pretty Things. As a musical influence in the U.S., these bands surpassed The Beatles, in many cases offering American teens their first exposure to authentic blues. The strutting sexuality of the new songs was something these teens had yet to find in their local music scenes and provided them with an outlet for their raging hormones and rebellious instincts.

Even so, 1963 was a great year in American rock. In The Trashmen's home of Minneapolis, hundreds of local bands were knocking out brilliant, goofy novelty records, from "Liar Liar" by The Castaways to "Action Woman" by The Litter. In the Pacific Northwest, the Wailers were blasting audiences out of their skulls, and the first few versions of "Louie Louie" were hitting the airwaves. John Fred & His Playboy Band were knocking 'em out in Louisiana with "Boogie Chillun" and the like. Down in Texas, Sam the Sham was getting ready to write "Wooly Bully." In fact, wherever you looked, the country was in ferment.

Why should this be so? Demographics, mainly. The baby boomers were in high school. The economy was thriving. Families were moving out to the suburbs, and Mom and Dad were buying their kids a guitar or a drum kit and giving them a garage, where they could practice their *Play Guitar With The Ventures*.

The rock 'n' roll culture of the '50s, impromptu and short-lived as it had been, still taught the next generation that they could define their own idea of cool, and that they could do it through music. In fact, teen culture was thriving, with hot rod races, surfing competitions, slot cars, go-carts, teen fairs, and, for the precocious few, a glimpse into the tantalizing world of the Beatniks. And somewhere far, far away, Aldous Huxley was telling a young Harvard psychologist named Timothy Leary about this stuff called mescaline — but that's another story.

At any rate, The Beatles *did* come along, and they galvanized everything. Here's another fact you may have trouble with: many people who knew music weren't that impressed with The Beatles. A lot of U.S. bands (with some justification) sneered, "We can play better than that!" What impressed everyone most about The Beatles was the way the girls went crazy for 'em. (The Wet-Head was suddenly dead. If you wanted to get some girl reaction, you'd best grow that hair out or at least get a wig.) And they offered one other challenge: vocals. Not just a good singer, but *three* of 'em, plus complex harmonies. How could an instrumental band compete with that?

Every band scrambled to reinvent themselves into a form that would inspire Beatles-crazed gals to spare a glance. The Knickerbockers were so convincing with "Lies" many believed they had to be English. In Ohio The Choir knocked The Beatles right out of the charts with "It's Cold Outside." Others, like The Remains and the Clefs Of Lavender Hill, offered a British-influenced yet solidly American sound.

Some reached out to the contemporary folk scene for experienced yodelers who could bring a taste of that social-consciousness jive into the mix. Thus were formed bands such as The Byrds, The Beau Brummels, The Blues Project,

The Mamas & The Papas, and so on. The Daily Flash and The Charlatans added an old-West flavor to their folk-rock sound, one that reflected a West Coast style not heard elsewhere.

The tradition of regionalism lived on in American rock, even after the invasion of the Brits. In East Los Angeles, a large audience supported many Latino bands that owed little or nothing to the British — The Premiers ("Farmer John"), Cannibal And The Headhunters ("Land Of 1000 Dances"), and Thee Midniters ("Whittier Blvd."). The Northwest continued its love affair with raw grit, spewing out enough "Louies" to fill a French history book and giving us first-rate bands such as Paul Revere And The Raiders and The Sonics alongside novelty acts such as The Kingsmen.

As the clock ticked toward 1965, the "folk-rock" option became America's best riposte to the British onslaught. The folkies, who had dropped out of rock 'n' roll in 1959 when it got lame, had seen Dylan "go electric" at the Newport Folk Festival and were now ready for their boot heels to be wanderin' back. In California, maturing surfers Brian Wilson, Jan Berry, Gary Usher, P.F. Sloan, and Steve Barri, began to evolve a folk-based, highly orchestrated style of pop that was beyond the experience of anyone born in the U.K. (When The Beach Boys released *Pet Sounds* in 1966, The Beatles — then at work on *Sgt. Pepper's* — had the wind knocked right out of their sails. But here I go again, getting ahead of the story.) The Mojo Men, The Dovers, The Palace Guard, The Merry-Go-Round, and Lyme & Cybelle typify this style.

It is generally agreed that 1966 was the year it all came together. By this time, the Merseybeat wave had largely run its course, leaving behind thousands of professional and semipro bands in every corner of America. Out of the British beat, the folk scene, blues, and everything else that was now on the table, a strange alchemy took place. A kind of "pure" garage rock emerged, snotty and arrogant, fueled by fuzz and frustration, and inspired by Mick Jagger's sneer and the raging R&B of such groups as Them, The Pretty Things, and The Yardbirds. The sound of '66 was exemplified by The Lyrics, The Music Machine, The Nightcrawlers, Gonn, Kenny & The Kasuals, The Del-Vetts, Harbinger Complex, The Litter, The Lollipop Shoppe, The Barbarians, The Sonics, and The Chocolate Watchband — these and about 100,000 similar groups around the nation.

And it wasn't just the music that became tougher: a rebellious anger gripped young fashion setters such as The Seeds, The Lollipop Shoppe, and The Brogues. Every town boasted its share of bands who dressed in black and drove around in hearses with their logos painted on the side. Some, such as Gonn, even hung Nazi flags behind the stage at gigs. You had would-be cavemen, à la The Groupies ("Primitive"), and then there were the completely psychotic bands such as The Human Expression, The Bees, and The Thirteenth Floor Elevators, who might well have hailed from another universe.

At the very same time, The Monkees were launched to huge success, bringing fans as young as five and six into the rock audience. At the other end of the spectrum, Jimi Hendrix and Pink Floyd were working on their debut efforts. This rock generation now included folks in their late twenties and even in their thirties (in bands such as The Charlatans, The Mystery Trend, and The Blues Project). Some were veterans of the beat and folk movements igniting new music scenes in San Francisco, London, New York's East Village, Boston, and a few other places. This crew preferred a more sophisticated, often drug-influenced and poetic approach that reflected their own culture. It wasn't just teenage music anymore — the rock audience now spanned some 30 years.

In the Midwest, soul was an influence in the sounds of local bands, one that was reflected in the use of horns and smoother vocal productions by The Cryan

Shames, The Human Beinz, and The Outsiders. At the same time, when you heard the R&B-driven wailings of The Rationals, The Amboy Dukes, and even the politically radical MC5 — in which the pure funk of James Brown met the metallic thunder of a General Motors plant — you knew you were listening to bands from Detroit.

As 1966 gave way to 1967, a new word was suddenly on everyone's lips: *psychedelic*. Timothy Leary had been conducting clinical trials with mescaline and LSD at Harvard since 1960, and others around the country followed suit. In 1959 novelist Ken Kesey participated in a study at Stanford University, and through him, a growing number of hipsters and musicians were turning on to hallucinogenic chemicals. It wasn't long before underground chemists began flooding the market with powerful doses of LSD, which had a drastic effect on music.

This effect was best heard in bands such as The Grateful Dead, but it wasn't lost on America's garage bands either. Indeed, some of the weirdest, craziest, most wonderful musical experiments of all time were conducted by former surfers and greasers who strove to re-create the drug's vivid distortions of vision and sound. But for every work of genius — The Bees' "Voices Green And Purple" or The Human Expression's "Optical Sound" — there were a hundred cases of misguided, pompous, overwrought malarkey, which eventually brought garage punk to a grinding halt. By the dawn of 1968, there were few, if any, decent garage records still being made, and by 1969 most of them had begun to sound like bad heavy metal blues jams.

These, then, are the bookends that enclose the period documented by *Nuggets* — the rising indigenous frat-rock of 1963 and the self-conscious drivel of the late '60s. In between were four or five superb years of what Lenny Kaye and I originally (in the early '70s) termed "punk rock," then revised to "garage music" when the Sex Pistols appropriated the term, but which I'd like to amend once again as the formative era in which the aesthetic we think of as "punk" (i.e., you can do it yourself and that honest feeling will count more than technical chops) took shape.

That's a long-winded way of saying, "Call this stuff what you like." The current term of choice is "garage," but I still feel it should have first dibs on "punk." Regardless of nomenclature, there are certain things we can say about this music. First, it was diverse: there are countless threads of styles, influences, and subgenres woven through here. And whereas today this crazy patchwork would exist in fragmented form and be served up to cult audiences, in the '60s it all blended together in one big, cross-fertilizing youth culture. This diversity was perhaps its unifying strength.

With this in mind, *Nuggets* should not be considered a musical concept album. It is more like a document of what a certain generation did over a certain number of years. And therefore, despite the differences, there are many common themes. Some of these are subtle, and at times hard to grasp from our present perspective — such as the attitude toward girls, who were generally portrayed as no-good, lying bitches. While today this sentiment would understandably be offensive to many, in its time it was merely a reflection of prevailing attitudes. (And indeed, there were quite a few all-girl bands doing the same kind of material.) There is also an innocence, a naïveté, in many of these songs that we find hard to grasp in the '90s. But my own memory cells assure me that this is the way the world seemed in 1966, and no doubt it is this same innocence, in virtually all music from bygone eras with or without any nostalgia we bring to it, that charms us.

And now for the questions that inevitably arise: Are we serious, putting all these one-shot and non-hit wonders together and pretending it's a big deal of some kind? Isn't this just the flotsam and trash that unoriginal artists have always dished out? Is there any lasting value or legacy to be defined here? Well, you can probably imagine

where I come down on these questions. For me, this stuff is far more important than the more serious music some would have us bow down to. Sure, thousands of these bands had little to offer but inept copies of other people's songs, but the good ones — the ones gathered here — are something else altogether. Many of these songs have a power, an originality of expression, an intensity of delivery, that never entered the musical mainstream of their time. And then there's that "do it yourself" thing . . .

One thing I can tell you about *Nuggets* is that when Lenny Kaye originally assembled a double album under that title for Elektra Records in 1972, it was the first time most people — even those of us who were professional music critics — had heard many of these offerings. It instantly became an essential part of everyone's collection in the '70s, just at the time when rock was at its lowest ebb (in terms of popular participation, at least) and many people were itching for an excuse to shake things up.

Nuggets was on the turntable at Max's Kansas City when the New York Dolls and Patti Smith were making their performance debuts. When I visited England in 1975 and met many of the people who later turned up in groups such as The Clash, The Pretenders, The Damned, and, yes, the Sex Pistols, *Nuggets* was the album they played at home and at their parties while the idea of starting their own bands was first taking shape.

Like a baton, the magical notion that teenage music really belongs to the teens and that all you need to make it is the ability to project a certain attitude, the barest rudiments of musical skill, and the desire to do it, was passed from the '50s to a generation that took it to the limit. They then passed it on in the '70s, and it flowered into something even bigger, something that permanently cemented the word *punk* into our vocabulary.

It didn't end there. In the late '70s, when further volumes of *Nuggets* failed to appear, other collectors began compiling their favorite obscurities onto albums with such names as *Boulders*, *Pebbles*, *Rubble*, and *Back From The Grave*. By the mid-'80s there were more than 200 such albums available (as chronicled in David Walters' book *The Children Of Nuggets*).

The effect of so much magnificent, previously unheard music hitting the market was that people everywhere now wanted to start bands and perform songs like these again, in their pure, original form. Thus, in the '80s, a worldwide wave of neo-'60s bands emerged. Some of them, such as the Hoodoo Gurus and the Fleshtones, enjoyed fairly wide success. Others, including The Pandoras, The Fuzztones, the Cynics, the Chesterfield Kings, and hundreds more, built a worldwide cult (fueled in part by the mod revival), which continues to this day. There's no place you can go without finding at least one band doing authentic '60s garage music, and if I'm any judge of pop culture, this influence will be passed along, lending its vitality where rock needs it most for as long as any music that can be called rock 'n' roll may survive.

But there is one last thing that must be said. In all its manifestations, garage-punk has never been as rich, fertile, and capable of diverse expression as it was in the mid-'60s. Punk in the '70s was fun but comparatively one-dimensional. And the various ensuing revivals have been redundant, adding a self-referential quality that limits the music so that it's no longer a living thing transforming the lives of young people in a lasting and meaningful way, as it had been before. Garage/punk was no mere genre — it was the mating cry of a generation. As ephemeral and naïve as this music might've been, it made an indelible impact on everyone who lived through it. And, no, we still haven't figured out whether the magic's in the music or the music's in you . . .



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GET ME TO THE WORLD ON TIME: HOW THE SOUND OF *NUGGETS* ENGULFED THE GLOBE

by Alec Palao

Force-fed American culture for close to a century, the rest of the world nevertheless remains obsessed with what it recognizes as the country's indigenous art forms: movies, television, comic books, and, most significantly, popular music. It has been the passionate undertaking of scores of pop culture aficionados outside the United States to preserve this heritage — which many U.S. citizens have disregarded — the way French cinéphiles did with early American cinema or the Japanese still do with jazz. For the past three decades American rock may have, by and large, remained a pasteurized, processed product, but among its various earlier tributaries are forms of music that communicate a basic, raw emotion — at a distance from the mainstream. And these are what rivet the foreign audience's imagination so strongly. For some it's the perennial protest of the black man, as expressed in blues and soul, that holds sway. For others, it's the rebel yell of the original rockabilly outcasts. And for a smaller yet no less partisan group, it's the untutored din of quintessential '60s grassroots rock 'n' roll — the sound of the garage band.

I feel depressed, I feel so bad: The mid-'70s was a terrible time to be a kid, especially in the U.K. Unlike the baby boomers of the previous two decades, the kids living at the nadir of the '70s had no media-enveloping rock 'n' roll moment, no hip-less Presley on *The Ed Sullivan Show*, no *A Hard Day's Night*. Instead, with rock and pop bland and forevermore divisive, we eyed the exciting imagery of the '50s and '60s with considerable envy. Not the postpsychedelic era, the fallout from which we could not escape, but rather the innocence of the Beatles period and the rush of early rock. The arrival of punk in 1977 should have been a godsend but, marooned at boarding school, the thrill for this writer was purely transitory, until one day a classmate passed along a copy of *Nuggets*. One listen to the music and my heart was captivated. I was 15, just the right age at which to grasp the innate joy in what I was hearing. It was the beginning of a love affair that continues to this day.

This garage rock had the trappings of the mainstream '60s bands I'd encountered, and its derivations were obvious. But there was an indefinable, exotic flavor that was irresistible. Certainly, there were ear-catching specifics to its glamour: the cryptic nature of the sound (guitars buzzing like mosquitoes on "I Had Too Much To Dream [Last Night]," the mysterioso organ of "Liar, Liar"), the ferocity of performance in songs such as "Hey Joe" or "Baby Please Don't Go," and the startlingly earnest lyrics, caught between homespun quasi-protest ("No Time Like The Right Time," "Don't Look Back") and wide-eyed psychedelic naïveté ("It's-A-Happening") — portentous but not pretentious. *Nuggets* was truly teenage rock 'n' roll — reckless, exhortative, and above all *fun*.

I immediately resolved to find as much of, and as much about, this maligned genre as I could. The appearance of Greg Shaw's *Pebbles* series was further inspiration, so much so that I quickly formed my own garage band, The Bourgeois Clichés, with which to torture confused schoolmates by stomping out authentically ragged versions of "Dirty Water," "Gloria," and the like. Little did I realize that kids all over the world, primed by new wave, were making this same discovery for themselves.

Perhaps the most notable facet of the resurgent interest in '60s punk is that nostalgia cannot be attached to it in the way that it has become an integral part of other genre-specific strains of rock, because the style was not defined as such at the time. Doo-wop, blues, rockabilly, and even soul had been categorized in the eyes of their respective audiences more or less as they evolved, and all had undergone an initial revival before the '60s were even finished. Nor was this a manufactured genre based upon an outsider's perception, the way soul had been tagged "beach music" in the U.S. or "Northern soul" in Britain (odd bit of trivia: "Pushin' Too Hard" was a "monster" on the Northern scene on account of its driving beat).

Instead, time and place were, and are, irrelevant in order to appreciate the style, and "punk rock" became a catch-all term to exalt the lowbrow. Wonders such as "The Little Black Egg," "Psychotic Reaction," and "Talk Talk"— dismissed with pomposity as bubblegum by the first wave of "serious" rock critics — gradually were lauded as anthems for a lost generation. In the case of The Thirteenth Floor Elevators, The Chocolate Watchband, and other punk royalty, these acts began to enjoy a far wider and more appreciative audience than they did in their short-lived heyday.

While the grassroots rock environment didn't exist in the rest of the world the way it did in the U.S., garage bands were nevertheless a global phenomenon. There were thriving scenes in locales as disparate as Holland, Japan, and Australia that utilized the same R&B and Anglo influences as the original American punks. But back in the '60s, what rock and pop America exported was taken at face value, and cornerstone garage records were issued around the world simply as part of the deluge of American rock. More often than not, they were also copied — witness the New Zealand cover of "You're Gonna Miss Me" by Tom Thumb, I Corvi's Italian version of "I Ain't No Miracle Worker," and even the U.K.'s own stab with "(We Ain't Got) Nothin' Yet" by The Spectres, aka Status Quo.

Gradually into the next decade a groundswell of support emerged from beyond the small band of U.S. and European collectors who had identified the genre. The '60s groups did have a modicum of influence upon the late '70s punk movement, their repertoire plundered to provide new waveish chart hits in the U.K. for The Banned ("Little Girl"), the Inmates ("Dirty Water"), and others. More significantly, they inspired acts such as The Flamin' Groovies in the States and, a little later, The Barracudas in Britain — the first latter-day outfits to openly pay homage to the golden era of garage rock, often in obsessed, loving detail, paving the way for others to follow.

Legitimized by *Nuggets*, punk appreciation grew with a cottage industry of similar compilations, spreading the word like so many fuzz-toned Johnny Appleseeds. Ultimately, in the '80s, this led to a full-fledged return of the style, albeit with newly narrowed definitions of its constituent parts: Vox guitars; screeching, trebly organ; bowl-head haircuts; snottier-than-hell vocals; and sundry "cave-teen" affectations. The revival may have had its inception in the States as just another retro trend, allied to a general '60s atmosphere inspired by the English mod movement and populated as much by careerists as true aficionados, but it actually held, and continues to hold, far more cachet in Europe and the rest of the world. This goes beyond any "grass is greener" cultural inferiority complex that might exist outside the United States. Indeed, given certain Europeans' fanaticism for all forms of American rock, one would get the impression that the streets of Milan or Berlin were crawling with self-proclaimed teenage cavemen bawling garage classics in broken English.

So, if one takes into account the fact that by the late '80s groups forming in places such as Italy and Germany were *solely* inspired by American revival bands such as The Lyres and The Chesterfield Kings, there's some seriously convoluted, cross-cultural ping-pong going on: '80s white Italian boys copying '80s white American boys copying '60s white American boys copying '60s white English boys copying '50s black American men. However cleverly disguised, cyclical imitation is a necessary part of rock's process of renewal, and in this case it once again reflects the overpowering, universal attraction of the garage band idiom.

The revival tends to stereotype the lowest-common-denominator facet of '60s punk rock but rarely matches the moronic genius of the originals. I don't think any retro garage band, American or otherwise, is capable of a move as inspiringly dumb as The Kingsmen's Jack Ely, who in "Louie Louie" starts singing before the guitar break has even finished. It's a split-second that says more to me about the sheer, unadulterated thrill of discovering rock 'n' roll than any of Bruce Springsteen's in-concert sermonizing or the entire recorded works of Yes and Rush, for that matter.

Unfettered by rock's inherent cynicism since the 1970s, the original punk movement was perhaps the last *true* chance kids had to pick up a guitar and play rock as God intended, to reach for a slice of the "plutonian pie" that Lenny Kaye alluded to in his original *Nuggets* liners. Such innocence has to be an integral part of real rock 'n' roll, and for that reason alone, these garage punk records will never lose their timeless appeal. I might not have been there at the time, but I, for one, can hear that innocence as clear as a bell whenever I listen to any of the tunes included in this collection, and I thrill to it every time.


's Box

OPTICAL SOUND:

THE TECHNICOLOR TALES BEHIND THE NUMEROUS NUGGETS

by Mike Stax

vol.1

1/1. I HAD TOO MUCH TO DREAM (LAST NIGHT) - The Electric Prunes

(Annette Tucker/Nancie Mantz)

PERSONNEL/JIM LOWE: *vocals, autoharp* • KEN WILLIAMS: *lead guitar* • JAMES "WEASEL" SPAGNOLA: *guitar, vocals* • MARK TULIN: *bass, keyboards* • PRESTON RITTER: *drums*
Produced by DAVE HASSINGER
Recorded in Studio City, CA
Reprise single #0532 (11/66); *Pop #11*



From its magnificent, oscillating intro to its final crashing, shuddering fade, "I Had Too Much To Dream (Last Night)" is a vivid celebration of the exciting changes pop music was undergoing in 1966-67. The song's startling effects, overwhelming vibrato guitar, and booming production herald the seemingly endless possibilities of the new psychedelia, while sacrificing none of the pounding aggression of mid-'60s, Stones-derived garage punk. While experimental in design, "I Had Too Much To Dream," penned by the writing team of Annette Tucker & Nancie Mantz (also responsible for "I Ain't No Miracle Worker"), is also a great pop song.

Formed in Los Angeles' San Fernando Valley in 1965, The Electric Prunes had misfired with their debut, "Ain't It Hard," but "I Had Too Much To Dream" established them nationally — for a while, at least.

1/2. DIRTY WATER - The Standells

(Ed Cobb)

PERSONNEL/DICK DODD: *vocals, drums* • TONY VALENTINO: *guitar, harmonica, vocals* • LARRY TAMBLYN: *organ, vocals* • GARY LANE: *bass*
Arranged by LINCOLN MAYORGA
Produced by ED COBB for GREENGRASS PRODUCTIONS
Recorded in Los Angeles, CA
Tower single #185 (11/65); *Pop #11*

Formed in 1962 by guitarist/vocalist (and later organist) Larry Tamblyn and guitarist Tony Valentino, The Standells made a name for themselves on the Los Angeles nightclub scene, peddling a sanitary, Peppermint Lounge-R&B sound, complete with dance steps, shiny suits, and glued-on grins. Bassist Gary

Lane and drummer Gary Leeds rounded out the original lineup, until Leeds left for eventual fame as a Walker Brother and was replaced by ex-Mouseketeer (and Belairs and Eddie & The Showmen drummer) Dick Dodd in 1964. Their early recordings for Liberty were pedestrian, to say the least, but they got all the breaks, racking up movie and TV appearances left and right, including a memorable appearance on *The Munsters*.



In 1965 something of a transformation took place: The Standells traded in their smiles for frowns, their suits for more casual Carnaby gear. They combed down their hair into bangs (Lane being the lone holdout) and, with the help of producer Ed Cobb, reinvented themselves as the archetypal Poor Boys Born in the Rubble.

Cobb's song "Dirty Water" boasts a killer guitar hook (apparently the invention of Valentino), an aggressive backbeat (boosted by a double-tracked kick drum), and Dodd's lead vocal, which radiates pure attitude as he tosses out lines like "Along with lovers, muggers, and thieves — ah, but they're cool people!"[1] The song gradually became a regional breakout during the early months of 1966 and went on to become a national hit.

1/3. NIGHT TIME - The Strangeloves

(Robert Feldman/Jerry Goldstein/Richard Gottehrer)

PERSONNEL/BOB FELDMAN, JERRY GOLDSTEIN & RICHARD GOTTEHRER: *vocals* [+ unknown studio musicians]
Arranged by BASSETT HAND
A BOB FELDMAN, JERRY GOLDSTEIN, RICHARD GOTTEHRER Prod.
Recorded in New York, NY
Bang single #S-514 (12/65); *Pop #30*

There are two stories behind The Strangeloves: the concocted story and the real one. Both are worth telling.



According to their press releases and album liners, The Strangeloves — Miles, Niles, and Giles Strange — grew up on an Australian sheep farm. At the age of 16, lead singer and crossbreeding expert Miles struck it rich when he developed a new breed of longhaired sheep known as the Gottehrer. With their new-found wealth, the brothers were free to pursue their musical aspirations, developing their own drum-heavy, "Afro-English" sound and hitting the big time worldwide.

In reality, The Strangeloves were Bob Feldman, Jerry Goldstein, and Richard Gottehrer, a team of New York City songwriters and producers whose past credits included The Angels' "My Boyfriend's Back" and The McCoys' "Hang On Sloopy." They also released some sides as The Sheep. The team's first outing as The Strangeloves was "Love, Love, Love" on Swan, which was a small hit in early 1965. After switching to Bang Records, they hit the Top 40 three times in a row with "I Want Candy," "Cara-Lin," and this January 1966 release, "Night-Time," a wild stomper with a great punk vocal and some sinuous lead guitar work. Jerry Goldstein went on to megasuccess producing '70s supergroup WAR.

1/4. LIES - The Knickerbockers

(Buddy Randell/Beau Charles)

PERSONNEL/BUDDY RANDELL: *vocals, sax* • BEAU CHARLES: *guitar, vocals* • JOHN CHARLES: *bass, vocals* • JIMMY WALKER: *drums, vocals*
Produced by JERRY FULLER
Recorded in Hollywood, CA
Challenge single #59321 (11/65); *Pop #20*

To dismiss "Lies" as an obvious Beatles soundalike would be selling The Knickerbockers short. Sure, it has all the hallmarks of vintage Fab Four: a caustic, Lennon-esque lead vocal, lively harmonies, snappy Ringo-style drum rolls, even a mad, head-bobbling, McCartney-type scream into the break. But what about those aggressive, raspy guitar fills? And that distorted solo? George Martin would never have allowed George Harrison to get away with such rude and raunchy playing.

