



GARAGE AND BEAT PREMIER ISSUE

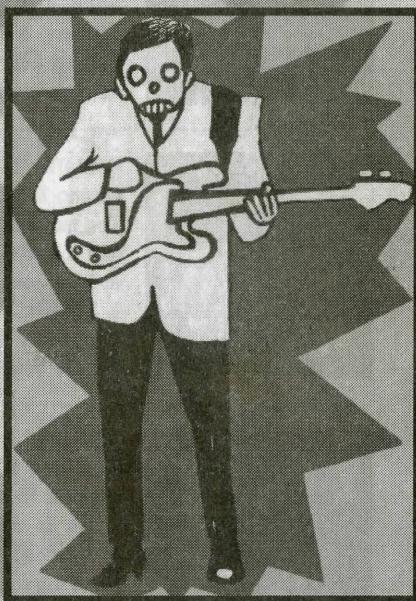
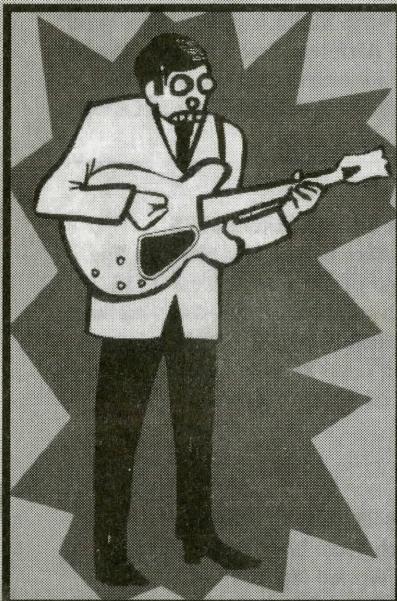
\$3.50

INSTRO----RETRO---MONDO---RETARDO

WOW!!!
CHECK OUT
THE
DAVE CLARK
FIVE!!!



OOH LA LA !!
LES SEXAREENOS
ARE GOOD
IN BED!!!



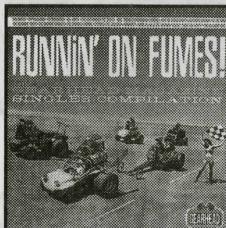
HEY!! THE
BOBBYTEENS
TELL ALL!!



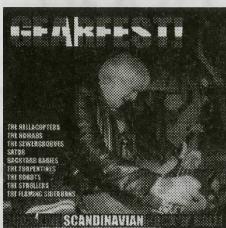
COOL!!
DIONYSUS
IS ON THE
GO BABY GO
!!!!

PLUS: MUSIC AS HOLY GRAIL
AND SEADS OF RECORD REVIEWS

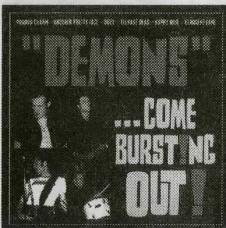
Nine Great Reasons Why There's No New Gearhead:



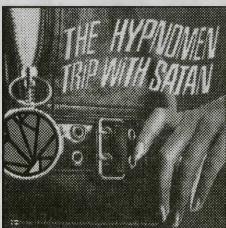
RPM 011 V/A RUNNIN' ON FUMES! CD \$11
 Runnin' On Fumes is the long awaited collection of every single song that has ever appeared on a 7" in Gearhead Magazine! 12 page booklet with all the covers and lots of other good info.



RPM 012 V/A - GEARFEST! CD \$11
 Exclusive live tracks by Swedish rock kings The Hellacopters, The Nomads, Sewergrooves, Backyard Babies, Sator, The Turpentines, Robots and Strollers, and Finnish sensations the Flaming Sideburns! 16 tracks, full color 12 page booklet.



RPM 013 "DEMONS" ...Come Bursting Out! 6 song 12" EP \$7 / CD \$8
 The new leaders of the Swedish rock and roll scene! The sound is explosive and the songs are desperate and drenched in attitude... as Jeff Dahl said: "heavily, shamelessly Stooges influenced, and bless 'em for that!"



RPM 014 THE HYPNOMEN Trip with Satan Pink Vinyl 10" EP \$7 / CD \$8
 Dynamic Helsinki Finland instrumental band serves up a mod meltdown of biker-fuzz, psychedelia and soulful organ grooves... Great versions of "Hush", "Dance With The Devil" and "Need No Doctor" plus 4 originals, 5 on the CD!



RPM 015 RED PLANET
Let's Get Ripped! b/w Too Drunk Too Fuck 7" \$4
 Pop-punk masterpiece! The soundtrack for every drunken Saturday night from here on out! Full color picture sleeve.



RPM 016 RED PLANET Revolution 33 11 track LP \$9 / CD \$11

Power pop and blazing rock and roll at the same time, the best of all possible worlds! Think Cheap Trick, early Cars... but think Undertones, Only Ones, and Real Kids too. This band is taking the world by storm no matter what, so why not get there first!



RPM 017 "DEMONS" Riot Salvation 12 track LP \$9 / CD \$11

The first full length LP from Stockholm Sweden's "Demons" can be described with one word: REAL! Anyone into the good stuff (Dictators, New York Dolls, Damned) lives for records like this, and "Riot Salvation" is definitely one for the ages!



RPM 018 SEWERNROOVES

The Race Is Over b/w Slave To The Sound Of The Mellow Blues 7" \$4
 Much talked about Swedish sensations featuring Robert Hellacopter on drums, but it's just kick ass rock and roll to us! Full color picture sleeve.