Released in November 1965, "Lies" has the raw urgency which, by that time, The Beatles had forfeited as their songwriting became more sophisticated. Evidently it was something record buyers missed, because "Lies" gave The Knickerbockers a moderate national hit in January 1966, one that would've been bigger had it not been for Challenge's haphazard promotion and distribution.



The Knickerbockers' members had been playing for several years prior to getting together around 1962 in Bergenfield, New Jersey. In fact, Buddy Randell had already had a taste of success as a member of the Royal Teens — they of "Short Shorts" infamy — before joining up with brothers Beau and John Charles and drummer Jimmy Walker. The Knickerbockers played packed residencies at clubs in the New York area, and producer Jerry Fuller was impressed enough to sign the band to Challenge, where they released the *Jerk & Twine* album in '64. But it wasn't until they cut the group-penned "Lies" in '65 that things really clicked — the irony being that Challenge, over the group's objections, initially promoted the wimpy "The Coming Generation" as the A-side. Luckily, in this case, good taste eventually prevailed.

1/5. RESPECT - The Vagrants

(Otis Redding)

PERSONNEL/PETER SABATINO: *vocals* • LESLIE WEINSTEIN (WEST): *guitar* • JERRY STORCH: *organ* • LARRY WEINSTEIN (WEST): *bass, vocals* • ROGER MONSOUR: *drums*
Produced by DAVE BRIGATI & LARRY VERNIERI for BRIGARO MUSIC LTD.
Recorded in New York, NY
Atco single #45-6473 (3/67)

Fellow purveyors of the "Long Island sound" popularized by The Young Rascals, The Vagrants formed in 1964 when they were students at Forest Hills High School, where they were perpetually in trouble for their long hair. On the strength of a couple of early singles and their reportedly amazing live performances at places like the Action House in Long Island, they built a huge local following. When they signed to Atco in early 1967, fame



seemed within their grasp.

Their sturdy, blue-eyed soul rendition of Otis Redding's "Respect" sold well in some markets but was soon slapped down by Aretha Franklin's version, which was released almost simultaneously in March of '67. Live, they continued to blow minds, but the inevitable follow-ups failed to make the grade, and the group disbanded at the end of '68. Leslie West, of course, went on to form Mountain.

1/6. A PUBLIC EXECUTION - Mouse

(Knox Henderson/Ronnie Weiss)

PERSONNEL/RONNIE "MOUSE" WEISS: *vocals, guitar* • With THE TRAPS — HARRY "BUGS" HENDERSON: *lead guitar* • ROBIN HOOD BRIANS: *piano* • JERRY HOWELL: *organ* • DAVE STANLEY: *bass* • KEN "NARDO" MURRAY: *drums*
Produced by ROBIN HOOD BRIANS
Recorded in Tyler, TX
Fraternity single #F-956 (12/65); *Pop #121*

When "A Public Execution" first hit the Texas airwaves in 1965, radio listeners could be forgiven for thinking they were hearing the new Bob Dylan single, but the song — a brilliantly realized "Positively 4th Street" cop — was actually by a group from Tyler, Texas, with the unlikely moniker of Mouse & The Traps.

Mouse, aka Ronnie Weiss, formed the band in 1965, when he hooked up with Harry "Bugs" Henderson, a phenomenal guitar picker who, at the time, was playing with a band called The Sensors. Weiss and Henderson came up with "A Public Execution" together and cut it with producer Robin Hood Brians. Brians placed the record with Fraternity, and when it started to take off in the Dallas area Weiss and Henderson figured it was time to put a full-time Mouse & The Traps band together. The group went on to release more than ten singles between 1965 and 1969, the year they split up. Bob Dylan was not available for comment.

1/7. NO TIME LIKE THE RIGHT TIME - The Blues Project

(Al Kooper)

PERSONNEL/AL KOOPER: *vocals, organ, ondioline* • DANNY KALB: *lead guitar* • STEVE KATZ: *guitar, vocals* • ANDY KULBERG: *bass* • ROY BLUMENFELD: *drums*
Produced by TOM WILSON & JERRY SCHOENBAUM
Recorded in New York, NY
Verve Folkways single #KF-5040 (2/67); *Pop #96*



The roots of The Blues Project lay in New York City in 1964, when folk-blues guitarist Danny Kalb recorded some tracks for an Elektra Records collection of the same name. In late 1964, inspired by Tim Hardin's performances at the Night Owl in Greenwich Village, Kalb decided to "go electric" and began assembling musicians for the band that was to become The Blues Project. By mid-'65 the band was itself playing at the Night Owl, before moving down the street for a residency at the Cafe Au Go Go. The group

Background Nugget: The Knickerbockers

cemented their reputation as a powerful, inventive R&B band with their 1966 debut album, *Live At The Au Go Go*, for Verve Records. *Projections*, released later that same year, was another critically acclaimed collection, one that found them experimenting with blues, folk, jazz, and rock hybrids.

Their singles, however — written and recorded with the word *hit* in mind — showed there was a more commercial side to the group. "No Time Like The Right Time," written by organist Al Kooper, was a prime example — a pulsating soul-pop number with psychedelic overtones in Kooper's exotic keyboard passages and some interesting tempo shifts. Released as a single in February 1967, it stalled at the bottom reaches of the Top 100, but it remains one of the group's most exciting contributions to the era.

1/8. OH YEAH - The Shadows Of Knight

(Ellas McDaniel)

PERSONNEL/JIM SOHNS: *vocals* • JOE KELLEY: *lead guitar* • JERRY McGEORGE: *guitar* • WARREN ROGERS: *bass* • TOM SCHIFFOUR: *drums*
A DUNWICH Production
Recorded in Chicago, IL
Dunwich single #45-122 (5/66); *Pop #39*



Chicago's kings of punk-R&B hit the pop Top 10 in early '66 with a slightly sanitized version of Them's "Gloria," but the less successful follow-up, "Oh Yeah," is probably a better representation of their raw, teen-blues sound. Interestingly, although "Oh Yeah" was a cover of hometown hero Bo Diddley's song, the Shads lifted their arrangement from an obscure 1964 single by British band The Others.

Formed in 1963 by Warren Rogers, Jim Sohns, and Tom Schiffour, the group's definitive lineup fell into place in 1965 with the addition of Joe Kelley from The Vectors and Jerry McGeorge from The Blackstones. A residency at the Cellar Club in the Windy City's northwest suburb of Arlington Heights allowed the group to build a rabid following, and at the end of 1965 they signed to Dunwich Records and cut "Gloria." The record was an immediate smash, and the Shadows spent most of '66 touring the country's backwaters, tossing cherry bombs at each other, and staying one step ahead of angry fathers. Live and on record the band tightened and hardened their sound, but subsequent singles failed to make a commercial impact. Band members have since claimed that their records were a pale reflection of their live sound, but the Shadows did, indeed, leave behind an impressive legacy of recorded work.

1/9. PUSHIN' TOO HARD - The Seeds

Featuring Sky Saxon
[First pressings were titled "You're Pushing Too Hard]
(Sky Saxon)

PERSONNEL/SKY SAXON: *vocals, bass* • JAN SAVAGE: *guitar, vocals* • DARYL HOOPER: *electric piano, vocals* • RICK ANDRIDGE: *drums*
Produced by MARCUS TYBALT for BROMPTON PRODUCTIONS
Recorded in Los Angeles, CA
GNP Crescendo single #GNP-364 (3/66); GNP Crescendo single #GNP-372 (8/66); *Pop #36*

Sky Saxon — or Ritchie Marsh, to his mom — kicked around the Hollywood music scene for several years in the early '60s, waxing solo discs in the Bobby Vee/Neil Sedaka vein for small labels before forming



The Seeds in 1965 with ex-surf guitarist Jan Savage and former Michigan residents Daryl Hooper and Rick Andridge. The band had a simplistic but highly individual sound centered around Hooper's electric piano and Saxon's raw, whining vocals. They matched that sound with a far-out image, set off by extremely long, unkempt hair (which they later cut and styled) and unusual clothes. Hooper, for example, fashioned himself as a Renaissance dandy with frills and ruffles, and in press releases he claimed to be more than 200 years old, while Savage's Native American background was played up with his wearing of feathers and moccasins.

The Seeds' second single, "Pushin' Too Hard," was released twice, once in the spring of '66 (as "You're Pushin' Too Hard") and then again in August, when it became a smash. The Seeds quickly established themselves as one of the most popular bands in Los Angeles, bridging the gap between the early hippie subculture and the teenyboppers from the suburbs.

According to legend, Saxon scribbled down the lyrics to "Pushin' Too Hard" in a matter of minutes, while waiting for his girlfriend to come out of a supermarket. The song has been denigrated for its simplicity, but its ultracrude structure is actually its biggest strength. Andridge's almost tribal drum thumping and the basic, two-chord structure give Savage and Hooper an uncluttered backdrop on which to slop their brazenly primitive lead breaks, while Saxon belts out the frustrated lyrics with a babbling intensity that verges on the psychotic.

1/10. MOULTY - The Barbarians

(Eliot Greenberg/Douglas Morris/Barbara Baer/Robert Schwartz)

PERSONNEL/VICTOR "MOULTY" MOULTON: *vocals, drums* • BRUCE BENSON & JEFF MORRIS*: guitar* • JERRY CAUSI: *bass* [+ THE ELEGANTS: *vocals*]
[**Note:** It's been suggested that this recording featured session musicians: ROBBIE ROBERTSON: *guitar* • RICHARD MANUEL: *piano* • GARTH HUDSON: *organ* • RICK DANKO: *bass* • LEVON HELM: *drums*]
Produced by DOUG MORRIS
Recorded in New York, NY
Laurie single #LR-3326 (1/66); *Pop #90*

Formed in Cape Cod, Massachusetts, in 1963, The Barbarians got their big break in 1964, when they scored a slot on *The T.A.M.I. Show*.



The band's barbaric, nonconformist image was a big part of their appeal. They grew their hair longer than most of their contemporaries and wore leather sandals instead of Beatle boots. And then there was their

drummer, Moulty, who had a hook for a left hand.

Deciding to capitalize on Moulty's disability, The Barbarians' producer, Doug Morris, talked our hook-handed hero into recording this "autobiographical" soliloquy in early '66 using Dylan's group, The Hawks (aka The Band), as accompanists. The song's simple message — never give up, no matter what the odds — was sincere enough, and it tugged enough heart strings to become a minor hit. But the single was an embarrassment for the group. Moulty was so furious when he found out that the track had been released that he flew straight to New York and chased the president of Laurie Records around his office, breaking copies of the single over his head. Not surprisingly, the band parted company with the label soon afterwards.

1/11. DON'T LOOK BACK - The Remains

(Billy Vera)

PERSONNEL/BARRY TASHIAN: *vocals, guitar* • BILL BRIGGS: *electric piano, vocals* • VERN MILLER: *bass, vocals* • N.D. SMART: *drums*
Produced by TED COOPER
Recorded in New York, NY
Epic single #5-10060 (8/66)

The fact that The Remains never achieved fame and fortune in the '60s is one of those unsolvable mysteries that can be filed right alongside those of the Loch Ness monster and the Bermuda Triangle. They had a sharp, tight, amazingly powerful sound; they wrote intelligent, immaculately crafted songs; and they rocked. But somehow success eluded them.



Boston University student Barry Tashian put The Remains together in early 1964, and they began honing their sound at a Boston club called the Rathskeller. After signing to Epic Records in '65, they built up a rabid following throughout the New England states, but despite a succession of fine singles word of the group didn't spread beyond the country's top northeast corner. Even a coveted opening spot on The Beatles' 1966 U.S. tour couldn't break the band commercially, and by late '66, disillusioned with the music business, they broke up.

"Don't Look Back" was The Remains' final single, appearing in August of '66 and coinciding with The Beatles' tour. The song, written by Billy Vera, was one of the group's infrequent experiments with outside material and also marked the first appearance of new drummer N.D. Smart. An anthemic, hard-rocking number, it highlights Tashian's uplifting, soulful vocals and the group's aggressive, dynamic playing. Why it didn't sell is a cosmic riddle perhaps best left unpondered.

1/12. AN INVITATION TO CRY - The Magicians

(James Woods/Alan Gordon)

PERSONNEL/GARY BONNER: *vocals, guitar* • ALLAN JACOBS: *lead guitar, vocals* • JOHN TOWNLEY: *bass, vocals* • ALAN GORDON: *drums, vocals*
Produced by ART POLHEMUS & BOB WYLD for KOPPELMAN-RUBIN ASSOCIATES, INC.
Recorded in New York, NY
Columbia single #4-43435 (11/65)

Like The Lovin' Spoonful and the Blues Magoos, The Magicians came out of the Night Owl Cafe scene in Greenwich Village, New York. After being



discovered by the management/production team of Bob Wyld and Art Polhemus (who later handled the Blues Magoos), they signed with Columbia in the summer of 1965.

Released in November 1965, "An Invitation To Cry" was their first single, a beautifully sung soul ballad in The Young Rascals vein, its high drama accentuated by some fine guitar playing and atmospheric production. Unfortunately, the record was not the hit it deserved to be, and subsequent follow-ups bombed. The band split up before the end of '66.

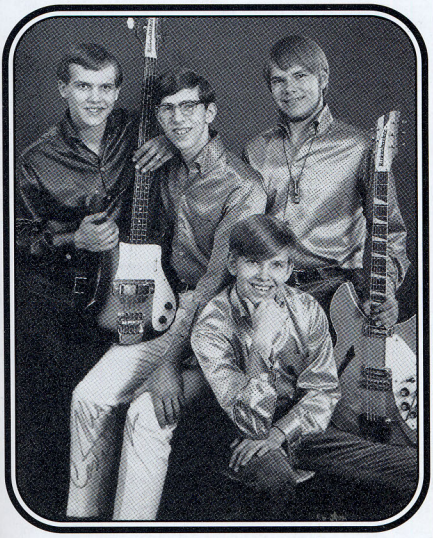
Gary Bonner and Alan Gordon went on to become a successful songwriting team, penning, most famously, "She'd Rather Be With Me" and "Happy Together" for The Turtles.

1/13. LIAR, LIAR - The Castaways

(James Donna/Dennis Craswell)

PERSONNEL/BOB FOLSCHOW: *vocals, guitar* • JIM DONNA: *organ* • ROY HENSLEY: *bass, vocals* • DENNY CRASWELL: *drums*
Producer unknown
Recorded in Minneapolis, MN
Soma single #1433 (5/65); *Pop #12*

The Twin Cities of Minneapolis/St. Paul, Minnesota, had a thriving teenage music scene in the early to mid-'60s, boasting bands such as The Trashmen, The High Spirits, The Gestures, and The Chancellors. It must have come as a surprise then when a previously unknown group called The Castaways was suddenly thrust to the front of the pack when their very first single, "Liar Liar," became a national smash hit. After the record's success in May 1965, the four bemused teenagers suddenly found themselves touring the country, making appearances on such national TV shows as *The Lloyd Thaxton Show*, *Shivaree*, and *Where The Action Is*, and even appearing in a Hollywood movie, *It's A Bikini World*, alongside The Animals, The Gentrys, and The Toys.



With its creepy organ riff, echoed falsetto refrain, and weird lyrics, "Liar, Liar" possesses an appeal that is as much a product of its simplicity as its total uniqueness. It was a formula The Castaways were never able to duplicate, and when subsequent singles tanked, they quickly faded back into obscurity.

1/14. YOU'RE GONNA MISS ME - The Thirteenth Floor Elevators

(Roky Erickson)

PERSONNEL/ROKY ERICKSON: *vocals, guitar, harmonica* • STACY SUTHERLAND: *lead guitar* • BENNY THURMAN: *bass* • JOHN "IKE" WALTON: *drums* • TOMMY HALL: *electric jug, vocals*
Produced by GORDON BYNUM
Recorded in Houston, TX
Contact single #5269 (1/66); IA single #107 (6/66); HBR single #492 (8/66); *Pop #55*

You want intensity? "You're Gonna Miss Me" delivers an adrenalized rush that's almost frightening — guitars chomping out sinister, reverberized riffs, while Roky Erickson shakes and screams and an electric jug babbles a strange, delirious subtext. This is the seminal Texas punk record.

"You're Gonna Miss Me" first appeared on the Zero label in November 1965 as recorded by Roky Erickson's first group, The Spades. Erickson, then only 17, was soon recruited by rival band The Lingsmen. With the addition of self-styled "electric jug" player Tommy Hall they became The Thirteenth Floor Elevators, named after the nonexistent floor in high-rise buildings and the thirteenth letter of the alphabet, *m* (as in *m*arijuana). The Elevators' recording of "You're Gonna Miss Me" was released on Contact Records in January 1966 and was reissued on International Artists a few months later. The song caught on like wildfire and was a smash in Austin, Houston, and many other cities throughout the country.



However, the band's reputation as drug users and bad seeds proved problematic. They were on probation after a drug bust in early '66, and from that point on were subject to constant search and harassment by the Texas authorities. A trip out to the West Coast in the spring of '66 took the heat off for a while, and they made a substantial impact in San Francisco. Their first album, *The Psychedelic Sounds Of The 13th Floor Elevators*, appeared that summer and effortlessly delivered on the promise of "You're Gonna Miss Me." However, between the overtly hallucinogenic title and cover art, the radical sounds within, and Hall's mystical, drug-inspired liner notes, they were treading on dangerous ground.

Upon their return to Texas, police pressure renewed with a vengeance, and by the time their second album was completed in 1967 the band was in a state of increasing disarray. The following year tragedy struck when Erickson was busted again. Fearing a long prison term, he pleaded insanity and was confined to Rusk State Hospital for the Criminally Insane, where he remained until his release in 1972 (a story that has been covered extensively). The Elevators sputtered to their demise some time in early 1969.

1/15. PSYCHOTIC REACTION - Count Five

(Kenn Ellner/Roy Chaney/Byron Atkinson/John Byrne/John Michalski)

PERSONNEL/SEAN BYRNE: *vocals, guitar* • JOHN "MOUSE" MICHALSKI: *lead guitar* • RON CHANEY: *bass* • CRAIG "BUTCH" ATKINSON: *drums* • KENN ELLNER: *harmonica, vocals*
Produced by JOE HOOVEN-HAL WINN
Recorded in Los Angeles, CA
Double Shot single #104 (6/66); *Pop #5*

Lester Bangs called it "the all-time slop-bucket copy of The Yardbirds." And that was supposed to be praise. "Psychotic Reaction" is a record that is almost too simple for people to take seriously, yet it is so unique in its simplicity that it achieves real greatness. The song's crude, repetitive fuzz guitar riff; strange, almost alien vocal; and blatant "I'm A Man"-rip, double-time breaks combine to make a landmark '60s garage track.

Background Nugget: Count Five



The band formed as The Squires in 1964 in San Jose, California. Although led by Kenn Ellner, whose father was their manager, the creative heart of the group was John "Sean" Byrne, a recent immigrant from his native Ireland. It was Byrne who came up with "Psychotic Reaction," and the song caught the ear of Hal Winn and Joe Hooven of Double Shot Records when the group — by then renamed Count Five and kitted out at times in sinister Dracula capes — auditioned in Los Angeles. The subsequent single was huge, but the teenage group were ill-prepared for instant stardom. They were rushed into the studio to record an album, and a short, rapid string of singles followed, but despite some quirky, inventive material from Byrne, there were no more big sellers. The group members, wary of the fickle nature of fame — not to mention their draft status — decided to stay in school, turning down a million dollars in bookings in the process, according to one contemporaneous news story. By the beginning of 1968, the Count Five's short ride had ended.

1/16. HEY JOE - The Leaves

(Billy Roberts)

PERSONNEL/JIM PONS: *vocals, bass* • JOHN BECK: *vocals* • BOBBY ARLIN: *lead guitar* • ROBERT LEE REINER: *guitar* • TOM "AMBROSE" RAY: *drums*
Arranged by JOHN BECK
Produced by NORM RATNER for PENTHOUSE PRODUCTIONS, INC.
Recorded in Los Angeles, CA
Mira single #222 (4/66); *Pop #31*

"Hey Joe" was the "Louie Louie" of 1966. The song was in the repertoire of almost every garage band across America. Love, The Byrds, The Shadows Of Knight, The Music Machine, and, of course, The Jimi Hendrix Experience all released versions, but it was The Leaves who had the hit that brought "Hey Joe" into popular circulation.

Fraternity brothers Jim Pons and Robert Lee Reiner formed the band at L.A.'s San Fernando Valley College in 1964, initially calling it The Rockwells. By '65 they were regularly driving out from the Valley to the Sunset Strip, where The Byrds had a residency at Ciro's. Influenced by the folk-rock sound of The Byrds and the creative milieu centered around the Sunset Strip scene, The Rockwells changed their name to The Leaves and scored a residency of their own at Ciro's when The Byrds left on tour.



Incredibly, it was none other than Pat Boone who saw the group's potential, signing them to his Penthouse production company and its Mira Records subsidiary. Their first single, "Too Many People," hit #11 in L.A. and afforded the band some national TV exposure, but follow-up discs, including an earlier version of "Hey Joe" in November of '65, sold poorly.

Then in early 1966 The Leaves' new lead guitarist, Bobby Arlin, bought himself a fuzz box, and everything changed. A newly rearranged, amped-up "Hey Joe," with Arlin's fuzz tone generously applied, was rushed out as a single, and The Leaves had a colossal hit on their hands. It was to be their last, however.

Jim Pons went on to play with The Turtles, Flo & Eddie, Frank Zappa, and John Lennon.

1/17. ROMEO & JULIET - Michael & The Messengers

(Robert Hamilton/Fred Gorman)

PERSONNEL/WAYNE BECKNER: *vocals* • TOM FINI: *guitar* • JACK DeCAROLIS: *organ* • RON GAGNON: *bass* • PAUL COSENZA: *drums*
Produced by WESLEY WILLARD
Recorded in Chicago, IL
U.S.A. single #874 (6/67); *Pop #129*

Michael & The Messengers' revved-up version of The Reflections' "(Just Like) Romeo & Juliet" typifies the kind of organ-driven, blue-eyed soul that could be heard pumping out of dance clubs across the U.S.A. circa 1966-68. As Lenny Kaye wrote in his original *Nuggets* liners, "They were a club band, pure and simple, and if they could do things Just Like The Record, their time on stage was surely made."

The story of Michael & The Messengers, however, is anything but pure and simple. The original Messengers (there was no Michael) hailed from Milwaukee, Wisconsin, where they cut a version of "In The Midnight Hour" for a DJ friend, Paul Christy, who got it released on Chicago-based USA Records. The song unexpectedly took off (eventually going Top 5 in Chicago and #116 nationally), but The Messengers weren't interested in promoting it, as they were on the verge of signing to Motown. So Christy and USA used various Chicago-area musicians to play it live.

Eventually, a band from Leominster, Massachusetts, The Del Mars, were drafted in as the new Michael & The Messengers (the "Michael" appendage had appeared on the second pressing of "In The Midnight Hour," but there was still no Michael in the group). It was this band that cut "Romeo & Juliet" in imitation of the original Messengers' fast arrangement of "In The Midnight Hour."

The original Messengers went on to release records for Motown's Soul and Rare Earth labels, and various bogus Michael & The Messengers continued to circulate in the Midwest. The whole convoluted mess is best explained in Gary Myers' book *Do You Hear That Beat: Wisconsin Pop/Rock In The '50s/'60s* (Hummingbird, 1995), to which I am indebted.

1/18. SUGAR AND SPICE - The Cryan Shames

(Fred Nightingale)

PERSONNEL/TOM "TOAD" DOODY: *vocals* • JIM FAIRS: *lead guitar* • GERRY STONE: *guitar* • DAVE PURPLE: *bass* • DENNIS CONROY: *drums* • JIM "HOOK" PILSTER: *tambourine*
An MG Production
Recorded in Chicago, IL
Destination single #624 (6/66); *Pop #49*



The Cryan Shames formed in Chicago in 1965 and had a stroke of luck the following year when their debut single, a credible cover version of The Searchers' British hit "Sugar And Spice," started to break out nationally. Originally on the local Destination label, the record was picked up by Columbia Records, and its catchy melody, simple lyrics, and jingle-jangle, folk-rock guitars carried it onto the national charts in the summer of '66.

The group went on to record three albums and several more singles for Columbia, moving from folk-rock to orchestrated harmony-pop as the decade wore on. However, they made little further impact on the charts and disbanded in 1970.

1/19. BABY PLEASE DON'T GO - The Amboy Dukes

(Joe Williams)

PERSONNEL/JOHN DRAKE: *vocals* • TED NUGENT: *lead guitar* • STEVE FARMER: *guitar* • RICK LOBER: *organ* • BILL WHITE: *bass* • DAVE PALMER: *drums*
Produced by BOB SHAD
Recorded in Detroit, MI
Mainstream single #676 (1/68); *Pop #106*

Detroit, Michigan, was not just the home of the Motown sound; it also gave birth to some of the loudest, heaviest garage rock 'n' roll of the era, typified by such groups as the MC5, the SRC, The Stooges, and The Amboy Dukes. Actually, The Dukes were formed in Chicago by guitarist Ted Nugent, but they relocated to Detroit in 1967.

Their version of "Baby Please Don't Go" uses Them's sleek, drivin' arrangement as a blueprint, but slows the pace, beefs up the bass, and cranks the amps to full bore, showcasing Nugent's brash, howling guitar work. It was a sledgehammer approach that, for better or worse, pointed the direction for countless groups as the '60s drew to a close.

1/20. TOBACCO ROAD - Blues Magoos

(John D. Loudermilk)

PERSONNEL/RALPH SCALA: *vocals, organ* • RONNIE GILBERT: *vocals, bass* • MIKE ESPOSITO: *lead guitar* • EMIL "PEPPY" THIELHELM: *guitar, vocals* • GEOFF DAKING: *drums*
Produced by BOB WYLD & ART POLHEMUS for LONGHAIR PRODUCTIONS
Recorded in New York, NY
Mercury single #72590 (6/66)



With their electric suits and giant, onstage lava lamps, the Blues Magoos had all the accoutrements and affectations that any practitioners of the new "psychedelic" movement could need. The Magoos even marketed their own line of lava lamps: the "Psyche-de-Lite." What few appreciated, though, was that the group had the aptitude and creativity to back up their commercial gimmickry.

Scala, Gilbert, and Theilhelm had originally gotten together (with another guitarist and drummer) as The Trenchcoats in the Bronx in 1964. By 1966 they were renamed the Bloos Magoos and were gigging frequently at Cafe Wha and the Night Owl in Greenwich Village. After one early single and a spelling revision, Mike Esposito became their new lead guitarist. Esposito had at one time been in a college band with Lou Reed, and his inventive guitar playing — utilizing controlled feedback and tape-echo devices — added a new dimension to the group's sound. Drummer Geoff Daking was the last to join, arriving in time to record their debut album, *Psychedelic Lollipop*, which was released in November 1966.

With its heavy use of effects and improvisational segments, the album

showed a band toying with the possibilities of psychedelia without ever taking themselves too seriously — a sense of humor was never far below the surface. The extended "freak-out" version of "Tobacco Road" — which also appeared as a single — was a highlight of the Magoos' live act and demonstrates how effectively the earlier garage-psych bands were able to utilize experimental sounds and controlled dynamics without ever overextending into self-indulgent jamming.

1/21. LET'S TALK ABOUT GIRLS - Chocolate Watch Band

(Manny Freiser)

PERSONNEL/[DON BENNETT: *vocals*] • MARK LOOMIS: *lead guitar, vocals* • SEAN TOLBY: *guitar, vocals* • BILL FLORES: *bass* • GARY ANDRIJASEVICH: *drums*
Produced by ED COBB
Recorded in Studio City, CA
From the album *No Way Out*, Tower #ST-5096 (9/67)



Based out of Cupertino and San Jose in the South Bay area, the Chocolate Watch Band operated through various lineup changes from 1965 until 1969. At the peak of their powers in 1966-67 they produced some of the most exciting and exalted examples of American '60s punk music.

After hooking up with manager Ron Roupe and producer/songwriter Ed Cobb (who was also working with The Standells) the Watch Band released singles for HBR (as The Hogs) and Tower's Uptown subsidiary. Their debut album, *No Way Out*, appeared on Tower in September 1967, balancing a tough, Stones-y delivery with some highly evocative psychedelic moves.

A menacing mélange of swirling, spiraling guitar leads, lust-filled vocals, and spine-tingling sleigh bell and maraca shakings, "Let's Talk About Girls" was one of the record's highlights. To the group's consternation, however, Cobb chose to replace Dave Aguilar's original lead vocal track with a new one by session singer Don Bennett. The song's composer, Manny Freiser, had previously released "Let's Talk About Girls" with his Tucson, Arizona-based group The Tongues Of Truth (aka The Grodes). Recognizing a good tune when he heard one, Ed Cobb earmarked it for The Standells before changing his mind and handing it to the Watch Band.

1/22. SIT DOWN, I THINK I LOVE YOU - The Mojo Men

(Stephen Stills)

PERSONNEL/JIM ALAIMO: *vocals, bass* • JAN ERRICO: *vocals, drums* • PAUL CURCIO: *guitar* • DON METCHICK: *keyboards* [+ unknown studio musicians]
Arranged by VAN DYKE PARKS
Produced by LENNY WARONKER for DONAHUE-MITCHELL PRODUCTIONS
Recorded in Hollywood, CA
Reprise single #0539 (1/67); *Pop #36*

Originally an all-male four-piece with a handful of strong singles under their belts, The Mojo Men replaced drummer Dennis DeCarr with Jan Errico from The Vejtables in 1966, and the entire personality of the band changed.



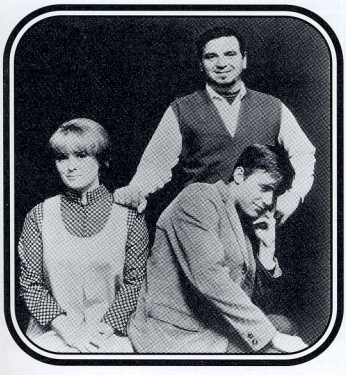
Tom Donahue had sold his Autumn roster to Warner Bros. in mid-'66, and with their new label providing big bucks for studio time and the added possibilities of a Mojo Woman's voice in the lineup, The Mojo Men quickly switched from British Invasion-derived garage gunk to impeccably orchestrated pop sounds.

For the band's first Reprise release, producer Lenny Waronker picked Stephen Stills' "Sit Down, I Think I Love You" and brought in Van Dyke Parks to create a massive orchestral arrangement. The resultant symphonic-pop nugget was a national hit in March 1967.

1/23. RUN, RUN, RUN - The Third Rail

(Arthur Resnick/Kris Resnick/Joe Levine)

PERSONNEL/JOEY LEVINE, ARTIE RESNICK & KRIS RESNICK: *vocals* [+ unknown studio musicians]
Arranged & Conducted by AL GORGONI
A JOEY LEVINE-ARTIE RESNICK-KRIS RESNICK Production
Recorded in New York, NY
Epic single #5-10191 (7/67); *Pop #53*



A studio creation of songwriter/producer Artie Resnick, his wife, Kris, and singer Joey Levine, "Run, Run, Run" grafts social satire onto a fast-moving pop melody that became a minor hit in September 1967. Pushing off with a Beach Boys/Four Seasons-derived vocal line over a two-note bass riff, the song's upbeat pop melody belies the negativity of its message as it sketches scenes of drudgery in the workaday world, breaking off at one point to deliver a stock market report that "General Chaos is up one quarter and the Great Society is, unfortunately, down five points . . . "[2]

The single was an immediate precursor to the bubblegum movement with which the team would be heavily involved at Buddah Records. Levine was also the voice of the Ohio Express.

1/24. MY WORLD FELL DOWN - Sagittarius

(John Shakespeare/Geoff Stephens)

PERSONNEL/GLEN CAMPBELL: *vocals* • BRUCE JOHNSTON, TERRY MELCHER & GARY USHER: *(backing) vocals* • LARRY KNECHTEL: *keyboards* • CAROL KAYE: *bass* • HAL BLAINE: *drums* • Others unknown
Arranged by GARY USHER
Produced by GARY USHER
Recorded in Hollywood, CA
Columbia single #4-44163 (5/67); *Pop #70*



The late producer Gary Usher is perhaps most remembered for his surf and hot rod records with bands such as The Hondells and The Super Stocks. But by 1966, following the example of his one-time collaborator Brian Wilson, he was moving into more ambitious realms. In 1967 alone his work as staff producer for Columbia included The Byrds' *Younger Than Yesterday*, Chad & Jeremy's *Of Cabbages And Kings*,

and his own studio project, Sagittarius.

The Sagittarius sessions involved elaborate vocal and orchestral arrangements and an extensive cast of L.A. musicians, including Glen Campbell. Campbell's lead vocal is easily recognizable on "My World Fell Down," along with the supporting voices of Bruce Johnston and Usher himself.

"My World Fell Down" was written by the English songwriting team of John Carter & Geoff Stephens and had been a 1966 single release in the U.K. for The Ivy League. The Sagittarius version appeared in June of '67 and, with its elaborate orchestration and ornate vocal splendor, it received extensive radio airplay, becoming a small national hit.

1/25. OPEN MY EYES - Nazz

(Todd Rundgren)

PERSONNEL/ROBERT "STEWKEY" ANTONI: *vocals, organ* • TODD RUNDGREN: *guitar, vocals* • CARSON VanOSTEN: *bass, vocals* • THOM MOONEY: *drums*
Arranged by NAZZ
Produced by NAZZ & MICHAEL FRIEDMAN
Recorded in New York, NY
SGC single #45-001 (8/68); *Pop #112*

The Nazz were something of an anomaly when they emerged from Philadelphia in 1968. While American youth attempted to sprout facial hair and grooved to the sounds of acid rock and the West Coast sound, the Nazz played smart, hook-driven pop songs that mirrored the British scene of the period — bands such as The Who, The Move, and The Idle Race.

"Open My Eyes," the B-side of their minor hit, "Hello It's Me," was their crowning achievement, a dazzling power pop production that pits a tough, hard rock riff against soaring, Beatles-esque harmonies.

Whether they were mismanaged or just out of step with the times, the Nazz failed to make much further headway. They stumbled on for two years, recording three admittedly patchy albums (the last a posthumous release), before dissolving acrimoniously in 1970, when Todd Rundgren left for a more lucrative solo career.



1/26. FARMER JOHN - The Premiers

(Dewey Terry/Don Harris)

PERSONNEL/LARRY "BOY" PEREZ: *vocals, lead guitar* • GEORGE DELGADO: *vocals, guitar* • FRANK ZUNIGA: *vocals, bass* • JOHN PEREZ: *drums* • PHILIP RUIZ: *tenor sax* • JOE URZUA: *baritone sax*
Produced by BILLY CARDENAS
Recorded in Los Angeles, CA
Faro single #615 (3/64); Warner Bros. single #5443 (5/64); *Pop #19*



The Premiers were just one of many Chicano rock 'n' roll/R&B groups in the thriving East L.A. scene, famous for bands such as Thee Midniters and Cannibal And The Headhunters. Much of the action orbited around producer/hustler Eddie Davis and his galaxy of labels, including Rampart, Linda, and Faro, the last of which was the imprint for this enthusiastic cover of Don & Dewey's R&B hit.

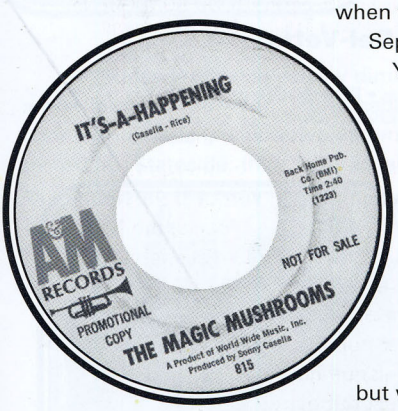
The track was, as the label stated, "Recorded 'live' at the Rhythm Room in

Fullerton, California," in February 1964, though the party noise of the crowd — including the all-girl Chevelles Car Club — was actually overdubbed later. The single was a hit in Los Angeles on Faro and went on to national success on Warner Bros.

1/27. IT'S-A-HAPPENING - The Magic Mushrooms

(Sonny Casella/David Rice)

PERSONNEL/SONNY CASELLA: *vocals, guitar* • DAVID RICE: *guitar* • Others unknown
Produced by SONNY CASELLA for WORLD WIDE MUSIC, INC.
Recorded in New York, NY
A&M single #815 (9/66); *Pop #93*



Though conventional wisdom tells us otherwise, the Psychedelic Revolution was obviously well under way in Philly when this mystical freak-out was released in September 1966. Alternating between Yardbirds-style, fast-motion, fuzz-guitar rave-ups and wide-eyed, hallucinogenic recitations ("Spray the weed/ A zephyr breeze/A mushroom hangs above the ground . . . "), this track begs the question Were they serious, or was this some Zappa-type send-up? Whatever the answer, "It's-A-Happening" somehow managed to make the chart, albeit for only one week.

Of the band, next to nothing is known, but writer/producer Sonny Casella was based in Philadelphia, Pennsylvania, and The Magic Mushrooms released two more albums. A band called The Magic Mushroom (singular) on Warner Bros. is completely unrelated but no less worthy musically.

vol.2

2/1. TALK TALK - The Music Machine

(Sean Bonniwell)

PERSONNEL/SEAN BONNIWELL: *vocals, guitar* • MARK LANDON: *lead guitar* • DOUG RHODES: *organ* • KEITH OLSEN: *bass* • RON EDGAR: *drums*
Produced by BRIAN ROSS & MAURIE BERCOV for A. P. I.
Recorded in Los Angeles, CA
Original Sound single #OS-61 (9/66); *Pop #15*



Sean Bonniwell, a former member of RCA folk group The Wayfarers, formed The Ragamuffins in 1965 with fellow disillusioned folkies Keith Olsen and Ron Edgar. With the addition of organist Doug Rhodes and lead guitarist Mark Landon, the final cogs were in place, and they became The Music Machine.

Outfitted from head to toe in black — complete with dyed black hair, a single black leather glove, and black guitars, amps, and drums to match — the band projected a sleek, sinister, unified image that matched the stripped-down intensity of their music.

After being discovered by producer Brian Ross playing in a Los Angeles bowling alley, the band signed with Original Sound and unleashed their first single, "Talk Talk," in September 1966. With its deep, aggressive fuzz guitars (Bonniwell had his bandmates tune down their guitars a full step), sharp, violent drum fills, and angry, emotional vocals, the song has a primal urgency that can still be felt today. It was an immediate hit.

Unfortunately, fate and mismanagement were to deny The Music Machine further success despite a string of superb, innovative releases. Following extensive lineup revamps, they split up in 1969.

2/2. LAST TIME AROUND - The Del-Vetts

(Dennis Dahlquist)

PERSONNEL/JIM LAUER: *vocals, lead guitar* • BOB GOOD: *guitar* • JACK BURCHALL: *bass* • ROGER DEATHERAGE: *drums*
A DUNWICH Production
Recorded in Chicago, IL
Dunwich single #D-125 (5/66)



The Chicago garage scene was centered largely around the Dunwich label, which had a roster that included teenage musical misfits such as The Shadows Of Knight, The Banshees, Saturday's Children, The Knaves, and The Del-Vetts.

The Del-Vetts formed around 1963, making the usual transition from instrumental rock to Beatles/Stones-derived vocal material around 1964. By 1966, like many young bands across the country, they'd discovered The Yardbirds, and their sound gravitated toward a harder-edged, guitar-driven sound. Their first Dunwich single, "Last Time Around," in May 1966, is absolutely electrifying, with a desperation-choked vocal riding a lethal guitar-and-bass riff. The song takes off into a spectacular, fuzz-guitar rave-up before spiraling back to earth for a final lap of emotional despair. Any resemblance between Jim Lauer's guitar solo here and Jeff Beck's on The Yardbirds' "Mister You're A Better Man Than I" is probably less than coincidental.

The single made the Top 30 in Chicago, but it turned out to be the peak of The Del-Vetts' success.

2/3. NOBODY BUT ME - The Human Beinz

(Ronald Isley/O'Kelly Isley/Rudolph Isley)

PERSONNEL/JOHN "DICK" BELLEY: *vocals, lead guitar* • JOE "TING" MARKULIN: *guitar* • MEL PACHUTA: *bass* • MIKE TATMAN: *drums*
Produced by ALEXIS DeAZEVEDO
Recorded in Cleveland, OH
Capitol single #5990 (9/67); *Pop #8*

In 1967 The Human Beinz laid down such a tight, hard-groovin' version of The Isley Brothers' "Nobody But Me" that it took weeks for most people to realize that the track was actually performed by a group of white guys from Youngstown, Ohio. In the meantime, intensive airplay on black R&B stations had helped break the record.

Formed in 1965 as The Human Beingz, they debuted on Gateway in February 1966 with a version of "Gloria," but The Shadows Of Knight had just beaten them to the punch. During the next year or so, subsequent singles for



small labels and an exciting live show helped establish the band's reputation. A traveling record exec was tipped off about them by a Youngstown record store clerk, and after checking them out at a local club called Mickey's Bar, he signed them to Capitol in mid-'67.

"Nobody But Me" was released in September of that year, at which time the group was pissed off to discover that, on the record label, Capitol had misspelled their name as Beinz — as in the hippie term "be-in." The new spelling stuck for their recording career, but in Youngstown, where they'd always been the biggest band in town, they stood staunchly by their original Beingz moniker.

Subsequent singles saw diminishing returns, but their career was given a new lease on life when, inexplicably, their records took off in Japan. In 1969 they toured Japan, where two albums were released, including a rare live recording. Stateside, their fame faded fast, though they were able to survive as a band into the early '70s.

2/4. JOURNEY TO TYME - Kenny & The Kasuals

(Jerry Smith/Mark Lee)

PERSONNEL/KENNY DANIEL: *vocals* • JERRY SMITH: *lead guitar* • PAUL ROACH: *organ* • LEE LIGHTFOOT: *bass* • DAVID "BIRD" BLACKLEY: *drums*
Produced by MARK LEE
Recorded in Dallas, TX
Mark Ltd. single #1006 (8/66); United Artists single #UA-50085 (10/66)

With its cryptic allusions to drugs and hard-edged, fuzz-drenched sound, "Journey To Tyme" bridges the gap between the earlier garage punk sound and the nascent psychedelic movement. Borrowing from The Kinks' "Come On Now" and adding an explosive, guitar-driven arrangement clearly inspired by The Yardbirds, Kenny & The Kasuals infuse the piece with a raw, prairie psychosis that is pure Texas.



Formed in Dallas, Texas, in 1963 as The Impacts Combo, the group was a big draw at teen dances in the Dallas-Fort Worth area, attracting the attention of local businessman Mark Lee. Lee became the band's manager in early 1965 and set about broadening their success, renaming the band Kenny & The Kasuals and putting them in the recording studio. A series of singles followed, all released on Lee's own Mark Records, along with an album, *Impact*, showcasing the best songs from the group's live set at the Studio Club in Dallas.

Dallas DJ Jimmy Rabbitt played a test pressing of "Journey To Tyme" on station KLIF prior to its release, and the song became an overnight hit on the strength of listeners' calls. United Artists picked up the single, but it failed

to catch fire nationally. A final single was released in early 1967, and the group were transplanted to New York City for the summer, but disillusion had set in, and Daniel left soon afterward.

The Kasuals without Kenny released one more single as Truth, with limited impact. The band reunited briefly in 1968, but draft notices for Kenny Daniel and Jerry Smith arrived the following day, and their next journey was to 'Nam.

2/5. NO FRIEND OF MINE - The Sparkles

(Jay Turnbow/Lawrence Parks)

PERSONNEL/LUCKY FLOYD: *vocals, drums* • LOUIE HOLT & GARY P. NUNN: *guitar* • BOBBY SMITH: *bass* • JIMMY MARRIOT: *drums*
Produced by JAY TURNBOW, LARRY PARKS & DON ROSE
Recorded in Big Springs, TX
Hickory single #45-P-1443 (3/67)



Some of the hottest garage cuts of the '60s came out of the state of Texas, and The Sparkles' "No Friend Of Mine" stands near the top of the heap. The band lays down a tough, driving sound complete with snarling fuzz guitar, while singer Lucky Floyd dishes out a soulful, screaming lead vocal that bristles with anger and hurt.

The Sparkles had a 15-year life span dating back to about 1957, and they were a hugely popular live act throughout the western part of Texas. They hit their creative peak in the mid-'60s, producing six fine singles. "No Friend Of Mine," their fifth release, saw some regional success, especially in Pennsylvania, where it was covered — with incredible savagery — by The Swamp Rats.

2/6. OUTSIDE CHANCE - The Turtles

(Warren Zevon/Glenn Crocker)

PERSONNEL/HOWARD KAYLAN & MARK VOLMAN: *vocals* • AL NICHOL: *lead guitar, electric piano* • JIM TUCKER: *guitar* • CHUCK PORTZ: *bass* • JOHN BARBATA: *drums*
Produced by BONES HOWE for WHITE WHALE RECORDS
Recorded in Los Angeles, CA
White Whale single #WW-234 (7/66)

"You can try and please me/But it won't be easy . . ."

The Turtles never sounded so "snotty together" as on this punkish folk-rocker released as a single in 1966. "Outside Chance" spins along on a tough, chiming, 12-string lick, with the group providing some bittersweet harmonies before making way for an unexpected electric piano break.



The song came the band's way through labelmate Warren Zevon, then recording and performing as Lyme in the duo Lyme & Cybelle, whose "Follow Me" is also

included on this collection. "Outside Chance" was one of The Turtles' last releases in their angry young folk-rockers incarnation; soon afterward they elevated themselves to new, pop megahit status with smashes such as "Happy Together" and "Elenore."

2/7. ACTION WOMAN - The Litter

(Warren Kendrick)

PERSONNEL/DENNY WAITE: *vocals* • TOM "ZIPPY" CAPLAN: *lead guitar* • DAN RINALDI: *guitar* • JIM KANE: *bass* • TOM MURRAY: *drums*
Produced by WARREN KENDRICK for GOLDEN KEY PRODUCTIONS
Recorded in Minneapolis, MN
Scotty single #803G-6710 (1/67); Warick single #6712 (9/67)

The Litter epitomized the louder, harder-edged sound coming to the fore in late '66 and early '67, inspired by The Yardbirds and The Who. With its heavy, throbbing bass line, tough, angry vocals, and scorching, knife-edge guitar work, "Action Woman" has a power and intensity that are staggering.

The Litter formed in Minneapolis, Minnesota, in 1966, with members hailing from such local outfits as The Victors, The Tabs, and The Escapades. Selecting a name to reflect their dirty, trashy image, they set about becoming the loudest, meanest band in the area. The Litter quickly teamed up with producer Warren Kendrick, who had already worked with bassist Jim Kane in The Scotsmen and recorded some unreleased tracks with Kane and singer Denny Waite in The Victors. Kendrick had just had a big local hit with The Electras' "Dirty Old Man," which he'd written, produced, and released on his own Scotty label. His "Action Woman" became The Litter's first single, in January 1967 (a version by The Electras appeared around the same time but was apparently pulled in favor of The Litter's), and was a sizeable hit in Minneapolis, but failed to break out elsewhere.



The group's *Distortions* album came out on Kendrick's Warick label later that year and established them as Minneapolis' finest garage/hard rock band, a reputation they built on with two more progressive albums, before splitting at the end of the decade.

2/8. SPAZZ - The Elastik Band

(David Cortopassi)

PERSONNEL/DAVID CORTOPASSI • RUSSELL KERGER • RUSTY KURIG • VINCE SILVERA • SCOTT WILLIAMS
Producer unknown
Recording location unknown
Atco single #6537 (11/67)

The culprits behind this piece of fuzz-addled lunacy hailed from Belmont, California, and sounded like a rather sick gang of cartoon characters. A leering, redneck vocalist delivers the weirdo-baiting lyrics with venomous delight over a backdrop of haunted-carousel-sounding organ, caustic fuzz guitar,



and slapstick drums.

Atco Records submitted "Spazz" for the world's approval in November 1967, but apparently the world wasn't ready. The Elastik Band released a single on Kapp the following year before calling it quits.

2/9. SWEET YOUNG THING - The Chocolate Watchband

(Ed Cobb)

PERSONNEL/DAVE AGUILAR: *vocals, harmonica* • MARK LOOMIS: *lead guitar* • SEAN TOLBY: *guitar* • BILL FLORES: *bass* • GARY ANDRIJASEVICH: *drums*
Produced by ED COBB for GREEN GRASS PRODUCTIONS
Recorded in Studio City, CA
Uptown single #740 (1/67)

The Chocolate Watchband's first release under their real name was this Ed Cobb composition, which appeared in December 1966 on Tower's Uptown imprint, a subsidiary usually reserved for its black R&B acts.

"Sweet Young Thing" is a transcendent slab of '60s punk-R&B: Dave Aguilar's deranged vocals give new meaning to that oft-applied adjective "Jaggeresque," as he leers and snarls a tale of jealousy and betrayal over an evil, bluesy bass-and-drum groove. Meanwhile, lead guitarist Mark Loomis provides some biting "Paint It, Black"-inspired raga lines. The track builds to a terrifying, rave-up climax, during which Aguilar throws out the line "If you're gonna bug around, I'm gonna split."[3] That's his story, anyway; your ears may tell you otherwise.

2/10. INCENSE AND PEPPERMINTS - Strawberry Alarm Clock

(John Carter/Timothy Gilbert)

PERSONNEL/[CHRIS MUMFORD: *vocals*] • ED KING: *lead guitar* • LEE FREEMAN: *guitar, vocals* • MARK WEITZ: *organ, vocals* • GEORGE BUNNELL & GARY LOVETRO: *bass* • RANDY SEOL: *drums, vocals*
Produced by FRANK SLAY & BILL HOLMES
Recorded in Los Angeles, CA
All-American single #AA373 (4/67); Uni single #55018 (5/67); *Pop #1*



With its stew of "trippy" fuzz guitar and organ melodies, sunshiny harmonies, and pseudo meaningful/less lyrics, this candy-coated piece of pop-psych was easily digested by the masses. In fact, it took flower power to the top of the charts in the closing months of 1967.

Previously known as Thee Sixpence, the group updated their name in early '67 at the suggestion of their management, who apparently chose it in homage to The Chocolate Watchband (i.e., flavor + timekeeping).

"Incense And Peppermints" had started out as an instrumental, created by Thee Sixpence drummer Gene Gunnels, and the group built on it, intending it as a B-side. Songwriters John Carter and Tim Gilbert (also responsible for The Rainy Daze on Uni, for whom Gilbert was guitarist) wrote the lyrics and worked the song up to its final form. Chris Mumford of the group Shapes Of Sound was then pressed into service as lead singer at the session. The transformed track was released on All-American in April of '67, before being placed with Uni the following month. After six months of heavy promotion, the song finally hit

the top of the charts.

The Alarm Clock kept a high profile through the end of the '60s with a string of records, along with movie appearances in *Psych-Out*, with Jack Nicholson and The Seeds, and *Beyond The Valley Of The Dolls*. In fact, despite numerous lineup changes, the band remained together until 1971, when they finally called it a day. In a last, schizophrenic footnote, lead guitarist Ed King ended up in Lynyrd Skynyrd.

2/11. I AIN'T NO MIRACLE WORKER - The Brogues

(Nancie Mantz/Annette Tucker)

PERSONNEL/GARY COLE (DUNCAN): *vocals, guitar* • EDDIE RODRIGUES: *lead guitar* • RICK CAMPBELL: *organ* • BILL WHITTINGTON: *bass* • GREG ELMORE: *drums*
Produced by DAVE BURGESS
Recorded in Hollywood, CA
Challenge single #59316 (11/65)



Although it was never a hit of any appreciable size, "I Ain't No Miracle Worker," by the songwriting team of Mantz & Tucker, is something of a '60s punk standard. The Chocolate Watchband, Jimmy & The Offbeats, and even some Italian groups recorded the song. But if there's a "definitive" version, it belongs to The Brogues.

Formed in 1964 in Merced, California, The Brogues quickly made a name for themselves in the San Joaquin Valley with their raw, hard-edged R&B sound, which was heavily influenced by The Kinks and the Stones.

Their second single, "I Ain't No Miracle Worker," is a near perfect '60s punk record. The vocals smolder with a moody vehemence worthy of Van Morrison, ebbing and building with the song's tense, dynamic arrangement; a guitar explodes in an impossibly angry spray of fuzz; a muscular bass line tugs the machine along; and then an organ riff signals one final emotional outburst. And the B-side, "Don't Shoot Me Down," was no slouch either.

Singer Gary Cole (Duncan) and drummer Greg Elmore went on to form Quicksilver Messenger Service.

2/12. 7 AND 7 IS - Love

With Arthur Lee
(Arthur Lee)

PERSONNEL/ARTHUR LEE: *vocals* • JOHN ECHOLS: *lead guitar* • BRYAN MacLEAN: *guitar* • KEN FORSSI: *bass* • ALBAN "SNOOPY" PFISTERER: *drums*
Produced by JAC HOLZMAN
Recorded in Hollywood, CA
Elektra single #EK-45605 (6/66); *Pop #33*

Perhaps more than any other record, Love's "7 And 7 Is" defined the new face of L.A. rock in 1966 — liberated from the sunshine myth of the California dream, from the jive of Hollywood record industry phonies, and, at last, from the domineering influence of the British. This was the sound of the street — the new sound of the alienated kids who met and mingled in the streets and canyons around the Sunset Strip.



The song is a full-bore assault on the senses: a breakneck tempo, frantically strummed guitars, deep, sliding bass runs, and Arthur Lee's enraged vocal and encrypted lyrics. Only an A-bomb could stop it. The single was massive in Los Angeles and was a moderate national hit.

Love's strange, complex story is well documented elsewhere, so an encapsulated history here would be redundant.

2/13. TIME WON'T LET ME - The Outsiders

(Thomas King/Chet Kelley)

PERSONNEL/SONNY GERACI: *vocals* • TOM KING: *guitar, sax* • MERTON MADSEN: *bass* • [+ AL AUSTIN: *lead guitar* • RONNIE HARKAI: *drums* • EVAN VanGUARD: *trumpet* • MIKE GERACI: *sax*]
Produced by TOM KING
Recorded in Cleveland, OH
Capitol single #5573 (1/66); *Pop #5*

A commercial but hard-driving slab of Midwestern dance rock, "Time Won't Let Me" was a hit in February 1966 for Cleveland's The Outsiders.

The band's roots go back to 1959, with Tom King & The Starfires, a popular Ohio group that released a string of mostly instrumental singles in the early '60s, before the arrival of the British Invasion gave King pause for thought. Revamping The Starfires' sound and lineup, and adding Sonny Geraci as lead vocalist, King renamed the group The Outsiders in early '65. He took them into Ken Hamann's Cleveland Record Company studios and approached several big labels with the resultant tapes. Capitol signed the band, and in January 1966, the King-penned "Time Won't Let Me" went out as their first single. With its fast-moving bass groove, full, Hammond organ-dominated mix, and soulful vocal it was an instant smash.



The hits had dried up by '68, but a King-led Outsiders were still pumping out records as late as '72, though by that time few people knew or cared anymore. Geraci achieved brief fame one more time with "Precious And Few" by Climax.

2/14. GOING ALL THE WAY - The Squires

(Michael Bouyea)

PERSONNEL/MIKE BOUYEA: *vocals, drums* • TOM FLANIGAN: *lead guitar, vocals* • JIMMY LYNCH: *guitar* • KURT ROBINSON: *organ* • JOHN FOLCIK: *bass*
Produced by BOBBY DIO
Recorded in New York, NY
Atco single #45-6442 (9/66))

The yearning lyrics and melody, vibrant, jangling guitars, and brisk, propulsive beat all combine to make "Going All The Way" a transcendent '60s rock 'n' roll record. That the song wasn't a huge hit and isn't heard daily on today's "oldies" or "classic rock" radio stations is shameful, but when it comes right down to it, it doesn't matter. The fact that "Going All The Way" is little more than a secret, known only to a few thousand fanatics, only adds to its greatness. Success can be measured in terms other than units sold and dollars earned, and with "Going All The Way" The Squires succeeded in ways that much wealthier musicians failed.

Formed as The Rogues in Bristol, Connecticut, in 1965, the band released one single under that name for Payton Records in January of '66. They built up a solid local following, won numerous battles of the bands, and suffered the indignity of once being beaten up onstage by some marines who

took offense to their long hair and unconventional dress.

In April 1966 The Rogues drove to New York City and booked time at Capitol's studios, where they recorded seven songs in a matter of several hours, of which "Going All The Way" was almost an afterthought. Atco Records liked their material but insisted on a name change to The Squires to avoid conflict with any other Rogues out there. "Going All The Way" was released in September of '66, buying the boys a higher profile in their home state, but bombing elsewhere. Lead singer/drummer Mike Bouyea was drafted the following year, and after one final, riotous show, The Squires slipped away into obscurity, perhaps not even realizing they'd left behind an almost perfect creation.



2/15. I'M GONNA MAKE YOU MINE - The Shadows Of Knight

(Carole Bayer/William Carr/Carl D'Errico)

PERSONNEL/JIM SOHNS: *vocals* • JOE KELLEY: *lead guitar* • JERRY McGEORGE: *guitar* • DAVE "HAWK" WOLINSKI: *bass* • TOM SCHIFFOUR: *drums*
A DUNWICH Production
Recorded in Chicago, IL
Dunwich single #45-141 (10/66); *Pop #90*

Still searching for another hit, the Shadows cut the devastating "I'm Gonna Make You Mine" at the end of '66. Recorded totally live in the studio, with the amps cranked beyond distortion, this is '60s punk at its sexually charged, aggressive best. Tom Schiffour's agile drumming and Joe Kelley's searing guitar break are particularly noteworthy. The single failed to get local airplay, however, and the band soon realized they had yet another flop on their hands. Lineup reshuffles followed, and they squeezed out a few more singles but disintegrated entirely in mid-'67. Singer Jim Sohns reemerged with a new Shadows Of Knight, teaming up with Kasenetz/Katz's Super K Productions and hitting the Top 50 with "Shake," but by then all traces of the original group's punk-R&B spirit had been well exorcised.

2/16. THE TRIP - Kim Fowley

(Dennis Hardesty/Kim Fowley/Paul Geddes)

PERSONNEL/KIM FOWLEY: *vocals* • with THE VICTORS — PAUL GEDDES: *guitar* • BOB ALANIZ: *keyboards* • JORGE ALANIZ: *bass* • ED MIKELICK: *drums*
Produced by KIM FOWLEY
Recorded in Los Angeles, CA
Corby single #CR-206 (1966)



There's as much myth and rumor surrounding the ultraprolific musical activities of Kim Fowley as there is hard fact. His demented presence has been felt on cuts from B. Bumble & The Stingers, The Hollywood Argyles, The Mothers, The Seeds, The Runaways, and hundreds of others. The dementia was never so acutely captured, though, as on his early solo single "The Trip," released in the U.K. on Island in late '65 and in the U.S. on Corby Records the following year.

A seemingly free-form poetry excursion extolling the liberating effects of LSD, it's almost certainly the first psychedelic novelty record. Over a simple, repetitive riff, Fowley piles on an array of hallucinogenic

images — "flying dogs and silver cats and emerald rats and purple clouds," and on and on — gathering momentum, then gently touching back down on the ground.

Oddly enough, Los Angeles DJ Godfrey released a cover version in September '65, on which he was backed by Thee Midniters.

2/17. CAN'T SEEM TO MAKE YOU MINE - The Seeds
Featuring Sky Saxon
(Sky Saxon)

PERSONNEL/SKY SAXON: *vocals, bass* • JAN SAVAGE: *guitar* • DARYL HOOPER: *electric piano* • RICK ANDRIDGE: *drums*
Produced by SKY SAXON & MARCUS TYBALT
Recorded in Los Angeles, CA
GNP Crescendo single #GNP-354 (10/65); Reissued [w/same #] (3/67); *Pop #41*

"Can't Seem To Make You Mine" was The Seeds' first single, released in late '65. It has a sound that retains echoes of Buddy Holly — and, indeed, Saxon's earlier solo singles — amid the dissonant piano and guitar plunkings and Sky's plaintive, mewling vocals. The single sold moderately well in L.A., but it wasn't until GNP sent it out for a second time in early '67 that it became a hit.

2/18. WHY DO I CRY - The Remains
(Barry Tashian)

PERSONNEL/BARRY TASHIAN: *vocals, guitar* • BILL BRIGGS: *electric piano, vocals* • VERN MILLER: *bass, vocals* • CHIP DAMIANI: *drums*
Produced by ROBIN McBRIDE
Recorded in New York, NY
Epic single #5-9783 (3/65)

The Remains' first single, "Why Do I Cry," was released in March 1965 and was an instant hit on their home turf, Boston, where it climbed into the Top 5. A Barry Tashian composition, it employs a great midtempo groove, with Tashian's guitar and Bill Briggs' Wurlitzer piano meshing effectively behind the passionately delivered vocal. Also notable is the imaginative bridge, which typified Tashian's songwriting style and demonstrates how The Remains were producing material easily on par with the best British groups of the period.

2/19. LAUGH, LAUGH - The Beau Brummels
(Ron Elliott)

PERSONNEL/SAL VALENTINO: *vocals* • RON ELLIOTT: *lead guitar, vocals* • DECLAN MULLIGAN: *guitar, harmonica, vocals* • RON MEAGHER: *bass* • JOHN PETERSEN: *drums*
A COUGAR Production
Recorded in San Francisco, CA
Autumn single #8 (12/64); *Pop #15*

San Francisco will forever be associated with the music of the Haight-Ashbury hippie era. But years before people were wearing flowers in their hair, there were The Beau Brummels, playing a much more down-to-earth style that owed a lot to the Merseybeat sound of The Beatles and The Searchers. No mere copyists, however, The Beau Brummels had a gifted songwriter in Ron Elliott, and it was his original material along with Sal Valentino's rich, expressive voice that gave the band its unique sound.



Bay area impresario Tom Donahue was quick to sign the group to his

new label, Autumn Records, and they scored an immediate Top 20 hit with their debut outing, "Laugh, Laugh," in January 1965. The Beau Brummels were probably the first American band to break the British stranglehold on the charts — the irony being that they did it by beating them at their own game. Further hits followed, including "Just A Little" and "Don't Talk To Strangers," as well as a series of fine albums for Autumn and Warner Bros.

2/20. THE LITTLE BLACK EGG - The Nightcrawlers

(Michael Stone/Chuck Conlon)

PERSONNEL/CHUCK CONLON: *vocals, bass* • ROBBIE ROUSE: *vocals* • SYLVAN WELLS: *lead guitar* • PETE THOMASON: *guitar, harmony vocals* • TOM RUGER: *drums*
Produced by LEE HAZEN
Recorded in Ormond Beach, FL
Lee single #1012 (8/65); Kapp single #K-709; Kapp single #K-110 (11/66); *Pop #85*

Like so many '60s garage classics, the greatness of "The Little Black Egg" lies in its inherent simplicity. The jingle-jangle guitar hook and bizarre, almost nursery-rhyme lyrics made the song eminently coverable. And its impact was much farther reaching than its chart placing would indicate.



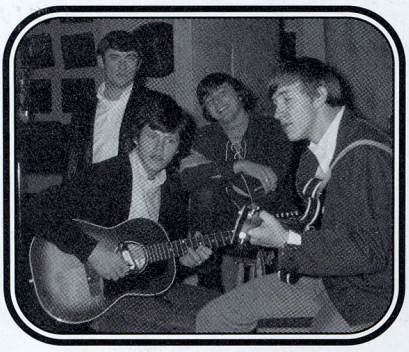
The Nightcrawlers were conceived in early 1965 by a group of high school students from Daytona Beach, Florida. Early demos recorded by Chuck Conlon and his friend Lee Hazen attracted the interest of local music publisher and label owner Robert Quimby, and two singles appeared in the summer of '65 on Lee Records. After airplay on WROD, the second single, "The Little Black Egg," shot to #1 and did nearly as well in other Florida markets. Miami music kingpin Henry Stone leased the tape to Kapp Records, and after a complete remix to give the song a fuller sound, it was reissued in November '66. Promotion and distribution was slipshod, so it took over a year for the single to crack *Billboard*'s "Hot 100."

2/21. I WONDER - The Gants

(Sid Herring)

PERSONNEL/SID HERRING: *vocals, guitar* • JOHNNY SANDERS: *guitar* • VINCE MONTGOMERY: *bass* • DON WOOD: *drums*
Arranged by DALLAS SMITH
Produced by DALLAS SMITH
Recorded in Nashville, TN
Liberty single #55940 (1/67)

No part of the United States, it seems, was immune from the British Invasion virus that swept the country starting in 1964. Four teenagers from Greenwood, Mississippi, in particular were badly infected. They called themselves The Gants. After some regional success with their recording of "Roadrunner" in the summer of '65, they were picked up by Liberty Records. Over the next two years, they



released six singles and three albums for the label.

Although their commercial success was limited, The Gants possessed a fine songwriter in Sid Herring. "I Wonder" is just one example of Herring's unerring talent for producing exceptional Beatles-esque pop songs. The track's melody owes a little to The Beatles' "In My Life," but the band's thumping delivery, along with Herring's innocent lyrics of teenage infatuation, give it the perfect American garage band vibe.

2/22. I SEE THE LIGHT - The Five Americans

(Norman Ezell/Mike Rabon/John Durrill)

PERSONNEL/JOHN DURRILL: *vocals, organ* • MIKE RABON: *lead guitar, vocals* • NORMAN EZELL: *guitar, vocals* • JIM GRANT: *bass, vocals* • JIMMY WRIGHT: *drums*
Produced by DALE HAWKINS
Recorded in Tyler, TX
Abnak single #A-109 (11/65); HBR single #HBR-454 (12/65); *Pop #26*



At a time when all things British were in vogue, The Five Americans was an uncommonly patriotic name choice for this Dallas-based outfit. They'd actually started out as The Mutineers, an instrumental group based on the campus of Southeastern Oklahoma State University in Durant. Relocating to Dallas in 1964, they signed with local operation Abnak Music and subsequently changed their name. Their early single releases on Jetstar, ABC-Paramount, and Abnak failed to catch fire until the beginning of '66, when "I See The Light," produced by Dale Hawkins of "Suzie Q" fame, suddenly broke out regionally. Hanna-Barbera quickly picked up the record and lifted it to #26 nationally.

With its uptight, thudding beat, shouted vocals, and beeping, chattering organ segues, "I See The Light" has a distinctive sound, one that the band elaborated on for the next few years, hitting even bigger with the more refined harmony-pop sounds of "Western Union." They split up in 1969 with four albums and a multitude of singles under their belts.

2/23. WHO DO YOU LOVE - The Woolies

(Ellas McDaniel)

PERSONNEL/STORMY RICE: *vocals* • BOB BALDORI: *guitar, vocals* • JEFF BALDORI: *bass, vocals* • RON ENGLISH: *drums*
Produced by JILL GIBSON & DON ALTFIELD for SUNSHINE PRODUCTIONS
Recorded in Los Angeles, CA
Dunhill single #45-D-4052 (10/66); *Pop #95*



East Lansing, Michigan's Woolies gave Bo Diddley's tune a cool, controlled groove for this November 1966 release.

Originally formed in Dearborn, the group's first release was a cover of Dylan's "Black Crow Blues" on TTP in the fall of '65. They won a battle of the bands at the Michigan State Fair the following year, but when the promised prizes of a record contract, a trip to Hollywood, and new Vox amplifiers failed to materialize, the band's management felt compelled to threaten the contest's sponsors with a lawsuit. As a compromise they were offered plane tickets to Los Angeles, which they duly accepted. While shopping their demo tape around

L.A., they caught the ear of Lou Adler at ABC/Dunhill, which released "Who Do You Love." Dunhill originally promoted the other side, "Hey Girl," changing their minds only after "Who Do You Love" started getting heavy regional airplay.

The record ended up being a huge local hit but, following the A-side/B-side confusion, it never quite got off the ground nationally. After a follow-up went nowhere, the group underwent a split, with singer Stormy Rice heading for L.A. and the rest of the band opting for a home base in Lansing. Disappointed with their major label experience, The Woolies started their own label, Spirit, and continued to release records through the mid-'70s.

2/24. DOUBLE SHOT (OF MY BABY'S LOVE) - Swingin' Medallions

(Cyril Vetter/Don Smith)

PERSONNEL/JOHN McELRATH: *vocals* • JIMBO DOARES: *lead guitar* • BRENT FORTSON: *organ* • JIM PERKINS: *bass* • JOE MORRIS: *drums* • CARROLL BLEDSOE & CHARLIE WEBBER: *trumpet* • STEVE CALDWELL: *sax*
Produced by KARRICK PRODUCTIONS
Recorded in Muscle Shoals, AL
4-Sale single #002 (12/65); Smash single #S-2033 (3/66); *Pop #17*



What could be more frat rock than "Double Shot (Of My Baby's Love)" by the Swingin' Medallions? Delivered in a riotous, sing-along style, with an organ hook that just won't quit, "Double Shot" conveys a drunken party mood that is impossible to deprecate — no matter how idiotic it all sounds.

Formed in Greenwood, South Carolina, in the early '60s, the Medallions were soon in demand to play the local frat houses and beer blasts, delivering their proudly American rock 'n' roll/R&B stomp with no frills whatsoever.

Written by Cyril Vetter, drummer of Baton Rouge, Louisiana's The Greek Fountains (themselves named after a frat house synonym for vomiting), "Double Shot" appeared first by the Medallions on the local 4-Sale label at the beginning of '66. Smash Records picked it up for release in March, and after a brief battle with a competing version by the K-Otics on Bang, the Medallions won out.

Other 7-inch releases appeared on Smash, Dot, and 1-2-3, but by '68 the party had truly ended.

2/25. LIVE - The Merry-Go-Round

(Emitt Rhodes)

PERSONNEL/EMITT RHODES: *vocals, guitar* • GARY KATO: *lead guitar, vocals* • BILL RINEHART: *bass, vocals* • JOEL LARSON: *drums*
Produced by LARRY MARKS
Recorded in Los Angeles, CA
A&M single #834 (3/67); *Pop #63*



Emmitt Rhodes and Gary Kato were still high school students in the L.A. beach community of Hawthorne, California, when their first single, "Live," became a big hit in Los Angeles in early 1967.

A classy piece of Southern California-grown pop, "Live" was originally recorded as a demo. A&M

Records immediately recognized its commercial potential, had the band add some guitar and vocal-harmony overdubs, and released it at the end of '66. The song's uplifting lyrics, rich, Beatles-esque harmonies, and distinctive, swaying beat show a maturity and sophistication few teenage garage bands could claim to possess.

Prior to putting together The Merry-Go-Round in early '66, Rhodes had drummed for The Palace Guard, and Kato had been in a local outfit called The Vagrants. The original rhythm section featured fellow Hawthorne High School classmates Mike Rice and Doug Harwood, until the group's manager Russ Shaw brought in the more experienced Bill Rinehart (late of The Leaves) and Joel Larson (of The Gene Clark Group).

After the success of "Live," A&M quickly rushed out an album, which revealed Rhodes to be a gifted songwriter, heavily influenced by Lennon & McCartney. The group went two-for-two when their second single, "You're A Very Lovely Woman," also hit the top spot in L.A. But subsequent singles, though showing Rhodes' rapid maturation, didn't sell as well. Relationships in the band quickly became frayed, and after several lineup changes, The Merry-Go-Round split up in early '69.

2/26. STEPPIN' OUT - Paul Revere & The Raiders

Featuring Vocal by Mark Lindsay

(Paul Revere/Mark Lindsay)

PERSONNEL/MARK LINDSAY: *vocals* • DRAKE LEVIN: *guitar, vocals* • PAUL REVERE: *organ, vocals* • PHIL "FANG" VOLK: *bass, vocals* • MIKE "SMITTY" SMITH: *drums*
Produced by TERRY MELCHER
Recorded in Los Angeles, CA
Columbia single #4-43375 (8/65); *Pop #46*

What's often obscured by their goofy colonial costumes, zany antics, and teenybopper following is the fact that Paul Revere & The Raiders were one of the great American bands of the '60s. Boise, Idaho, resident and piano-playing madman Paul Revere first met up with vocalist/saxman Mark Lindsay in 1959, and two years later, as Paul Revere & The Raiders, they had a national hit with the instrumental "Like Long Hair." The group disbanded when Revere was drafted, but when he got out of the service, he reunited with Lindsay and relocated to Portland, Oregon, where a new lineup of the Raiders was assembled.



Roger Hart, a local DJ, became the group's manager in '63 and got the Raiders a record deal with Columbia, making them the label's first rock 'n' roll act. By '65 the group was signed up as house band on Dick Clark's new *Where The Action Is* TV show. In October of that year they hit the national charts with "Steppin' Out."

The record is a perfect melding of the band's inherent Northwest R&B stomp — epitomized by Lindsay's raunchy, shouted vocal — and the sleeker crunch of British bands such as The Kinks, the Stones and, especially with Revere's Vox organ sound, The Animals. It was to be the first of a string of classic records that would establish the group as one of the biggest acts in the country.

2/27. DIDDY WAH DIDDY - Captain Beefheart & His Magic Band

(Elias McDaniel/Willie Dixon)

PERSONNEL/CAPTAIN BEEFHEART (DON VanVLIET): *vocals, harmonica* • DOUG MOON: *lead guitar* • ALEX ST. CLAIR: *guitar* • JERRY HANDLEY: *bass* • PAUL BLAKELEY: *drums*
Produced by DAVID A. GATES for QUINTUS PRODUCTIONS, INC.
Recorded in Los Angeles, CA
A&M single #794 (3/66)

Compared to his recordings such as *Trout Mask Replica*, released only a few years later, Captain Beefheart's first single, "Diddy Wah Diddy," sounds positively down-to-earth. Be that as it may, this version of Bo Diddley's R&B nugget is anything but mundane, stomping across on one of the deepest, baddest bass lines ever recorded, with the Captain's wolfish howl and blast-furnace blues harp wailing wildly over the top. Released on A&M Records in the spring of '66 — and produced by David Gates, of all people — it appeared simultaneously with a version by The Remains on Epic. Neither was a hit, though Beefheart's single sold respectably in California at least.



Based in the desert town of Lancaster, California, Beefheart (aka Don VanVliet) collaborated in the early '60s with a still-unknown Frank Zappa before forming the Magic Band in '64. Though strongly influenced by the raw blues of Jimmy Reed, Sonny Boy Williamson, and especially Howlin' Wolf, the group, under Beefheart's guidance, underwent increasingly bizarre and exciting mutations. The magnificent "Diddy Wah Diddy" was just the first rumble of the big, bad storm to come.

2/28. STRYCHNINE - The Sonics

(Gerald Roslie)

PERSONNEL/GERRY ROSLIE: *vocals, piano* • LARRY PARYPA: *guitar, vocals* • ANDY PARYPA: *bass, vocals* • BOB BENNETT: *drums* • ROB LIND: *sax, vocals*
An ETIQUETTE Production
Recorded in Tacoma, WA
From the album *!!!Here Are The Sonics!!!*, Etiquette #LSP-024 (1965)

"Some folks like water/Some folks like wine/But I like the taste/Of straight strychnine!"[4]



The Sonics definitely knew about the hard stuff, and this belting, Little Richard-style rocker celebrated it on their first album, 1965's *!!!Here Are The Sonics!!!* Gerry Roslie, the song's author, pounds the 88s and screams out the words with his customary fervor over Rob Lind's growling sax and the band's rocking backbeat, while Larry Parypa kicks in with another mangled, tube-heated guitar break.

2/29. LITTLE GIRL - Syndicate Of Sound

(Bob Gonzalez/Don Baskin)

PERSONNEL/DON BASKIN: *vocals* • LARRY RAY: *lead guitar* • JOHN SHARKEY: *guitar* • BOB GONZALEZ: *bass* • JOHN DUCKWORTH: *drums*
Produced by GARRIE THOMPSON
Recorded in San Francisco, CA
Hush single #G-228 (2/66); Bell single #640 (4/66); *Pop #8*

Prior to forming the Syndicate Of Sound in 1964, most of the band had already cut their teeth in instrumental and R&B outfits around San Jose, California, most notably The Pharoahs. With the arrival of the British Invasion early that year, founding members Baskin and Gonzalez quickly decided on the change of name and direction, and the group subsequently built up a strong local following with their new British-derived sound.

At a huge battle of the bands at the grandly named Teen World's Fair in San Mateo in '65, the Syndicate Of Sound won a deal with Del-Fi Records. It wasn't until the following spring, however, that the band got their breakthrough with the amazing "Little Girl" on Hush and then Bell Records. Based around a clever, fast-jangling guitar hook that was part Searchers and part "Hey Joe," the song also boasts a propulsive drum beat, a sneering punk vocal, and arrogant, put-down lyrics that any jilted lover could identify with.

The single was a smash hit in the summer of '66 and enabled the band to tour nationwide. But success was to be short-lived. Despite some other worthy releases, the Syndicate Of Sound had no more aces up their collective sleeve, and history remembers them as proverbial one-hit wonders. But what a hit it was.



2/30. (WE AIN'T GOT) NOTHIN' YET - Blues Magoos

(Ronald Gilbert/Ralph Scala/Michael Esposito/Emil Thielhelm)

PERSONNEL/RALPH SCALA: *vocals, organ* • MIKE ESPOSITO: *lead guitar* • EMIL "PEPPY" THIELHELM: *guitar, vocals* • RONNIE GILBERT: *bass, vocals* • GEOFF DAKING: *drums*
Produced by BOB WYLD & ART POLHEMUS for LONGHAIR PRODUCTIONS
Recorded in New York, NY
Mercury single #72622 (10/66); *Pop #5*

As the most instantly memorable track on the *Psychedelic Lollipop* album, "(We Ain't Got) Nothin' Yet" was a judicious choice for a single, as was proved when it became a national hit. Based around a nifty bass riff and an infectiously exciting vocal delivery, the song takes off like a rocket ship when Mike Esposito escalates into a brilliant Echoplexed guitar solo.

2/31. SHAPE OF THINGS TO COME
(From the Motion Picture *Wild In The Streets*) -
Max Frost & The Troopers
(Barry Mann/Cynthia Weil)

PERSONNEL/PAUL WYBIER: *vocals* [+ unknown studio musicians]
Produced by MIKE CURB for SIDEWALK PRODUCTIONS, INC.
Recorded in Studio City, CA
Tower single #419 (8/68); *Pop #22*

Ex-President of the United States and one-time rock star Max Frost is, of course, best known for leading the '60s teenage revolution, lowering the voting age to 14, imprisoning everyone older than 30 in concentration camps and force-feeding them LSD . . . in the 1968 AIP movie *Wild In The Streets*, that is.



Max Frost & The Troopers weren't actually a real band but rather a group of studio musicians under the guidance of Mike Curb's Sidewalk Productions. They did, however, come up with an impressive selection of songs for the soundtrack of this teen exploitation flick, including "Shape Of Things To Come," by Barry Mann & Cynthia Weil. Outfitted with a great, driving, garage-punk riff and lyrics harping on themes of revolution and youth rebellion, this cut is equal parts '60s punk snarl and Hollywood kitsch — a volatile mixture.

vol.3

3/1. LET IT OUT (LET IT ALL HANG OUT) - The Hombres
[First pressings were titled "Let It All Hang Out"]
(Bill Cunningham/John Hunter/Jerry Masters/Gary McEwen)

PERSONNEL/BILLY "B.B." CUNNINGHAM: *vocals, organ* • GARY McEWEN: *guitar* • JERRY LEE MASTERS: *bass* • JOHNNY HUNTER: *drums*
Produced by HUEY P. MEAUX for SHELBY SINGLETON PROD.
Recorded in Memphis, TN
Verve Forecast single #KF-5058 (8/67); *Pop #12*

Billy Cunningham, Gary McEwan, and Johnny Hunter were all members of the touring version of the Nashville-based studio group Ronny & The Daytonas, of "Little G.T.O." fame. That is, until they heard Bob Dylan's "Subterranean Homesick Blues" on the car radio on the way to a gig one evening. The idea for "Let It Out" was hatched then and there, pairing a shuffling, Southern R&B groove with playful, pseudo-Dylan couplets like "Saw a man walkin' upside down/My TV's on the blink/Made Galileo look like a boy scout/Sorry 'bout that/Let it all hang out . . . "[5]



When Southern record biz bigwig Shelby Singleton heard the demo, he smelled success and sent the ex-hot-rodders to see producer Huey P. Meaux. With the addition of Jerry Lee Masters, late of the Little Rock, Arkansas, band The Dutch Masters, they became The

Hombres and found themselves with a huge national hit on their hands.

An album and several more singles followed, but The Hombres' reign was to be a short one — they disbanded the following year.

3/2. FIGHT FIRE - The Golliwogs

(John Fogerty/Thomas Fogerty)

PERSONNEL/TOM FOGERTY: *vocals, guitar* • JOHN FOGERTY: *lead guitar, vocals* • STU COOK: *bass* • DOUG CLIFFORD: *drums*
Produced by PAUL ROSE
Recorded in San Francisco, CA
Scorpio single #405 (2/66)



Before earning international acclaim in the late '60s as Creedence Clearwater Revival, the Fogerty brothers and their musical compatriots were busy making the scene in the East Bay area as The Golliwogs.

The band's roots actually stretched as far back as 1959, when they formed in El Cerrito, California, as Tommy Fogerty & The Blue Velvets. The Blue Velvets had a couple of obscure local releases, playing only sporadically until '64, when they were signed to Fantasy Records. Fantasy updated the band's name to The Golliwogs — a moniker the group despised — and during the next three years, they released half a dozen singles, including this potent punker, which appeared on the label's Scorpio subsidiary in '66. "Fight Fire" allies some hard, aggressive guitar riffing with a solid, Stones-y backbeat, rattling maracas, and tambourines, along with some great "Gloria"-inspired rave-ups for good measure.

One more Golliwogs single followed before the band shed that name and took on their more familiar identity, and a more directly American-rooted sound, in '67.

3/3. AT THE RIVER'S EDGE - New Colony Six

(Walter Kemp)

PERSONNEL/RAY GRAFFIA: *vocals* • GERRY VanKOLLENBURG: *guitar* • CRAIG KEMP: *organ* • WALLY KEMP: *bass* • CHIC JAMES: *drums* • PAT McBRIDE: *harmonica, vocals*
A SENTAUR RECORDS Production
Recorded in Chicago, IL
Centaur/Sentaur single #1202 (2/66)

Formed in Chicago in 1964, the New Colony Six costumed themselves in colonial get-up and declared that they were going to do battle to win rock 'n' roll back from the British invaders. They were in for a tough fight but, at least in the Chicago area, they flew the flag proudly, becoming one of the city's most popular bands. Their first single, "I Confess," on their own Centaur (later Sentar) label, was a local hit in February of '66. A string of fine singles followed,



along with two albums, through which they established a solid hometown fan base. By the end of '67 they had evolved into a commercial harmony-pop outfit, and a deal with Mercury Records lifted them to national success.

"At The River's Edge," a wild, pounding, R&B raver comparable to Them's classic "Mystic Eyes," appeared on their second single in early '66. For a band whose hallmark was their rich blend of harmonies, the track is anything but typical. But its unrestrained delivery and remarkable intensity (dig those desperate, suicidal lyrics and the helpless scream that signals the plunge over the bridge) demanded its inclusion on this collection.

3/4. JACK OF DIAMONDS - The Daily Flash

(arr. Steve Lalor/Don MacAllister/Jon Keliehor/Doug Hastings)

PERSONNEL/STEVE LALOR: *vocals, guitar* • DOUG HASTINGS: *lead guitar* • DON MacALLISTER: *bass, vocals* • JON KELIEHOR: *drums*
Producer unknown
Recorded in Seattle, WA
Parrot single #45-PAR-308 (6/66)



Though originally based in Seattle, The Daily Flash had a sound that stood in direct contrast to the basic, rough-hewn rock 'n' roll popularized in the Northwest by the Wailers, The Sonics, et al. Steve Lalor and Don MacAllister's roots were in folk music, but by the middle of 1964 they were gravitating toward a more electric approach and enlisted jazz-trained drummer Jon Keliehor and guitarist Doug Hastings to form The Daily Flash. With an eclectic set that drew on folk, jazz, and rock elements, the group had become a major force in the growing Seattle underground scene by 1965.

Their first single, released on Parrot in June of '66, coupled a strong folk-rock arrangement of Bob Dylan's "Queen Jane Approximately" with the band's original "Jack Of Diamonds." Opening with a drawn-out-feedback-and-drum build-up, and then launching into a thundering, bass-driven arrangement, "Jack Of Diamonds" is a remarkably advanced piece of work. The raw, wailing harmonica and abrasive guitar break recall something of The Yardbirds and anticipate the psychedelic movement centered around San Francisco.

3/5. FOLLOW ME - Lyme & Cybelle

(Warren Zevon/Violet Santangelo)

PERSONNEL/WARREN ZEVON: *vocals, guitar* • TULE LIVINGSON (VIOLET SANTANGELO): *vocals* • Others unknown
Conducted by BOB THOMPSON
Produced by BONES HOWE for WHITE WHALE RECORDS
Recorded in Los Angeles, CA
White Whale single #WW-228 (2/66); *Pop #65*



Released on White Whale in 1966, "Follow Me" rolls along on a chiming raga-guitar line with female and male vocals droning in hypnotic counterpoint like some kind of psychedelic Sonny & Cher. Somehow the song succeeds in being both hauntingly exotic and commercially plausible — a successful marriage of pop, folk-rock, and early psychedelia.

Lyme was in fact Warren Zevon, then an unknown songwriter submitting material to

prospective publishers to place with suitable artists. Cybelle, née Violet Santangelo, was a young female acquaintance of Zevon's. The single sold moderately well thanks to some airplay in Los Angeles, and the duo went on to release two more singles for White Whale before going their separate ways.

3/6. IT'S COLD OUTSIDE - The Choir

(Daniel Klawon)

PERSONNEL/DAVE SMALLEY: *vocals, guitar* • WALLY BRYSON: *lead guitar, vocals* • DANNY KLAWON: *guitar* • DAVE BURKE: *bass* • JIM BONFANTI: *drums*
Produced by NAJWEB HEDAFY (NEIL GANIM & DENNY GALLIGAN)
Recorded in Chicago, IL
Canadian-American single #CA-203 (9/66); Roulette single #R-4738 (5/67); *Pop #68*



Guitarist Danny Klawon formed The Mods in Cleveland in 1964, along with some fellow high school students who shared his obsession with the British groups of the day. With, for the time, dangerously long hair and a taste for Carnaby Street clothes, The Mods soon made a name for themselves locally, playing a confident mixture of melodic folk-rock and harder-edged British R&B. In 1966 they were forced into a name change after another band called The Mods threatened legal action.

"It's Cold Outside" was released in December '66 under their new name, The Choir. With its energetic delivery, melodic harmonies, and chiming guitars, the song was an instant smash in Cleveland. Roulette Records picked up the single for national distribution, and it became a minor national hit in mid-'67.

The Choir held together till the end of the decade with numerous lineup changes (including the departure of Klawon in '67), but they never matched the magic of their debut hit. Wally Bryson went on to power pop success in the '70s as a founding member of The Raspberries. He was later joined by singer Dave Smalley and drummer Jim Bonfanti.

3/7. BEG, BORROW AND STEAL - The Rare Breed

(Joseph DiFrancesco/Louis Zerato)

PERSONNEL/unknown
Produced by JEFF KATZ, JERRY KASENETZ & SYLVESTER BRADFORD for SUPER K PRODUCTIONS
Recorded in New York, NY
Attack single #AR-1401 (6/66)



The "Louie Louie" riff gets a soulful shake-up on this infectious, organ-driven workout by the mysterious Rare Breed. Based out of New York City — or possibly the outlying northern suburbs of New Jersey — the group were early protégés of the Kasenetz/Katz team, who released "Beg, Borrow And Steal" on their Attack label in June '66. However, the band's contract with K&K was terminated shortly afterward, allegedly due to their reluctance to become puppets to their producers. The Rare Breed thereafter disappeared from sight, possibly to take on a new, as yet unsubstantiated, identity.

3/8. SHE'S ABOUT A MOVER - Sir Douglas Quintet

(Doug Sahm)

PERSONNEL/DOUG SAHM: *vocals, guitar* • AUGIE MEYERS: *organ* • JACK BARBER: *bass* • JOHN PEREZ: *drums* • FRANK MORIN: *maracas, vocals*
Produced by HUEY MEAUX
Recorded in Houston, TX
Tribe single #45-8308 (3/65); *Pop #13*

Perplexed by the "British" sound overrunning the States beginning in 1964, Texas producer Huey P. Meaux figured he'd better get in on the action or risk getting squeezed out of the marketplace. According to popular folklore, Meaux holed himself up in a San Antonio motel room with a cache of cheap wine and a stack of Beatles records until he'd unlocked the "secret formula" behind the new sound. He then got on the phone to Doug Sahm, telling him, "Get me a tune, grow some fuckin' hair, and let's go cut some of this shit."



Although he was only 23, Sahm already had an impressive musical track record, playing R&B and rock 'n' roll for more than ten years. With Meaux's help, Sahm fashioned the Sir Douglas Quintet, and in April 1965 the team hit the mark with "She's About A Mover."

The group's name and image were consciously designed to suggest they were English, an illusion perpetuated for as long as possible — the band was even photographed in silhouette for their debut album cover to disguise their primarily Hispanic ancestry. Their sound, while suggestive of the British Invasion, actually owed more to R&B and Tex-Mex, particularly in Augie Meyers' simple, rhythmic organ lines.

Thirty years later Sahm and Meyer continue to work together, these days in the Texas Tornados.

3/9. LITTLE BIT O'SOUL - The Music Explosion

(John Shakespeare/Kenneth Lewis)

PERSONNEL/JAMIE LYONS: *vocals, percussion* • DON "TUDOR" ATKINS: *lead guitar* • RICHARD NESTA: *guitar* • BURTON "BUTCH" SAHL: *bass* • DAVE WEBSTER: *drums*
Produced by JEFF KATZ, JERRY KASENETZ & ELLIOT CHIPRUT for SUPER K PRODUCTIONS
Recorded in New York, NY
Laurie single #LR-3380 (4/67); *Pop #2*

With "Little Bit O'Soul," The Music Explosion and producers Jerry Kasenetz, Jeff Katz, and Elliot Chiprut took the white boy sneer and cheap organ sound of garage punk, stuck it on top of a galvanizing Motown-style stomp beat, and came up with a deadly hit formula that was a more muscular precursor of the bubblegum sound.



Prior to hooking up with the future bubblegum Svengalis, this Mansfield, Ohio-based group were popular locally as The Chosen Few. In 1966 they went to New York City, where they auditioned for Kasenetz and Katz, both of whom liked what they heard and suggested a name change to The Music

Explosion, taken from a catchphrase on the hugely popular New York AM station WABC.

After two early flops, the band hit their stride with "Little Bit O'Soul." A two-year-old U.K. obscurity, written by John Carter and Ken Lewis of The Ivy League and originally released by The Little Darlings on (British) Fontana in March 1965, it was transformed by The Music Explosion and their production team into a joyous, stompin', surefire hit.

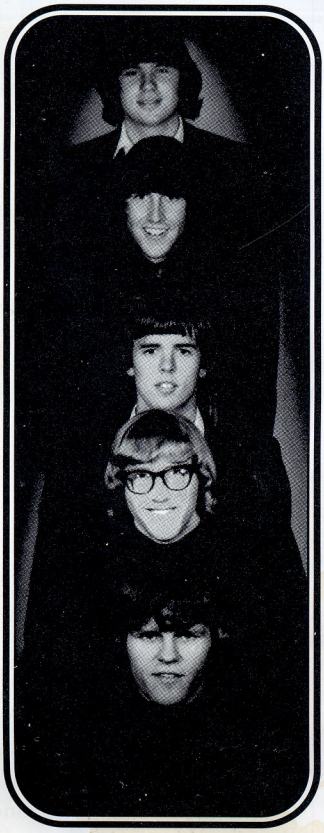
Their '67 album, *Little Bit O'Soul*, showed they were a consistently exciting garage-pop band, with Lyons' snotty yet soulful vocals always a standout. But aside from "Sunshine Games" (#63 in September '67) successive singles failed to chart.

The group eventually lost their identity in the Kasenetz-Katz bubblegum sideshow, and later releases were often the work of session musicians.

3/10. PUT THE CLOCK BACK ON THE WALL - The "E" Types

(Alan Gordon/Gary Bonner)

PERSONNEL/BOB WENCE: *vocals, guitar* • DON SHEPHARD: *lead guitar, vocals* • JODY WENCE: *keyboards, vocals* • DANNY MONIGOLD: *bass* • REGGIE SHAFFER: *drums*
Produced by ED COBB for GREEN GRASS PRODUCTIONS
Recorded in Studio City, CA
Tower single #325 (3/67)



Formed in rural Salinas, California (*East Of Eden* country), by brothers Bob and Jody Wence, The "E" Types were a British Invasion-fixated, five-piece outfit with a strong line in Hollies-inspired, three-part harmonies.

After making ripples in the South Bay area scene, they were signed to a management deal with Ron Roupe, who also handled The Chocolate Watchband and The Otherside. Roupe, in turn, placed the band in the capable hands of Los Angeles-based producer Ed Cobb. Cobb produced four singles with The "E" Types, including "Put The Clock Back On The Wall," which appeared on Tower in late '66.

The song was written by Gary Bonner and Alan Gordon of The Magicians, who had previously released a version as The Parrots on Bell. The song's memorable riff, unusual, stop-start arrangement, and tuneful harmonies give it a pop-punk spin pitched somewhere between The Standells and The Turtles, but it failed to get the airplay or the distribution necessary to turn it into a hit.

3/11. FALLING SUGAR - The Palace Guard

(Lawrence Rush/Paul Leka)

PERSONNEL/MIKE CONLEY: *vocals* • CHUCK McLUNG: *lead guitar* • DON BEAUDOIN: *guitar, vocals* • RICK MOSER: *bass* • EMITT RHODES: *drums, vocals* • DAVE BEAUDOIN & JOHN BEAUDOIN: *vocals*
Produced by TUDY HUDGINGS for ORANGE-EMPIRE PROD., INC.
Recorded in Los Angeles, CA
Orange-Empire single #OE-400 (2/66); Verve single #VK-10410 (5/66)

Victims of acute Anglophilia, The Palace Guard decked themselves out in red British guardsmen's uniforms (wisely foregoing the huge bearskin hats) and released this jaunty, Mersey-style pop number for the Orange-Empire label in February 1966. Verve did the honors nationally, but with no luck.



The three Beaudoin brothers were natives of Montreal, Canada, but relocated to Los Angeles around 1964. Though bereft of any discernible musical talent, they didn't let that obstacle stand in their way, surrounding themselves with teenage bandmates who did have some, including 15-year-old drummer Emitt Rhodes. After months of rehearsal, the group sounded halfway decent and were ready for their big break, which came when KRLA DJ Casey Kasem invited them to perform on his local TV dance show, *Shebang*. Their recording debut came in mid-'65, backing Don Grady (who played Robbie on *My Three Sons*) on a song called "Little People." They then released two more singles in their own right on Orange-Empire, before waxing their almost-hit "Falling Sugar" in early '66, a catchy Moptop-ish toe-tapper brimming with youthful fervor. Two more singles for Parkway followed, by which time Rhodes had left to form The Merry-Go-Round. The Palace Guard surrendered in early 1967.

3/12. RUN, RUN, RUN - The Gestures

(Dale Menten)

PERSONNEL/DALE MENTEN: *vocals, guitar* • GUS DEWEY: *guitar, vocals* • TOM KLUGHERZ: *bass* • BRUCE WATERSTON: *drums*
Producer unknown
Recorded in Minneapolis, MN
Soma single #1417 (10/64); *Pop #44*

Mankato, Minnesota, was home to the four teenagers who made up The Gestures. Originally known as The Jesters, they changed their name rather suddenly — record presses actually halted to make the adjustment after the unexpected discovery that another group of Jesters already existed.



"Run, Run, Run" combines soaring Mersey-ish harmonies with surfish reverbed guitar licks and an energetic, fast-driving delivery. Released in October 1964 by the Minneapolis-based Soma label, it was a huge regional hit. Nationally it hit *Billboard*'s Top 50, but Soma was a small operation, unable to keep up with the demand and give the record the distribution it deserved. The Gestures released only one more single before going their separate ways.

3/13. I NEED YOU - The Rationals

(Ray Davies)

PERSONNEL/SCOTT MORGAN: *vocals. guitar* • STEVE CORRELL: *lead guitar, vocals* • TERRY TRABANDT: *bass, vocals* • BILL FIGG: *drums*
Arranged by JEEP HOLLAND
Produced by JEEP HOLLAND for A-SQUARE PRODUCTIONS
Recorded in Detroit, MI [1965]
First issued as A² single #A2-402 (6/68)

The Rationals first got together while attending school in Ann Arbor, Michigan, around late 1963. After being discovered by manager/producer Jeep Holland, they began recording for his A-Square label, scoring a local #1 hit the first time out. Subsequent releases also did well locally, including this '68 release, a blasting, guitar-thrashing rendition of a Kinks B-side, notable not only for the band's loud, energetic playing but also for Scott Morgan's expressive, soulful lead vocal.



Holland steered the group away from their Beatles/Kinks-derived sound toward soul and R&B. After a minor national hit with "Respect," they floundered until "I Need You" (another song entirely) broke the ice. Capitol Records picked up the single, but it bombed nationally. The Rationals soldiered on, however, and continued to be a popular draw in Detroit. An album appeared on Crewe in '70, but by then their best work was behind them. The group disbanded in August of that year.

Scott Morgan went on to front Sonic's Rendezvous Band with the MC5's Fred "Sonic" Smith and later his own Scott Morgan Band.

3/14. KNOCK, KNOCK - The Humane Society

(Woody Minnick/Danny Wheetman)

PERSONNEL/DANNY WHEETMAN: *vocals, guitar* • JIM PETTIT: *lead guitar* • WOODY MINNICK: *guitar* • RICHARD MAJEWSKI: *bass* • BILL SCHNETZLER: *drums*
Produced by DICK TORST & DICK PARKER for 2-D PRODUCTIONS
Recorded in Los Angeles, CA
Liberty single #55968 (4/67)

"Knock! Knock! Who's there? It's me. And I just wanna be near . . . "

This disturbed piece of '60s punk savagery appeared in May 1967, tucked safely away on the flip side of an innocuous, pre-Tiny Tim version of "Tip-Toe Thru' The Tulips With Me." In contrast to its A-side, "Knock, Knock" features one of the most intense performances ever recorded. Cloaked in reverb, the song creeps along slowly and darkly at first — a pulsing bass and drum rhythm, with a four-note, fuzz-tone riff foretelling danger ahead, while singer Danny Wheetman torturously unpeels his soul, revealing . . . a stalker? Or just a lonely, brokenhearted man? The song rises and falls, building up to a climactic, double-time break with Wheetman pouring out a torrent of words, begging for an end to his pain while implying terrible violence. It's chilling, impossibly brilliant stuff.



The band first got together in Simi Valley, California, in the summer of

'65 as The Innocents, changing their name in early '66 to The Humane Society. Producer Dick Torst spotted the band playing on a flatbed truck outside a music store, and he and partner Dick Parker got the band in the studio to record the group's own "Knock, Knock," along with the novelty "Tip-Toe Thru' The Tulips." The tracks were placed with Liberty Records, which turned the A-side, "Tulips," into a small L.A. hit in June of '67.

Another single appeared on the small New World label in early '68, but despite another jaw-dropping B-side, it flopped. The band struggled on until about 1970 before calling it quits.

3/15. PRIMITIVE - The Groupies

(Robert Cortez/Norman Desrosiers/Peter Hendleman/ Gordon McLaren/Ronald Peters/Steven Venet)

PERSONNEL/RONNIE PETERS: *vocals, tambourine* • PETER HENDLEMAN: *lead guitar* • NORMAN "COOKER" DESROSIERS: *guitar* • GORDON McLAREN: *bass* • BOBBY CORTEZ: *drums*
Produced by STEVE VENET
Recorded in New York, NY
Atco single #45-6393 (1/66)



Formed in New York's Lower East Side by bassist Gordon McLaren, The Groupies forged their wild brand of punk-R&B at The Scene club. Eschewing any commercial intentions, The Groupies claimed their music was a totally new style: "abstract rock." Signed to Atlantic's Atco subsidiary in late 1965, their first and only single was released the following January and was produced by Steve Venet.

Based on the riff from Howlin' Wolf's "Smokestack Lightning," "Primitive" is an absolute monster track with a hungry, malevolent mood and lyrics that outline the band's uncompromising philosophy toward life: "I love and I live . . . primitive."

Fifteen years later, The Cramps covered the song, but their version sounds positively tame compared to the original.

3/16. PSYCHO - The Sonics

(Gerald Roslie)

PERSONNEL/GERRY ROSLIE: *vocals, piano* • LARRY PARYPA: *lead guitar* • ANDY PARYPA: *bass* • BOB BENNETT: *drums* • ROB LIND: *sax*
An ETIQUETTE Production
Recorded in Seattle, WA
Etiquette single #ET-11 [2nd issue] (1/65); Jerden single #JD-811 (2/67)

When sales quickly demanded The Sonics' first single, "The Witch," be repressed, the original flip side, "Keep A' Knock'in," was replaced by another track, "Psycho." Another out-and-out screamer, "Psycho" featured singer Gerry Roslie tearing his throat apart, Bob "Boom Boom" Bennett inflicting cruel violence on his drums, and another utterly destructive guitar break from Larry Parypa. The song quickly became a regional hit in its own right, and The Sonics' Northwest popularity continued unabated.

In 1965 they recorded two stellar albums and a clutch of singles before switching to Jerden Records the following year. Jerden sent out "The Witch" and "Psycho" as singles again, with limited success, along with new material, but by '67 the band was running out of fuel. One by one, key members dropped out, and The Sonics were finished by the beginning of '68.

3/17. SO WHAT!! - The Lyrics

(Christopher Gaylord)

PERSONNEL/CHRIS GAYLORD: *vocals, harmonica* • MICHAEL ALLEN: *lead guitar* • BILLY GARCIA: *guitar* • DANNY GARCIA: *bass* • GARY NEVES: *drums* [+ unknown studio musicians]
Arranged by DON RALKE
Producer unknown
Recorded in Los Angeles, CA
Era single #3153 (11/65)



Based out of Carlsbad in San Diego's coastal North County, The Lyrics had started out as a fairly typical R&B dance band, but with the arrival of singer Chris Gaylord in 1964, a transformation occurred. With his long hair, striped pants, and beat-up black limousine with Rolling Stones pictures plastered throughout the interior, Gaylord gave The Lyrics attitude.

It was an attitude that was carried over to his songs, particularly the amazing "So What!!," recorded in 1965 at Gold Star studios with Don Ralke producing. Based on Gaylord's real-life experience of dating a wealthy girl, the song is an unforgettable piece of pissed-off, harp-wailin' punk-R&B. Released by Era Records in November '65, the single never took off, but today it's highly prized by collectors.

Gaylord was ousted from the band soon afterward, but The Lyrics survived for a few more years, releasing several other memorable singles.

3/18. YOU MUST BE A WITCH - The Lollipop Shoppe

(Fred Cole)

PERSONNEL/FRED COLE: *vocals* • ED BOWEN: *lead guitar* • RON BUZZELL: *guitar* • BOB ATKINS: *bass* • TIM ROCKSON: *drums*
Produced by DANIELLE MAUROY for LORD TIM PRODUCTIONS
Recorded in Hollywood, CA
Uni single #55050 (1/68)

With tapped cymbals ticking off slashing power chords and a screaming, psychotic lead vocal, "You Must Be A Witch" is a powerful slab of proto-hard rock run through an energized series of tense, adrenaline-pumped builds and sighing fades.

The Lollipop Shoppe formed in Las Vegas in 1965 as The Weeds before relocating to the West Coast, where they were spotted by Lord Tim Hudson, an expatriate English DJ who also managed The Seeds. To avoid confusion between The Weeds and The Seeds, Lord Tim insisted on the name change to The Lollipop Shoppe in '67.



"You Must Be A Witch" was released as a single by Uni Records in January of '68 but failed to hit. A full-length album, *Just Colour*, followed soon after, but despite its quality, it failed to make much of an impact. The band split up the following year.

Fred Cole is still active in the garage scene with Dead Moon.

3/19. A QUESTION OF TEMPERATURE - The Balloon Farm

(Michael Appel/Edward Schnug/Donald Henny)

PERSONNEL/MIKE APPEL • DON HENNY • JAY SAKS • ED SCHNUG
Produced by PETER SHEKERYK for HUGO & LUIGI PRODUCTIONS
Recorded in New York, NY
Laurie single #LR-3405 (10/67); *Pop #37*

"There's a sudden rise in the mercury,
There's a thumpin' in my heart,
It just had to be,
Heat wave, hurricane whirlin' in my head,
Cool disposition just hangin' by a thread . . . "[6]

Surprisingly little is known about the New York City group who took this bizarre piece of psychedelic pop into the national Top 40 in March 1968. Juxtaposing the lyrics "cool disposition" with "the fever," the song's taut rhythm is a cold, almost techno-futuristic throb, providing a tense undercurrent to the gasping, aroused lead vocal and the fat strut of the fuzz guitar hook.[5] The track's Hammond B3 swirl betrays its NYC blue-eyed soul origins, but the electronic apostrophes and volume-pedal dots and dashes suggest stranger forces at work.



At least some — maybe all — of The Balloon Farm were previously in a group called Adam. They metamorphosized into The Balloon Farm in '67, taking the name from a trendy New York nightclub supposedly christened by Bob Dylan while observing word balloons erupting from the assembled heads — as so often happened back then.

"A Question Of Temperature" was released in October '67 and took several months to climb onto the charts. One of the song's writers, incidentally, was Mike Appel, later a songwriter for The Partridge Family and the manager of Bruce Springsteen.

3/20. MAID OF SUGAR—MAID OF SPICE - Mouse & The Traps

(Ronnie Weiss/Knox Henderson)

PERSONNEL/RONNIE "MOUSE" WEISS: *vocals, guitar* • HARRY "BUGS" HENDERSON: *lead guitar* • RANDY FOUTS: *organ* • DAVE STANLEY: *bass* • DON "LEVI" GARRETT: *drums*
Produced by ROBIN HOOD BRIANS
Recorded in Tyler, TX
Fraternity single #F-966 (4/66)

Any accusations that Mouse & The Traps were mere Dylan plagiarists are blown out of the water after just one hearing of "Maid Of Sugar—Maid Of Spice," the follow-up single to "A Public Execution." "Maid Of Sugar" may have featured an abstruse lyric or two, and Mouse's whine has a decidedly Zimmerman-esque flavor, but these attributes are hot-wired onto a jumpy, fast-moving backbeat, and "Bugs" Henderson mixes up the medicine with some blistering guitar work. "Maid Of Sugar—Maid Of Spice" stands as one of the wildest '60s punkers to come out of the Lone Star state.



3/21. YOU AIN'T TUFF - The Uniques

(Knox Henderson/Lawrence Puckett)

PERSONNEL/JOE STAMPLEY: *vocals, organ* • RAY MILLS: *lead guitar* • BOBBY SIMS: *guitar* • BOBBY STAMPLEY: *bass* • MIKE LOVE: *drums*
Produced by DALE HAWKINS
Recorded in Tyler, TX
Paula single #231 (12/65)



Based out of Louisiana, The Uniques have a story that dates back to at least 1963, although they didn't start recording until '65, when they scored a minor national hit on Paula with the Dale Hawkins-produced "Not Too Long Ago."

"You Ain't Tuff," the follow-up, was a total switch of direction: a deadly, Southern-fried '60s punk nugget with Joe Stampley snarling a vicious put-down of a stuck-up chick to the accompaniment of some blasting harmonica work.

The Uniques specialized in R&B and blue-eyed soul, but in a discography that reached into the next decade, they dabbled in everything from pure pop to pseudo-psych, hitting a few bull's-eyes along the way. For pure punk emotion, though, "You Ain't Tuff" was their crowning achievement.

In subsequent years Joe Stampley went on to a successful career as a country singer.

3/22. SOMETIMES GOOD GUYS DON'T WEAR WHITE - The Standells

(Ed Cobb)

PERSONNEL/DICK DODD: *vocals, drums* • TONY VALENTINO: *guitar* • LARRY TAMBLYN: *organ* • GARY LANE: *bass*
Produced by ED COBB for GREENGRASS PRODUCTIONS
Recorded in Seattle, WA
Tower single #257 (6/66); *Pop #43*

Capitalizing on the momentum of "Dirty Water," The Standells struck pay dirt again with another Cobb-penned punk anthem, "Sometimes Good Guys Don't Wear White." The band lays down the simple chord sequence to a tough, clomping beat, while Dick Dodd's vocals drip with an icy-cool arrogance as he puts down "those rich kids and all that lazy money," and admonishes "You don't dig this long hair? Get yourself a crewcut, baby!"[7] What '66 teenage Rolling Stone-wanna-be couldn't relate?

3/23. SHE'S MY BABY - The Mojo Men

(James Alaimo/Paul Curcio/Steven Alaimo)

PERSONNEL/JIM ALAIMO: *vocals, bass* • PAUL CURCIO: *guitar* • DON METCHICK: *organ* • DENNIS DeCARR: *drums*
Produced by SLY (STEWART) for DONAHUE-MITCHELL PRODUCTIONS
Recorded in San Francisco, CA
Autumn single [diff.mix] #27(2/66);Reprise single #0486 (6/66)

Although they were originally a part of the roster of San Francisco's Autumn Records, The Mojo Men originated in Miami, Florida, where in 1962-63

they could be found gigging as Jimmy Alaimo & The Valiants. By '64, with the country in the grip of the British Invasion, the band — by now renamed The Things — decided to relocate to San Francisco.

Upon hearing the group's demo tape, Tom Donahue signed them to his Autumn label, rechristened them The Mojo Men, and put them in the studio with producer Sly Stewart (aka Sly Stone). Their first single, a cover of the Stones' "Off The Hook" didn't take off, but "Dance With Me" was a small national hit at the end of 1965. "She's My Baby," the follow-up, released in June '66, was less successful commercially but, built on a raunchy, fuzz-bass groove and featuring some tasty harp and a lascivious vocal, it stands as The Mojo Men's finest hour.

3/24. STORY OF MY LIFE - Unrelated Segments

(Rory Mackavich/Ronald Stults)

PERSONNEL/RON STULTS: *vocals* • RORY MACK: *lead guitar* • JOHN TOROK: *guitar* • BARRY VanENGELEN: *bass* • ANDY ANGELLOTTI: *drums*
Produced by DICK CIOFFARI & JOHN CHEKAWAY for SVR RECORDS
Recorded in Detroit, MI
HBR single #HBR-514 (1/67)



Detroit's Unrelated Segments were high school students when they recorded "Story Of My Life" for SVR Records in November 1966. Penned by singer Ron Stults and guitarist Rory Mackavich, the song is a fast, hard-edged screamer notable for its wild, exuberant delivery and some fleet-fingered bass-mangling by Barry VanEngelen.

SVR had a licensing arrangement with Hanna-Barbera, which released the record nationally in January of '67. It hit in Detroit and did well in other large cities but failed to break nationally.

Despite their lack of commercial success, the Unrelated Segments were nothing if not consistent. Two more singles followed, each equally as brilliant and "out there" as this astonishing debut.

3/25. I'M FIVE YEARS AHEAD OF MY TIME - The Third Bardo

(Rusty Evans/Victoria Pike)

PERSONNEL/JEFFREY MONN (NEUFELD): *vocals, guitar* • RICKY GOLDCLANG: *lead guitar* • RICHY SESLOWE: *guitar* • DAMIAN KELLY: *bass* • BRUCE GINSBERG: *drums*
Arranged by TEDDY RANDAZZO
Produced by TEDDY RANDAZZO for EASTERN PRODUCTIONS
Recorded in New York, NY
Roulette single #R-4742 (5/67)



Taking their name from *The Tibetan Book Of The Dead*, The Third Bardo were based in New York City, where in 1966-67, they could be found playing clubs such as Ondine and Arthur's. Their sole release, this nicely realized piece of Doors-influenced acid-punk, appeared on Roulette in '67 and features an arrogant, Jagger-ish vocal, haunting keyboards, and a superb fuzz-guitar break.

After The Third Bardo split, singer Jeff Monn resurfaced in '68 with an interesting, though overly orchestrated, solo album on Vanguard.

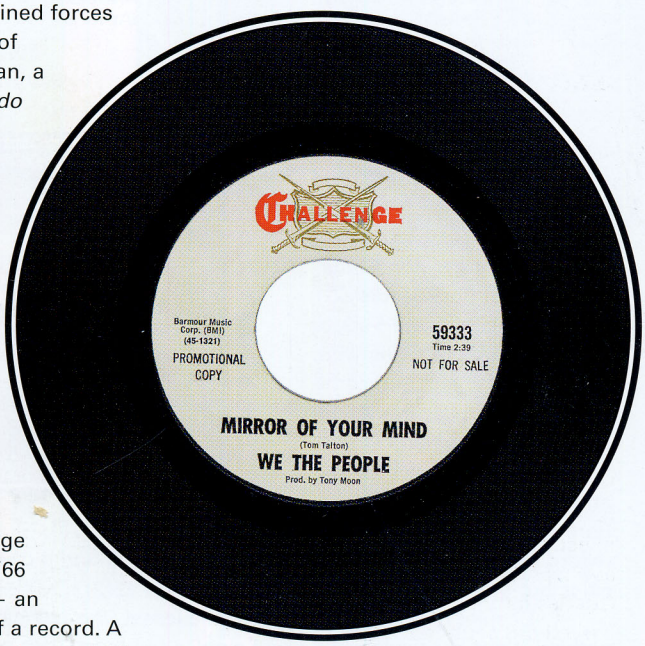
3/26. MIRROR OF YOUR MIND - We The People

(Thomas Talton)

PERSONNEL/TOMMY TALTON: *vocals, guitar* • WAYNE PROCTOR: *lead guitar, vocals* • RANDY BOYTE: *organ* • DAVID DUFF: *bass, vocals* • LEE FURGUSON: *drums*
Produced by TONY MOON
Recorded in Nashville, TN
Challenge single #59333 (6/66)

We The People may be something less than a household name, but to fans of '60s punk it is a name whispered with a kind of hushed awe, for their recorded legacy includes some of the most lethal tracks of all time.

The group came together in late 1965 when two bands from the Orlando, Florida, area, The Trademarks and The Offbeets, joined forces under the auspices of manager Ron Dillman, a writer for *The Orlando Sentinel*. Their first single was a local Top 10 hit and enabled the group to sign a production and publishing deal with Tony Moon in Nashville.



"Mirror Of Your Mind," their first recording under the Moon deal, was released on Challenge Records in June of '66 and was — and is — an absolute monster of a record. A crude, wailing harp, demented fuzz guitar, and future Allman Brother Tommy Talton's crazed, leering vocal are hog-tied to a violent, lurching beat pounded out by heavily reverberated drums, electric piano, and a distorted bass line. Bordering at times on sheer pandemonium, it's a breathtaking piece of work. Though it never broke nationally, the single was a big regional hit in parts of the South, notably Orlando and Nashville.

3/27. BAD LITTLE WOMAN - The Shadows Of Knight

(Tito Tinsley/Victor Catling/Roderick Demick/Herbert Armstrong/Brian Rosbotham)

PERSONNEL/JIM SOHNS: *vocals* • JOE KELLEY: *lead guitar* • JERRY McGEORGE: *guitar* • WARREN ROGERS: *bass* • TOM SCHIFFOUR: *drums*
A DUNWICH Production
Recorded in Chicago, IL
Dunwich single #45-128 (7/66); *Pop #91*

Once again looking across the Atlantic for inspiration, The Shadows Of Knight found it in "Bad Little Woman," originally released by an Irish band, The Wheels. All credit to the Shads though — they tear the original arrangement to pieces and reassemble it as an entirely new model full of electrifying guitar work from Joe Kelley and a great, brooding vocal courtesy of Jim Sohns. Released in the summer of '66 in a wonderful, color picture sleeve, it should've been huge but, unforgivably, wasn't.

3/28. DOUBLE YELLOW LINE - The Music Machine

(Sean Bonniwell)

PERSONNEL/SEAN BONNIWELL: *vocals, guitar* • MARK LANDON: *lead guitar* • DOUG RHODES: *organ* • KEITH OLSEN: *bass* • RON EDGAR: *drums*
Produced by BRIAN ROSS & MAURIE BERCOV
Recorded in Los Angeles, CA
Original Sound single #OS-71 (4/67); *Pop #111*

The Music Machine's management dropped the ball when they gave the exclusive on the band's second single, "The People In Me," to a minor radio station in Los Angeles. "Double Yellow Line" their third release, appearing in April 1967, should have put them back on track, but their momentum had already been lost.

Bonniwell claims to have written the song's cautionary lyrics while driving to the session with one hand on the wheel. Regardless, the song's fierce fuzz guitar and piercing Farfisa, dancing over the solid, deep-driving bass runs and crisp drum patterns, aptly demonstrates The Music Machine's unique sound.

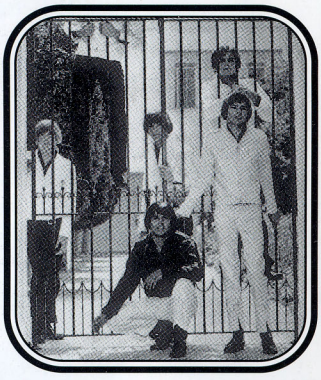
3/29. OPTICAL SOUND - The Human Expression

(Jim Quarles/Jim Foster)

PERSONNEL/JIM QUARLES: *vocals* • MARTIN ESHLEMAN: *lead guitar* • JIM FOSTER: *guitar* • TOM HAMILTON: *bass* • ARMAND POULIN: *drums*
Produced by SCOTT SEELEY & DON CLIFTON
Recorded in Los Angeles, CA
Accent single #AC-1226-0 (5/67)

Formed in 1966 in the Tustin-Westminster area, south of Los Angeles, The Human Expression released three singles for Accent in 1966-67, all of which reflect the growing experimentation creeping into the music of the time, particularly those sounds emanating from the clubs on the Sunset Strip, ground zero for Southern California youth culture during this period.

On "Optical Sound," their second release, the group use reverb and fuzz-tone effects to create a bizarre and haunting atmosphere, while lead vocalist Jim Quarles intones the cryptic lyrics in a flipped-out snarl that bears a strong Sky Saxon influence.



3/30. JOURNEY TO THE CENTER OF THE MIND - The Amboy Dukes

(Ted Nugent/Steven Farmer)

PERSONNEL/JOHN DRAKE: *vocals* • TED NUGENT: *lead guitar* • STEVE FARMER: *guitar* • ANDY SOLOMON: *organ* • GREG ARAMA: *bass* • DAVE PALMER: *drums*
Produced by BOB SHAD
Recorded in Detroit, MI
Mainstream single #684 (5/68); *Pop #16*



With "Journey To The Center Of The Mind" The Amboy Dukes harnassed their amped-up, heavy rock sound for a tightly arranged pop-rock hybrid that was an almost instant smash in the summer of '68. The lyrics are postured as a rallying cry to the emergent drug culture and probably sounded trite even then, but Ted Nugent's tough, incisive guitar leads cut through the song's sillier affectations and give it a formidable bite.

vol.4

4/1. ARE YOU GONNA BE THERE (AT THE LOVE-IN) - The Chocolate Watchband

(Ethon McElroy/Donald Bennett)

PERSONNEL/DAVE AGUILAR: *vocals* • MARK LOOMIS: *lead guitar, vocals* • SEAN TOLBY: *guitar, vocals* • BILL FLORES: *bass* • GARY ANDRIJASEVICH: *drums*
Produced by ED COBB for GREENGRASS PRODUCTIONS
Recorded in Studio City, CA
Tower single #373 (9/67)

Spit from the lips of Dave Aguilar, the words "Are you gonna be there at the love-in?" seem more like a sneered threat than a flowery invitation.[8] Mark Loomis provides some snaking, scurrying guitar breaks over Bill Flores' booming, predatory bass line while Aguilar decries the pitfalls of conformity and mediocrity — two crimes the Watchband could never be accused of.

Written and recorded in the space of one day for inclusion in a Sam Katzman-produced LSD/hippie exploitation movie called *The Love-Ins*, "Are You Gonna Be There (At The Love-In)" appeared as the flip side of the Watchband's third single, "No Way Out," in June 1967. The band could be spotted — briefly — performing the song in the film, but by the time it was in theaters, later that year, the single had already died. And with the departure of Aguilar and Loomis, the band's definitive lineup was no more.

A revamped lineup soldiered on through the end of the decade, releasing two more albums, one of which, *The Inner Mystique*, included tracks from the Aguilar/Loomis era. Their best days, however, were behind them.

4/2. TOO MANY PEOPLE - The Leaves

(Bill Rhinehart/Jim Pons)

PERSONNEL/JOHN BECK: *vocals, harmonica* • BILL RHINEHART: *lead guitar* • ROBERT LEE REINER: *guitar* • JIM PONS: *bass, vocals* • TOM "AMBROSE" RAY: *drums*
Produced by NORM RATNER for PENTHOUSE RECORDINGS, INC.
Recorded in Los Angeles, CA
Mira single #202 (7/65)

Originally released as The Leaves' first single in the summer of 1965 (the superior version included here), and rerecorded for single and album release in '66, "Too Many People" — like "Satisfaction" and "Pushin' Too Hard" — features the kind of "protest" lyrics that deal with modern, everyday frustrations. Lyrics about "too many people" telling you what to do, what to think, what to buy, how to dress, how to comb your hair, how to live your life — what nonconformist teenager couldn't relate to such vague, universal protestations? Especially when they were sneered out over a stomping, rock 'n' roll backbeat with Stones-flavored guitar and harmonica punctuations.

4/3. (WOULD I STILL BE) HER BIG MAN - The Brigands

(Kris Resnick/Arthur Resnick)

PERSONNEL/unknown
Produced by ARTHUR RESNICK & KRIS RESNICK
Recorded in New York, NY
Epic single #5-10011 (4/66)



More than just a tough, catchy '60s punk tune, "(Would I Still Be) Her Big Man" tells a great story about a guy who busts his ass in a factory every day so he can buy his stuck-up girlfriend the things she wants. The poor jerk's dilemma is that he's afraid she'll dump him if she ever finds out he's not really such a big shot. All in all, a pretty

involved story line for two minutes, 19 seconds. Toss in fuzz guitar, loud tambourines, and a brilliant, John Lennon-ish vocal, and you've got a winner on your hands. Or so you'd think. However, Epic Records chose to stick this gem on the under side of a fatuous piece of Herman's Hermits-style goop, and the single, released in April 1966, promptly went nowhere.

Other than a probable East Coast, maybe New York, origin, nothing is known of The Brigands. But the song's writers and producers were Artie and Kris Resnick (also responsible for The Third Rail's "Run, Run, Run," elsewhere on this collection). A studio group? My instincts tell me no — this just sounds too real. But what do I know?

4/4. ARE YOU A BOY OR ARE YOU A GIRL - The Barbarians

(Douglas Morris/Ron Morris)

PERSONNEL/JERRY CAUSI: *vocals, bass* • BRUCE BENSON & JEFF MORRIS: *guitar, vocals* • VICTOR "MOULTY" MOULTON: *drums*
Produced by DOUG MORRIS
Recorded in New York, NY
Laurie single #LR-3308 (7/65); *Pop #55*

The Barbarians' second single, "Are You A Boy Or Are You A Girl," released in July 1965, was a statement of defiance that also poked fun at the whole "hair controversy" of the day with lines like "You're either a girl, or you come from Liverpool." The track is actually anything but barbaric, but its simplistic charm and message make it a winner.

4/5. WOOLY BULLY - Sam The Sham & The Pharaohs

(Domingo Samudio)

PERSONNEL/DOMINGO "SAM THE SHAM" SAMUDIO: *vocals, organ* • RAY STINNET: *guitar* • DAVID MARTIN: *bass* • JERRY PATTERSON: *drums* • BUTCH GIBSON: *sax*
Produced by STAN KESLER
Recorded in Memphis, TN
XL single #906 (1964); MGM single #K-13322 (2/65); *Pop #2*



Sam The Sham & The Pharaohs' "Wooly Bully" is not only one of the all-time great dance stompers, it is also an important link in the American rock 'n' roll chain. In 1965, with the British Invasion dominating the charts, "Wooly Bully" rampaged close to the top and became one of the biggest-selling

records of the year, proving American rock 'n' roll was still alive and kicking — and didn't have to resort to a Beatle haircut and a fake English accent to survive.

Domingo Samudio, aka Sam the Sham, had started his first Pharoahs group in Dallas in the early '60s. After a stint working in Louisiana, he relocated to Memphis in 1963, where he and bassist David Martin put a new band together and cut some singles with local labels.

It wasn't until Samudio cut his own tune, "Wooly Bully," that it all started to happen. With its unforgettable Spanish-English count-off, madly enthusiastic delivery, and jumpin', Tex-Mex beat it was as contagious as hell and promptly went on to sell millions around the world.

Sam The Sham & The Pharoahs cut plenty more great records over the next few years, but "Wooly Bully" was their most vital and lasting statement.

4/6. I WANT CANDY - The Strangeloves

(Robert Feldman/Jerry Goldstein/Richard Gottehrer/Bert Berns)

PERSONNEL/BOB FELDMAN, JERRY GOLDSTEIN & RICHARD GOTTEHRER: *vocals* [+ unknown studio musicians]
Arranged & Conducted by BASSETT HAND
A BOB FELDMAN, JERRY GOLDSTEIN, RICHARD GOTTEHRER Production
Recorded in New York, NY
Bang single #B-501 (5/65); *Pop #11*

The first big hit for the Brothers Strange, "I Want Candy," utilized an infectious chanted vocal and a tribal, Bo Diddley beat, banged out, supposedly, on the Masai drums the erstwhile sheep farmers had discovered while on safari in Africa (but more likely picked up at a flea market in Queens).

The song has gone on to become something of a standard, providing Bow Wow Wow with a hit in the early '80s.

4/7. LOUIE LOUIE - The Kingsmen

(Richard Berry)

PERSONNEL/JACK ELY: *vocals, guitar* • MIKE MITCHELL: *lead guitar* • DON GALLUCCI: *organ* • BOB NORDBY: *bass* • LYNN EASTON: *drums*
Produced by KEN CHASE & JERRY DENNON
Recorded in Portland, OR
Jerden single #712 (1963); Wand single #143 (10/63); *Pop #2*

Portland, Oregon's Kingsmen may not have recorded the first cover version of Richard Berry's "Louie Louie," but it is theirs that was the hit — the cover that has entered our collective consciousness as "the one." Its timeless appeal lies in the sloppy spontaneity of the performance; it communicates fun and realness. "Hell, even I could play that!" shouted a million teenagers, and they proceeded to do so in garage bands across America and around the world.



Perhaps more than any other recording, The Kingsmen's "Louie Louie" exemplifies the perfection of imperfection: a simple, almost retarded three-note riff; slamming, lead-foot drumbeat; and lyrics so slurred and nonsensical that some lines were interpreted as pornographic — though the sexual connotations were

purely in the mind of the listener. The song's defining moment does not occur with Jack Ely's yelping exhortation, "Let's give it to 'em, right now!" (lifted directly from the Wailers' version), but rather when he jumps back into the verse several measures too early, changing his mind a little too late and leaving Lynn Easton to throw in a clumsy drum fill to cover his tracks. No need for another take — it's good enough.

The Kingsmen went on to record many other fine stompers, including "The Climb" and "The Jolly Green Giant," but all were doomed to cower in the shadow of "Louie Louie."

4/8. ONE TRACK MIND - The Knickerbockers

(Linda Colley/Keith Colley)

PERSONNEL/BUDDY RANDELL: *vocals, sax* • BEAU CHARLES: *guitar, vocals* • JOHN CHARLES: *bass, vocals* • JIMMY WALKER: *drums, vocals*
Produced by JERRY FULLER
Recorded in Hollywood, CA
Challenge single #59326 (2/66); *Pop #46*

Released as the follow-up to "Lies" in February 1966, "One Track Mind" was another fine Mersey-style rocker featuring a great guitar hook and some exciting stops and builds in between the Beatles-derived harmonies. Written by the songwriting partnership of Keith & Linda Colley, "One Track Mind" provided the Knicks with another, albeit smaller, chart hit.

The band maintained a high profile with numerous TV appearances, but the hits became more elusive. Jimmy Walker left the group in late '67 to replace Bill Medley in The Righteous Brothers. He was followed soon afterward by Buddy Randell. But the Charles brothers soldiered on with The Knickerbockers' name, eventually conceding defeat in 1971.

4/9. OUT OF OUR TREE - Wailers

(Ronald Gardner/Kent Morrill/John Ormsby)

PERSONNEL/RON GARDNER: *vocals, sax* • NEIL ANDERSON: *guitar* • KENT MORRILL: *organ, vocals* • JOHN "BUCK" ORMSBY: *bass* • DAVE ROLAND: *drums*
An ETIQUETTE Production
Recorded in Tacoma, WA
Etiquette single #ET-21 (10/65)



With their raw, stompin', R&B-based rock 'n' roll, the Wailers practically invented the Northwest rock sound, providing a basic template for bands such as The Sonics, Don & The Goodtimes, The Kingsmen, and even Paul Revere & The Raiders.

The Wailers emerged from Tacoma, Washington, in 1958, at the time playing primarily instrumental rock 'n' roll. Their first single, "Tall Cool One," on Golden Crest, was a major seller, resulting in nationwide exposure. However, subsequent singles did not sell as well, though the band remained hugely successful in the Pacific Northwest.

Despite numerous lineup changes, they continued to record and release records through the mid-'60s. "Out Of Our Tree" was a 1965 single release that perfectly captured the primal, hard-drivin' energy of the Northwest sound. The track mauls the listener with an assault of thunderous drums, pummeling fuzz guitar (doubled by the organ), and soulful, screaming vocals on par with the best of The Sonics — almost as if the masters had taken a lesson from their apprentices.

Subsequently the Wailers were signed by United Artists and also recorded for Bell before disbanding in 1968.

4/10. I THINK I'M DOWN - Harbinger Complex

(James Hockstaff/Robert Hoyle)

PERSONNEL/JIM HOCKSTAFF: *vocals* • RON ROTARIUS: *lead guitar* • ROB HOYLE: *guitar* • GARY CLARKE: *bass* • JIM REDDING: *drums*
Produced by BOB SHAD
Recorded in Los Angeles, CA
Brent single #7056 (8/66)



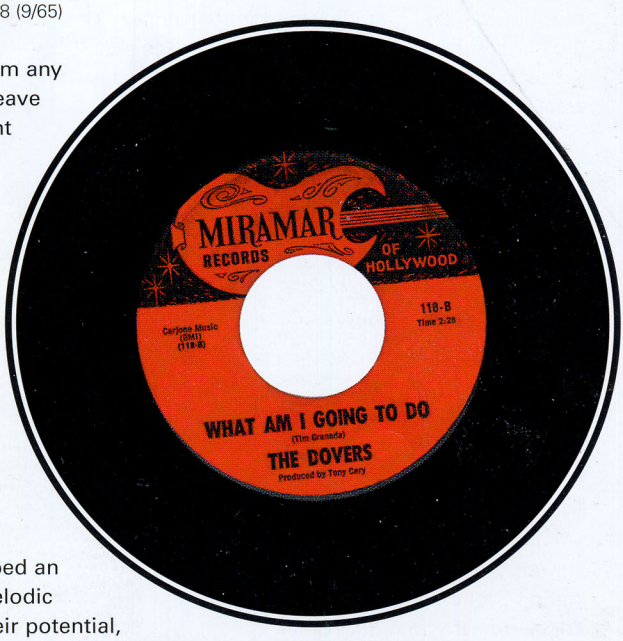
"I Think I'm Down" was the second release by this Fremont, California, band, appearing on the Brent label in August 1966. Propelled by a nasty, fuzz guitar riff, "I Think I'm Down" features a great, double-tracked Jagger imitation, while the crude rhythm section lays down a clumsy, loping groove from way down in the mix.

Two more songs from the Harbinger Complex later appeared on the Mainstream compilation album *A Pot Of Flowers*, but little else is known about them.

4/11. WHAT AM I GOING TO DO - The Dovers

(Tim Granada)

PERSONNEL/TIM GRANADA: *vocals, guitar* • BRUCE CLAWSON: *lead guitar* • Others unknown
Produced by TONY CARY
Recorded in Los Angeles, CA
Miramar single #118 (9/65)



Few groups from any era have managed to leave behind so much brilliant music yet remain so shrouded in mystery. Formed in Santa Barbara, California, in 1964, The Dovers had several members who had been in an earlier band called The Vandells, which dated back to '61. Though the name reflected a strong British influence, The Dovers quickly developed an original, hauntingly melodic sound. Recognizing their potential, local producer Tony Cary took the group

to Hollywood to record their first single, "She's Gone" b/w "What Am I Going To Do." It was released on the Miramar label in September of '65 and became a big hit in Santa Barbara and Ventura County.

The song's seductive melodies and writer Tim Granada's quavering, emotional vocals are encased in a vibrant, Spector-esque production that elevate the single from mere pop jangle into something positively transcendent.

In early '66 two members quit the band, citing Cary's Svengali/Loog Oldham antics, which by now included urging the members to take LSD. The new lineup was unstable and, amid rumors of a drug bust at Cary's studio in late '66, The Dovers disappeared.

4/12. CODINE - The Charlatans

(Buffy Sainte-Marie)

PERSONNEL/MIKE WILHELM: *vocals, guitar* • GEORGE HUNTER: *autoharp, vocals* • MICHAEL FERGUSON: *keyboards* • RICHARD OLSEN: *bass, vocals* • DAN HICKS: *drums, vocals*
Produced by ERIK JACOBSEN for SWEET RELIABLE PRODUCTIONS
Recorded in San Francisco, CA [1966]
First issued on the album *The Amazing Charlatans,* Big Beat [UK] #CDWIKD-138 (8/96)



Harbingers of the San Francisco underground, The Charlatans were formed in 1964 and developed a unique sound hybridizing folk, blues, jug band, and R&B. Their turn-of-the-century Western image was even more distinctive. With their long hair, hats, watch chains, Victorian suits, and starched, high-collar shirts, they were every inch the saloon dandies, and by 1965 they were a striking and catalytic presence in the Bay area scene. Despite their influential status, however, The Charlatans' recording career stalled quickly. Their haunting version of Buffy Sainte-Marie's "Codine" was to have been their debut single for Kama Sutra in early '66. However, mindful of the song's controversial subject matter, and much to the band's chagrin, the label opted instead for the tamer "The Shadow Knows." "Codine" did not see an official release until decades later. Drummer Dan Hicks found subsequent success with his band The Hot Licks, while singer Mike Wilhelm went on to play guitar with the Flamin' Groovies.

4/13. JOHNNY WAS A GOOD BOY - The Mystery Trend

(Ronald Nagle/Robert Cuff)

PERSONNEL/RON NAGLE: *vocals, clavinet* • BOB CUFF: *guitar, vocals* • LARRY BENNETT: *bass* • JOHN LUBY: *drums, vocals*
Arranged by THE MYSTERY TREND
Produced by FRANK WERBER & RANDY STEIRLING for TRIDENT PRODUCTIONS
Recorded in San Francisco, CA
Verve single #VK-10499 (3/67)



Always outcasts of the San Francisco '60s scene, The Mystery Trend — named after the misheard phrase "mystery tramp" in Dylan's "Like A Rolling Stone" — released only one single, despite recording quite extensively between 1965 and

'67. "Johnny Was A Good Boy" appeared on Verve Records in March of '67 and is a good, pulsating pop-punk number with intelligent lyrics and a couple of great, jarring guitar breaks.

Formed in 1964, the group played some of the earliest shows at the Matrix club and the Fillmore in late '65 and early '66 but missed out completely when the record industry and the media converged on the city in late '66 and early '67. Demoralized and disillusioned, they split up in late '67. Singer Ron Nagle briefly resurfaced as half of the writing/producing/performing team The Durocs.

4/14. STOP—GET A TICKET - Clefs Of Lavender Hill

(Travis Fairchild/Coventry Fairchild)

PERSONNEL/JOSEPH XIMENES (TRAVIS FAIRCHILD): *vocals, lead guitar* • LORRAINE XIMENES (COVENTRY FAIRCHILD): *vocals, guitar* • BILL MOSS: *bass* • FRED MOSS: *drums*
Produced by STEVEN PALMER
Recorded in Miami, FL
Thames single #LH-100 (4/66); Date single #1510 (5/66); *Pop #80*



With its soaring melody line, finely blended harmonies, and confident, jangling delivery, "Stop—Get A Ticket" is a perfect amalgam of Mersey and folk-rock sounds. The song was the work of the brother-and-sister team of Travis & Coventry Fairchild, who had formed The Clefs in North Miami, Florida, in 1965, and were soon proving they were capable of writing accomplished songs of their own to slot alongside their covers of British groups' of the day.

Originally released on the local Thames label in April of '66, the single was a regional smash, prompting Columbia to sign the group to their Date subsidiary. The Date issue reached the lower rungs of *Billboard*'s Top 100 in May.

4/15. COMPLICATION - The Monks

[First pressings were incorrectly titled "Oh, How To Do Now"]
(Gary Burger/Larry Spangler/David Havlicek/Roger Johnston/Thomas Shaw)

PERSONNEL/GARY BURGER: *vocals, guitar* • DAVE DAY: *electric banjo, vocals* • LARRY CLARK: *organ, vocals* • EDDIE SHAW: *bass, vocals* • ROGER JOHNSTON: *drums, vocals*
Produced by JIMMY BOWIEN
Recorded in Koln, Germany
Polydor [Germany] single #52951 (3/66)

There's a typicality to the story of most rock 'n' roll groups in the 1960s. Nothing is typical about The Monks — their story, their music, their image. They were an aberration of the most glorious kind.

Originally called The Torquays, the band came together in Heidelberg, Germany, in 1964, a group of American servicemen looking to play some music and have a little fun in the clubs around the base. After they got out of the service, the group continued to play around Germany, building up a following and even releasing a self-financed single. In an effort to stand out from the myriad British-derived bands playing throughout Germany, they developed a new, original sound, stripping down their music to a louder, harder, more beat-heavy form, with simple, slogan-laden lyrics that German audiences could more easily understand.

"Complication," their first single, released in March 1966, typified the

new approach: loud, stabbing guitar work; brutal, distorted bass; tribal drum rhythms egged along by a slashing electric banjo; maniacal, high-pitched organ squeals; and direct, angry lyrics confronting the confusion of a world gone mad — "People go . . . to their deaths for you!" This, along with a startling image of monks' tonsures, all-black clothes, and a rope knotted around each neck, was the stuff of true daring.



For a more complete view of the amazing story of The Monks, read Thomas Shaw's book *Black Monk Time: Coming Of The Anti-Beatle* (Carson Street Publishing, 1995).

4/16. THE WITCH - The Sonics

(Gerald Roslie)

PERSONNEL/GERRY ROSLIE: *vocals, piano* • LARRY PARYPA: *guitar* • ANDY PARYPA: *bass* • BOB BENNETT: *drums* • ROB LIND: *sax*
An ETIQUETTE Production
Recorded in Tacoma, WA
Etiquette single #ET-11 (11/64); Jerden single #810 (11/66)

In the Pacific Northwest, a place where bands in the '60s were renowned for raw, honest, hard-kickin' rock 'n' roll, The Sonics kicked just that much harder and faster, smashing out some of the roughest, toughest, screamin'est punk rock 'n' roll ever heard.

Formed in Tacoma, Washington, in 1963 by Andy and Larry Parypa, the band was named after the sonic booms made by jets from the nearby Boeing factory. Wailers bassist Buck Ormsby discovered the group in 1964 as an A&R man for Etiquette Records and quickly hustled the young quintet into the studio, determined to capture the formidable energy of their live sound on tape.

"The Witch" was the result of their first session, and it still stands as one of the most raucous, hard-drivin' slabs of rock 'n' roll mayhem ever waxed, with Gerry Roslie's screaming vocals and Larry Parypa's depraved, string-strangling guitar break cutting a particularly indelible impression.

"The Witch" was a huge hit in Washington and went on to become the biggest-selling single in Northwest history. It was also a regional breakout in other cities, including Orlando, Pittsburgh, and San Francisco, but demand outstripped Etiquette's abilities to distribute, and the song faded without national recognition.

4/17. GET ME TO THE WORLD ON TIME - The Electric Prunes

(Annette Tucker/Jill Jones)

PERSONNEL/JIM LOWE: *vocals, autoharp* • KEN WILLIAMS: *lead guitar* • JAMES "WEASEL" SPAGNOLA: *guitar* • MARK TULIN: *bass, keyboards* • PRESTON RITTER: *drums*
Produced by DAVE HASSINGER
Recorded in Studio City, CA
Reprise single #0564 (3/67); *Pop #27*

The Electric Prunes followed up "I Had Too Much To Dream (Last Night)" with another massive Dave Hassinger production job, this time featuring a bombarding, Bo Diddley drum beat, a barrage of percussion, humming guitar effects, dive-bombing bass, and a cool, alienated Jim Lowe vocal.

The Prunes released two albums in 1967 but were soon feeling like frustrated puppets. Producer Dave Hassinger and engineers Richie Podolor and Bill Cooper called the shots in the studio. And even though the band were writing some excellent songs of their own, the Tucker & Mantz team — of which Annette Tucker contributed to "Get Me To The World On Time" — continued to be the source of a large portion of their material. The hapless Prunes didn't even own the rights to their own name, and by the beginning of '68 most of the original group had been supplanted by a more malleable set of musicians. Their subsequent albums bear little resemblance to The Electric Prunes of old, utilizing classical influences and Gregorian chant. By 1969 none of the original members were anywhere in sight.

4/18. MR. PHARMACIST - The Other Half

(Jeff Nowlen)

PERSONNEL/JEFF NOWLEN: *vocals, harmonica* • RANDY HOLDEN: *lead guitar* • JEFF WESTEN: *guitar* • LARRY BROWN: *bass* • DANIEL WOOD: *drums*
Produced by RICHARD DELVY
Recorded in Los Angeles, CA
GNP Crescendo single #GNP-378 (9/66)

"Mr. Pharmacist/Can you help me out today/
In your usual lovely way . . . "

If parents in the '60s were concerned about hidden drug references in the music their kids were listening to, they wouldn't have had to read too closely between the lines to find them in "Mr. Pharmacist," on which The Other Half give their drug dealer the endorsement "I'll recommend you to my friends/And they'll be happy/In the end."[9]

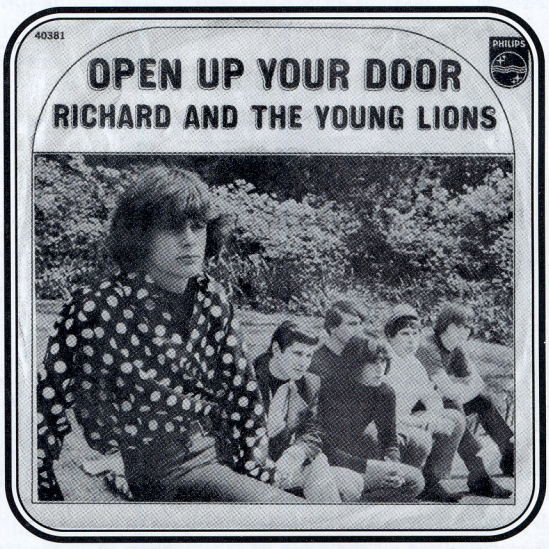


Produced by ex-Challenger Richard Delvy and issued in October 1966 on Gene Norman's GNP Crescendo label, "Mr. Pharmacist" was the first release by Los Angeles' The Other Half. Heavily influenced by the British R&B sound of The Yardbirds and The Pretty Things, the song features an arrogant punk vocal and a tough, bluesy guitar riff over a brisk, marching snare drum, before changing gears into the hard-driving, harp-wailin' rave-up sections. Randy Holden, who had previously wielded his guitar with Sunset Strip punks Sons Of Adam and surfmeisters the Fender IV, provides a scorching guitar solo here, as he continued to do on The Other Half's subsequent releases. The group split up when Holden left to replace Leigh Stephens in Blue Cheer in 1968.

4/19. OPEN UP YOUR DOOR - Richard & The Young Lions

(Larry Brown/Neval Abounader/Raymond Bloodworth)

PERSONNEL/HOWIE "RICHARD" TEPP: *vocals* • LOUIS VHALAKES: *guitar* • BOB FREEDMAN • MARK GREENBERG • FRED RANDALL [+ unknown studio musicians]
Arranged & Conducted by BOB HALLEY
Produced by LARRY BROWN & RAY BLOODWORTH for BOB CREWE PRODUCTIONS
Recorded in New York, NY
Philips single #40381 (7/66); *Pop #99*



With its snarling lead vocal, pounding drums, and aggressive, fuzz-tone riff, "Open Up Your Door" has all the raw ingredients of a typical '60s punk record, so it's somewhat disconcerting to realize that the song is actually the work of faceless session players under the guidance of Bob Crewe's production company.

The story has its prosaic beginnings in a pizza parlor in Newark, New Jersey, where 19-year-old Howie Tepp, lead singer of a local group called The Original Counts, was approached by a couple of older men, one of whom was producer/songwriter Larry Brown, who worked for Bob Crewe. Seeing Tepp's long hair, the men had correctly assumed that he was a musician and proposed the idea of making a record. As Tepp's group was considered too young and inexperienced, he was backed on the session by studio musicians, a decision that caused several members of the group to quit shortly thereafter.

The single appeared on Philips in July '66 with a sleeve featuring a deadly-cool photo of the newly renamed Richard (Howie hardly had the right ring to it) & The Young Lions. Though the record failed to click in New York and New Jersey, it was a Top 10 hit in Detroit and several other markets, and Richard and his revamped lineup were soon traveling to Cleveland, Ann Arbor, and Detroit, where they opened for bands like The Yardbirds and The Temptations. Two follow-up singles were issued, but neither had the impact of this first great, thumping release.

4/20. JUST LIKE ME - Paul Revere & The Raiders

Featuring Vocal by Mark Lindsay

(Richard Dey/Roger Hart)

PERSONNEL/MARK LINDSAY: *vocals* • DRAKE LEVIN: *guitar, vocals* • PAUL REVERE: *organ, vocals* • PHIL "FANG" VOLK: *bass, vocals* • MIKE "SMITTY" SMITH: *drums*
Produced by TERRY MELCHER
Recorded in Los Angeles, CA
Columbia single #4-43461 (11/65); *Pop #11*

The Raiders followed up "Steppin' Out" with the stunning "Just Like Me" in November 1965, and with it they made what must be the definitive American hard rock record of the period. The power-chord crunch of the song's Kinks-like riff is complemented by Mark Lindsay's brilliant vocal, which builds

from a vulnerable pant to a soulful shout, before screaming in Drake Levin's battling, double-tracked guitar solo.

The song was written by a young guy named Rick Dey, who had originally recorded it with his Northwest-based group, The Wilde Knights. The Raiders' producer, Terry Melcher, heard the song and realized that it was perfect for his group. After a smart custom job — the opening "In The Midnight Hour" chord change was Drake Levin's idea — the band made it their own, and the song went on to become a hit in January of '66.

4/21. YOU BURN ME UP AND DOWN - We The People

(Thomas Talton)

PERSONNEL/TOMMY TALTON: *vocals, guitar* • WAYNE PROCTOR: *lead guitar, vocals* • RANDY BOYTE: *organ* • DAVID DUFF: *bass, vocals* • LEE FURGUSON: *drums*
Produced by TONY MOON
Recorded in Nashville, TN
Challenge single #59340 (9/66)



In September 1966, We The People followed up "Mirror Of Your Mind" with the gimmicky, country & western-flavored "He Doesn't Go About It Right." The real gem, though, was over on the flip side: "You Burn Me Up And Down."

If "Mirror" walked on the edge of sanity, "You Burn Me Up And Down" toppled over the brink. From its clumsy, slippery-string guitar intro onward, the song never lets up — the up 'n' down fuzz riff gives it a sinuous sexuality, with swathes of organ and feedback drifting eerily in and out of focus as Talton pants and screams for release. Magnificent.

We The People continued to release singles and maintain regional popularity until their break-up in 1968. They deserved much more.

4/22. I LIVE IN THE SPRINGTIME - The Lemon Drops

(Roger Weiss)

PERSONNEL/DANNY SMOLA: *vocals* • RICKY ERICKSON: *lead guitar* • EDDIE WEISS: *guitar* • JEFF BRAND: *bass* • GARY WEISS: *drums*
Produced by ROGER WEISS for REMBRANDT PRODUCTIONS
Recorded in Chicago, IL
Rembrandt single #5009 (5/67)



Sadly, in the avalanche of music made in the 1960s, many exceptional records were doomed to an undeserved burial. "I Live In The Springtime" by a group of suburban Chicago teenagers called The Lemon Drops is a case in point. Released by the small Rembrandt label in May 1967, "I Live In The Springtime" is a superb piece of early psychedelia that, promoted correctly, could have been one of the defining hits of the flower-power era. Rolling on a swift, well-oiled backbeat, the song's buoyant harmonies and jangling rhythm-guitar pattern are jostled into a more daring dimension by Ricky Erickson's mind-bending fuzz guitar leads. The single sold more than 5,000 copies in the Chicago area, but without national distribution it could go no further.

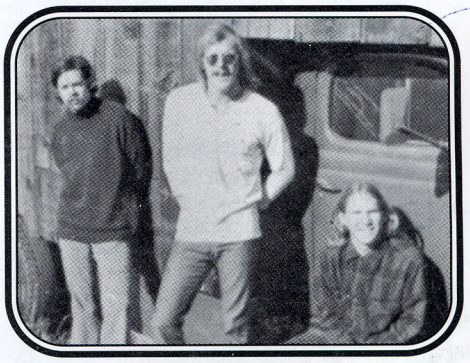
The Lemon Drops continued to write and record, but despite label interest from RCA and Uni Records they failed to release any more records and called it quits in early '68. "I Live In The Springtime" remained the band's only testimony until Cicadelic Records unveiled the unreleased Lemon Drops tapes in the mid-'80s.

4/23. MINDROCKER - Fenwyck

(Keith Colley/Linda Colley)

PERSONNEL/JERRY RAYE: *vocals* • PAT ROBINSON: *guitar* •
PAT MAROSHEK: *bass* • KEITH KNIGHTER: *drums* • [+unknown studio musicians]
Producer unknown
Recorded in Los Angeles, CA
Challenge single #59369 (7/67); DeVille single #206 (1967)

This candy-coated, pop-psych piece was the creation of Keith & Linda Colley, the songwriting team behind The Knickerbockers' "One Track Mind," among other hits. Challenge labelmates Fenwyk maintain an easygoing groove throughout "Mindrocker," layering buoyant harmonies, fuzzy organ pulsations, droney bass, and some spindly, 12-string raga guitar lines to pleasant effect.

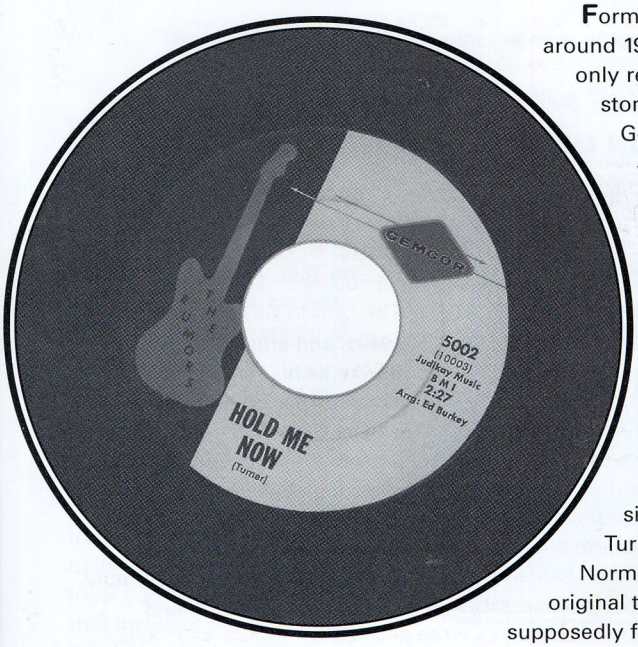


Although Fenwyck were based in the Los Angeles area, singer Jerry Raye had originated from the East Coast, where he'd cut some pop singles in the earlier part of the decade. "Mindrocker" also appeared on the smaller DeVille label, credited to Jerry Raye & Fenwyck. Released in the summer of '67, Fenwyck's "Mindrocker" failed to chart, although the Colleys later cashed in when The American Breed did it as the flip side to their big hit, "Bend Me, Shape Me."

4/24. HOLD ME NOW - The Rumors

(Benson Turner/Norman Prinsky)

PERSONNEL/BEN TURNER: *vocals, organ* • ED BURKEY: *guitar* •
LARRY SCHER: *bass* • NORMAN PRINSKY: *drums*
Arranged by ED BURKEY
Produced by THE RUMORS
Recorded in Los Angeles, CA
Gemcor single #5002 (7/65)



Formed in Los Angeles around 1963, The Rumors' only release was this stomping track for Gemcor Records in July of '65. The song's blend of Vox organ, shouted lead vocals, and harmony backups suggests a strong Dave Clark Five influence, but the fast-pickin', surf-tinged guitar break in the middle adds a mad surprise. Composed by singer/organist Ben Turner and drummer Norman Prinsky, the original title of "Hold Me Now" supposedly featured a more colorful verb, but the band astutely realized such controversy might hinder their chances of airplay and made the change.

They needn't have worried. "Hold Me Now" received only minimal airplay anyway, as part of a commercial for McDonald's in which "Officer Big

Mac" interrupted the song after about 15 seconds to issue a "McDonald's Alert." The song's decidedly less frenetic flip side, "Without Her," turned out to be more popular with DJs, but Gemcor went out of business before the single could take off. The Rumors parted company soon afterward.

4/25. LOVE'S GONE BAD - The Underdogs

(Eddie Holland/Lamont Dozier/Brian Holland)

PERSONNEL/DAVE WHITEHOUSE: *vocals, bass* • TONY ROUMELL: *lead guitar, vocals* • CHRIS LENA: *guitar, vocals* • MICHAEL MORGAN: *drums, vocals*
Produced by CLARENCE PAUL
Recorded in Detroit, MI
V.I.P. single #VIP-25040 (1/67); *Pop #122*



Another example of the Michigan garage-band soul sound, The Underdogs' "Love's Gone Bad" was released on Motown's V.I.P. subsidiary in January 1967. Strangely, V.I.P. had only just released Chris Clark's recording of the song, so just what they were thinking by releasing competing versions is anybody's guess. But The Underdogs acquit themselves well with a stirring garage-soul performance that was popular locally.

From the wealthy suburb of Grosse Point, The Underdogs originally recorded for the local Hideout label. Their first single was picked up by Reprise but was allowed to die after it was discovered that the lyrics had been lifted verbatim from a poem published by Alcoholics Anonymous. Two more singles followed for Hideout before the band moved into soul territory and were picked up by Motown for this their fourth and final release. They parted ways soon afterward.

4/26. WHY PICK ON ME - The Standells

(Ed Cobb)

PERSONNEL/DICK DODD: *vocals, drums* • TONY VALENTINO: *guitar* • LARRY TAMBLYN: *organ, vocals* [+ BILL COOPER: *bass*]
Produced by ED COBB for GREENGRASS PRODUCTIONS
Recorded in Studio City, CA
Tower single #282 (9/66); *Pop #54*

In 1966 bassist Gary Lane quit The Standells, and after holding extensive auditions, the group settled on Dave Burke as his replacement. Unfortunately, Burke didn't work out. As a result, session musician Bill Cooper was used on this recording of "Why Pick On Me." The song was another Ed Cobb concoction, but this time of a more exotic flavor, utilizing Eastern motifs with a haunting Tamblyn organ passage snaking through Valentino's raga scales and Dodd's typically sneering, punk vocal.

The single — which featured a fine Tamblyn-penned B-side, "Mr. Nobody" — sold less well than its two predecessors, and the band reportedly hated it, but "Why Pick On Me" remains one of their most enduring and original creations.



4/27. BAD GIRL - The Zakary Thaks

(Chris Gerniottis/Peter Stinson/Stanley Moore/ Rex Gregory/John Lopez)

PERSONNEL/CHRIS GERNIOTTIS: *vocals* • JOHN LOPEZ: *lead guitar, vocals* • PETE STINSON: *guitar* • REX GREGORY: *bass, vocals* • STANLEY MOORE: *drums*
Produced by CARL BECKER & JACK SALYERS
Recorded in McAllen, TX
J-Beck single #J-1006 (7/66); Mercury single #72633 (10/66)

Corpus Christi, on the south Texas coast, was home to a thriving rock 'n' roll scene in the 1960s, with much of the action centered on Carl Becker's J-Beck and Cee-Bee record labels and bands such as The Bad Seeds, Liberty Bell, and The Zakary Thaks.

Becker first spotted The Zakary Thaks in early 1966 playing at a battle of the bands at the Carousel Club in Corpus. He was blown away by their energetic sound, not to mention the rapturous reaction they were getting from the crowd. What was doubly impressive was that the oldest band member was only 17, and their singer, Chris Gerniottis, was just 15.

Becker took the band into the studio in McAllen, Texas, where they cut "Bad Girl" on two-track, along with a hot cover of The Kinks' "I Need You." The single was released on J-Beck in the summer of '66 and sold well enough in South Texas for Mercury Records to pick it up for national distribution. With its frantic tempo and great, clattering stops and starts, "Bad Girl" is not only a killer piece of Texas punk, but it's also a remarkably fully realized original composition, one that demonstrates the instinctive grasp these young musicians seemed to have for arrangement and performance.

The Zakary Thaks released five more singles before disbanding in early 1969.

4/28. BLACKOUT OF GRETELY - Gonn

(Rex Garrett/Craig Moore)

PERSONNEL/GERRY GABEL: *vocals, organ* • REX GARRETT: *lead guitar* • GARY STEPP: *guitar* • CRAIG MOORE: *bass, spoken intro & screams* • BRENT COLVIN: *drums*
Produced by GONN
Recorded in Burlington, IA
Emir single #SS-9217-01 (1/67)

"The universe is permeated with the odor of kerosene . . . "

A ripping, fuzz guitar riff, a blood-curdling "waaarrgghh!," and Gonn's place in the '60s garage-punk history was secured.

Keokuk, Iowa, was home to Gonn, who recorded "Blackout Of Gretely" in the back room of an electronics store with two direct room microphones pointed at the band and their amps. The single was released in January 1967 on the tiny Emir label, backed by a crude cover version of "Pain In My Heart."



Heavily influenced by the Stones, Paul Revere & The Raiders, and especially The Yardbirds, Gonn did the usual round of teen dances in the southern Iowa area, gaining a reputation as the local bad boys with antics that included hanging a Nazi flag behind them at a church gig. In '67 one more, equally obscure single appeared, but their apotheosis had already been attained with "Blackout Of Gretely," a track of such lasting resonance that 30 years later Gonn were able to re-form for a tour of Europe.

4/29. VOICES GREEN AND PURPLE - The Bees

(Rob Wood/Tom Willsie)

PERSONNEL/TOM WILLSIE • ROB WOOD • Others unknown
A ROB WOOD-TOM WILLSIE Production
Recorded in Los Angeles, CA
Liverpool single #45-LIV-62225 (10/66)



One of the first and most deranged excursions into the world of acid punk, "Voices Green And Purple" was released on the Liverpool label out of Covina, California, in October 1966. The simple, fuzz-guitar riff and pouty, Jagger-esque vocal of the verses recall the work of The Seeds, but when the song comes unglued for the panic-stricken choruses, these guys were in uncharted waters.

Often credited as being the same Bees who released two folk-rock singles a year earlier for Mira and Mirwood, there is in fact no connection between the two groups. Despite the best efforts of sleuths and collectors, this more deadly strain of Bees has remained undiscovered.

4/30. BLUES' THEME (From the Motion Picture *The Wild Angels*) - Davie Allan & The Arrows

(Mike Curb/Davie Allan)

PERSONNEL/DAVIE ALLAN: *lead guitar* • RALPH "RUSS" VIOT: *guitar* • JARED HENDLER: *keyboards* • DREW BENNETT: *bass* • LARRY BROWN: *drums*
Produced by MIKE CURB
Recorded in Studio City, CA
Tower single #295 (12/66); *Pop #37*



Fuzz guitar was an integral weapon of many a '60s punk record, and no one wielded it more proudly than Davie Allan & The Arrows. "Blues' Theme" kick-starts with some authentic Hell's Angels hog noise, making way for a fat, growling fuzz line laid down by Allan on a Fender Jazzmaster through a Moserite fuzzbox (soon afterward the Moserite company outfitted him with a double-necked guitar). The song, written by Allan with producer Mike Curb, was from the soundtrack of Roger Corman's *The Wild Angels*, a Hell's Angels exploitation flick starring Peter Fonda (as Heavenly Blues) and Nancy Sinatra. Issued as a single, it became a moderate national hit in 1966.

Allan and Curb were high school friends who had already collaborated on several singles, including the minor hit "Apache '65." Roger Corman heard their music for the short-subject film *Skaterdater* and was impressed enough to sign them for the soundtrack of *The Wild Angels*. Over the next several years, Allan's menacing fuzzbox licks could be heard on numerous biker-movie soundtracks, including *Devil's Angels*, *The Born Losers*, and *The Glory Stompers*, but never so definitively as here on "Blues' Theme."

NUGGETS AFTERWORD

A century's quarter.

It's Saturday night in Manhattan, 1998. There's bands all over the city, every conceivable nook and cranny, come from Anywhere, U.S.A.; four, six, seven combos per joint, a mish-mosh pit of style from the last nickel of the second millennial music called rockin', on a roll.

There used to be no bands in lower New York back at the turn of the '70s, after the Winter of Love and the demise of The Velvet Underground, before that N.Y Dolls summer in '72, when my cat, Little Grey, fell out the 17th story window and I put together *Nuggets*, with a *y*.

The notion of garage punk was in the air, though still searching for its border crossing. I only gave it a place to play, thanks to Jac's open mind and my having been one of those psychedeli-kids who found their voice in rock 'n' roll. Had a band. You know the story, or can dream it up as you go along.

It's the impulse; the fact that music came out of it as de-mentaled as its original sing-along makes it a Nugget. If you dug it. Take a host of down-the-strip recording studios and a bunch of neighbor-hood bands on the postteen circuit, and it strikes real close to home. Local. Rock at its most desirous.

That's the way I like my punk — around the block and angled on the corner — and why I keep going out to see new groupings and solo maniacs and stay up till closing time listening to the DJ spinning away and give a hoot and a holler, especially during the live show when the band onstage needs it the most. It's what continuo is all about.

The continuous ambiguous. Looking at this assemblage of *Nuggets* to the *n*th degree, how it might have been and now is, you can hear — beyond the fuzz tones and the Farfisas — spirit as it transcends genre, an adolescent music entering its glorious adolescence, root squared.

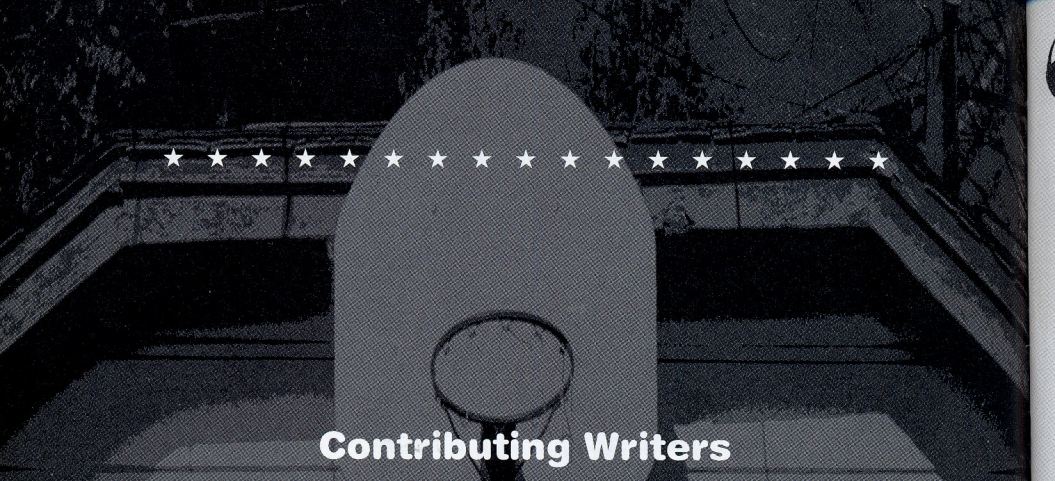
And I was adolescent too. My *rite*ful passage.

That said, this particulate in time, 1965-1968, as I bracketed it then, much like the Yazoo blues collections that were half the model for *Nuggets* (the other side of the coin were those Mr. Maestro oldies anthologies — "20 original hits!" — featuring motorcycle gangs and their gals on the cover; a nice twinning of the sacred and profane), has an insinuous charm that seems to have boomeranged over the years. I thought I was being three-chord specific, even nationalistic, when I grouped what then seemed to me vastly differing musical moto-vations. Yet when my interior garage touched down in Scandinavia with the PSG in the spring of '76 and the first press question directed my way was "When is the next *Nuggets* coming out?" I realized that it could happen anywhere, anytime. The music's intent leaped over language and regional culture. The local could be universal and hindsight foretold.

History has little choice, unreeling toward the future, an if-you-dug-it that is scene today, inspiration tomorrow. While it's a-happening, you just live it, hour by night till dawn, your tale told from the sharded bits of rosetta stone you leave behind. Pick up each jagged chunk of rock, boulder or pebble or nugget, and what your eye and ear and heart will be drawn to is the sculpture they've chipped from. Lo, the statuary of our own creation.

A sliver of silver among the gold; I thank thee.

— Lenny Kaye
Spring 1998



Contributing Writers

Greg Shaw's career as a dedicated rock fan/collector/historian began in 1966, when he started one of the first rock fanzines, *Mojo-Navigator Rock & Roll News*, which chronicled the early days of the San Francisco music scene. After helping to launch *Rolling Stone*, he moved on to the magazine for which he's best known, *Who Put The Bomp*. From 1969 to the end of the '70s, *Bomp* was the most influential rock fanzine and the first to seriously explore obscure '60s recordings. By the mid-'70s the magazine and its spinoff record label, Bomp Records (www.bomp.com), were active supporters of the emerging punk rock scene. After releasing seminal music by such punk/power pop luminaries as The Germs, The Modern Lovers, The Dead Boys/Stiv Bators, Iggy Pop, The Romantics, Devo, and The Plimsouls (to name but a few), Shaw unveiled Voxx Records as a showcase for bands doing authentic garage music. By the mid-'80s Voxx became home to the first generation of purist revival bands, among them The Pardoras, The Gravedigger V, The Tell-Tale Hearts, The Miracle Workers, The Barracudas, and the Flamin' Groovies. At the same time, Shaw conceived of the first of the now-ubiquitous '60s underground compilations, eventually assembling more than 100 albums, of which the best known is his *Pebbles* series, which gave first exposure to many of the tracks included in this box. Shaw currently lives in Los Angeles with his six-year-old son.

Alec Palao is a British-born writer, musician, and full-time rock 'n' roll fanatic. As A&R consultant to Ace/Big Beat Records, he has produced, among many other releases, critically acclaimed collections on Sly Stone and The Charlatans, as well as the recent Zombies box set, *Zombie Heaven*. Palao also oversees the ongoing series *Nuggets From The Golden State* for Ace and coedits the magazine *Cream Puff War*, both of which are devoted to chronicling the West Coast '60s garage/psych era. He lives in El Cerrito, California, and is intensely proud of the fact that The Chocolate Watchband once asked him to manage them.

Since 1983 Mike Stax has been publishing *Ugly Things*, a magazine that focuses on the wildest unsung heroes of '60s garage, punk, beat, and psychedelia. His musical activities have included The Tell-Tale Hearts, The Hoods, The Crawdaddys, and, currently, The Loons.

"I HAD TOO MUCH TO DREAM LAST NIGHT"

0532



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Associate Producers: **MICHAEL JOHNSON & PATRICK MILLIGAN**

Sound Produced by **BILL INGLOT**

Remastering: **DAN HERSCH & BILL INGLOT/DIGIPREP**

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Spiritual Guidance: **JAC HOLZMAN, LENNY KAYE & GREG SHAW**

Suggested Reading:

Magazines

Ugly Things, 3707 Fifth Avenue #145, San Diego, CA 92103

Here Tis, c/o Sundazed Music, PO Box 85, Coxsackie, NY 12051

Outasite c/o Sundazed Music, PO Box 85, Coxsackie, NY 12051

Cream Puff War c/o Jud Cost, 349 Pineview Drive, Santa Clara, CA 95050

Lost & Found c/o Jim Oldsberg, PO Box 44002, Eden Prairie, MN *55344*

Brown Paper Sack c/o Andy Brown, PO Box 1622, Houston, TX 77251

Black To Comm c/o Chris Stigliano, 714 Shady Avenue, Sharon, PA 16146

Ptolemaic Terrascope, 37 Sandridge Road, Melksham, Wiltshire SN12 7BQ, England

Bad Trip, c/o Bruce Ciero, 4325 John Wesley Drive, Atlanta, GA 30132

The Castle c/o David Housden, Big Sky Studio, Stonecross House, Fitton End Road, Gorefield, Wisbech, Cambs PE13 4NQ, England

Books

Teenbeat Mayhem: A Retrospective & Discography Of The 1960s Teenage Garage Phenomenon by Mike Markesich (to be published 1999)

Fuzz, Acid And Flowers: A Comprehensive Guide To American Garage, Psychedelic & Hippie Rock, 1964-1975 (4th Edition) by Vernon Joynson (Borderline Publishing, Glasgow, Scotland, 1997)

Savage Lost: Florida Garage Bands, The 60s And Beyond by Jeff Lemlich (Distinctive Publishing, Plantation, FL, 1992)

Dancehalls, Armories And Teen Fairs by Don Rogers (Music Archives Press, Hollywood, CA, 1988)

Do You Hear That Beat: Wisconsin Pop/Rock In The 50s And 60s by Gary Myers (Hummingbird Publishing, Downey, CA, 1995)

Black Monk Time by Thomas Edward Shaw (Carson City Publishing, Carson City, NV, 1994)

Talk Talk: The True Life Journey Of Sean Bonniwell by Sean Bonniwell (Christian Vision Publishing, PO Box 409, Porterville, CA, 1994)

The Children Of Nuggets: The Definitive Guide To Psychedelic Sixties Punk Rock On Compilation Albums by David Walters (Popular Culture, Ink., Ann Arbor, MI, 1990)

Suggested Viewing:

Riot On Sunset Strip (American International, 1967)

The Trip (American International, 1967)

Wild In The Streets (American International, 1968)

That Thing You Do (20th Century Fox, 1996)

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Other Rhino Releases We Think You'll Enjoy:

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THE GRASS ROOTS: *Anthology, 1965-1975* (#70746)

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THE KINGSMEN: *The Best Of...* (#70745)

LOVE: *Story, 1966-1972* (#73500)

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VARIOUS ARTISTS:

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Grandson Of Frat Rock! [Vol. 3] (#70732)

Summer Of Love, Vol. 1/Tune In – Good Times & Love Vibrations (#71065)

Summer Of Love, Vol. 2/Turn On – Mind Expansions & Signs Of The Times (#71066)



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Continuous Entertainment and
in SANTA MONICA
at the OCEAN
OPENING JULY 1 · 6
P STARS! BANDS! SURPRIS
STARRING
them
AND
The NEW GENERATION
JULY 1 and 2
Beat on the Beach
AN OPEN-AIR BO
Dave Hulls HULLABAL
The Rock & Roll Showplace of the
6230 SUNSET (AT VINE) HOLLYWOOD,
MARCH 4-5-6
Astronauts
and
Palace Guard
THIS CHIP WORTH 50¢ OFF ON A HULLABALDO PIZZA
MARCH 13
IN CONCERT
Paul Rever
and
The Raiders
LY 3 and 4
e TURTLES
AND THE
RPRESENT FULLNESS
COMING
LOVE
THE BLACK SHEEP
ROY HEAD
BOBBY FULLER FOUR
HE LOVIN' SPOONFUL
PAUL REVERE
and THE RAIDERS
JOHNNY RIVERS
THE LEAVES
Leaves Fall By KR
ELECTRIC PRO
IN THEIR BRAND NEW CHART CINCH
GET ME TO THE WORLD
ON TIME"
0564
ANOTHER CHART IMPERATIVE FROM
reprise
WHISKY A GO GO
8901 SUNSET STRIP • 652-4202
THE Byrds
Byrds
Byrds
&
THE DAILY FLASH
SPRINGFIELD
SEPT. 1-2
30 P.M.-11:30 P.M.
THE WATTS 103RD. ST.
RHYTHM
CHEETA


Mainstream RECORDS
JOURNEY TO THE CENTER OF THE
THE AMBOY DUKES
NOBODY BUT ME
(R. Isley)
S.E.C.
Capitol RECORDS
THE HUMAN BEINZ
IT'S-A-HAPPE
(Casella - Rice)
A&M RECORDS
PROMOTIONAL COPY
THE MAGIC M
A Product of World
Produced by S
Verve FORECAST
LET IT OUT
(Let It All Hang Out)
(Cunningham)
THE HOMBRES
Prod. By Harry P. Moore
For Shelby Singleton Prod.
ROULETTE
45 RPM
22
IT'S COLD OUTSIDE
(Denny Klawson)
THE CHOIR
PROD. BY HAYNES NEDERY
MADE IN U.S.A. BY ROULETTE RECORDS, INC.
repri
THE ELECTRIC PRUNES
Produced by Dave Hassinger
I HAD TOO MUCH TO DR
LOVE'S GONE BAD
(Holland-Dozier-Holland)
THE UNDERDOGS
V.I.P. 25040
A Trade Mark of Motown Record Corp. © 1966
DUNWICH
45-141
DN-10919
VOCAL
Pub., Screen Gems-Columbia, BMI
Time: 2:35
PLUG SIDE
I'M GONNA MAKE YOU MINE
(Bayer-Carr-D'errico)
The Shadows of Knight
A Dunwich Production
Distributed by Atco Record Sales Co.
INCENSE AND PEPPERM
(J. Carter-T. Gilbert)
STRAWBERRY ALARM C
JD-811
AMP 45-JD-253
An Etiquette Production
PSYCHO
(Gerald Roslie)
THE SONICS
FARMER JOHN
(Terry Harris)
THE PREMIERS
Recorded "live" at The Rhythm Room
Fullerton, Calif.
Produced by Billy Cardenas
A Faro Production
autumn
LAUGH, LAUGH
(Ron Elliott)
A COUGAR
parrot
JACK OF DIAMOND
(Lalor; MacAllister; Kelmer; Hastings)
THE DAILY FLASH
Made in U.S.A.
DISTRIBUTED BY LONDON RECORDS
TRIBE
RECORDS
HM 98022
Pub: Crazy Cajun
Pub. - BMI
Time: 2:20
MADE IN USA
DOUBLE SHOT
(Of My Baby's Love)
(Pitter-Smith)



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