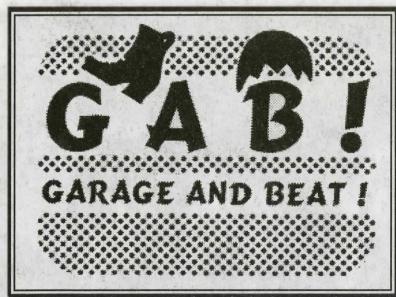
RPM 019 THE DRAGONS
Wooh Yeah! b/w Wasted Days and Wasted Nights 7" \$4

San Diego's other finest rock and roll band! "Wooh Yeah!" is a must hear, and that old Freddy Fender tune "Wasted Days and Wasted Nights" never sounded better! Great full color picture sleeve.



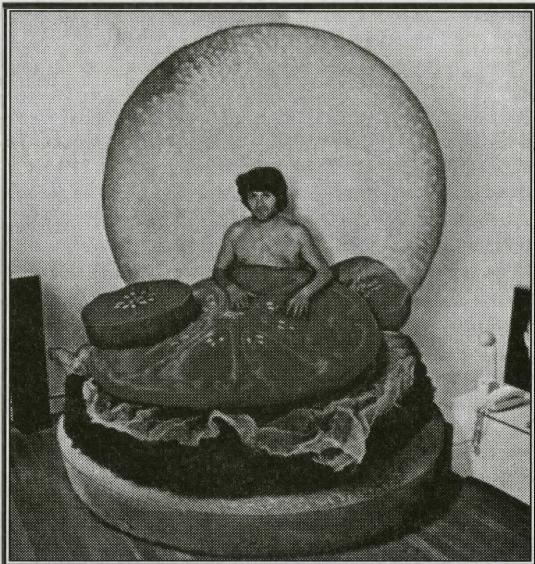
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AT LEFT, THE SWINGING LOGO.

AT RIGHT, THE EDITOR SAYS:
EAT ME!!!!!!



GARAGE AND BEAT PREMIERE ISSUE

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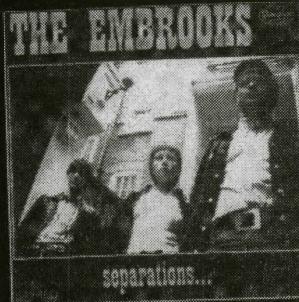
EDITORIAL

WELCOME TO THE FIRST EVER ISSUE OF GARAGE AND BEAT! I LOVE TO WRITE ABOUT MUSIC OF THE '50S, '60S, '70S AND MUSIC OF TODAY THAT HAS A SIMILAR GROOVE. THIS FIRST ISSUE IS ALL MY STUFF, BUT I'LL BE LOOKING FOR HELP IN SUBSEQUENT ISSUES. FEEL FREE TO SUBMIT ANYTHING YOU FEEL IS APPROPRIATE. FEEL FREE TO SEND ME COOL RECORDS FOR REVIEW. FEEL FREE TO SEND ME MONEY...WITH YOUR AD, OF COURSE.

RATES AVAILABLE UPON REQUEST. MONDO DELUXE THANKS TO JEFF PORTERFIELD (somthinblu@aol.com) FOR THE ULTRA MARVELOUS ILLUSTRATIONS ON THE COVER. SUPER SPECIAL THANKS TO KIM COOPER, TODD TAYLOR AND MICHELLE HAUNOLD FOR ALL THEIR HELP AND ENCOURAGEMENT. SPECIAL THANKS TO ALL THE PEOPLE WHO HAVE PLACED AN AD IN THIS BRAND NEW VENTURE. THANKS TO EVERYONE ELSE WHO HAS BEEN GROOVY. LET'S ROCK!!

CONTACT: P.EDWIN LETCHER AT 2754 PREWETT ST. L.A., CA, 90031
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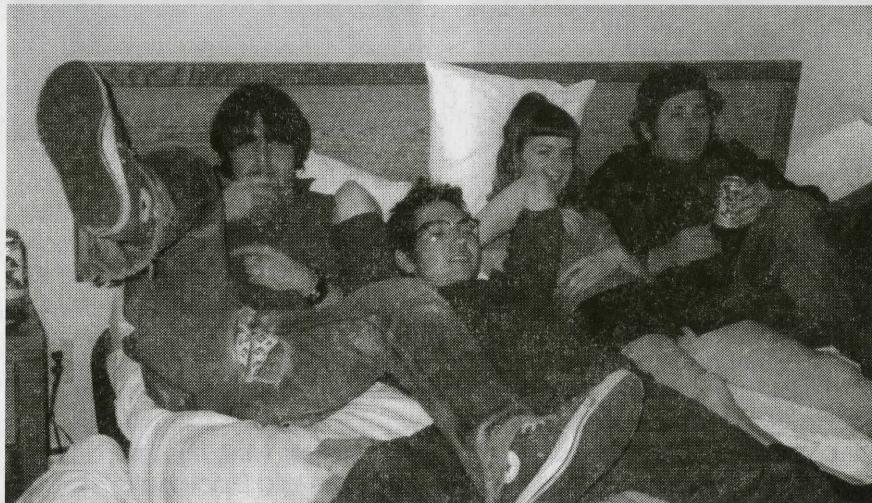
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Les SEXAREENOS

THE KING IS DEAD! LONG LIVE THE KING!!!

I've been a Spaceshits fan since the first single I got about three years ago. Since then I've snatched up several more singles, both of their albums and seen them play live a couple times. Their approach to rock and roll was always exciting. Revved up '50s style greaser boogie done at punk speed with youthful enthusiasm, street savvy and lots of wry wit are the trademarks of every Spaceshits disc I've ever heard. Well the band called it quits lately. Thankfully, the core has revitalized, added a keyboard player, switched instruments and given life to a new group, Les Sexareenos. While Les Sexareenos are a radically different outfit, there are some noteworthy holdovers from the earlier aggregate. Les Sexareenos play original, hopped up, charming as hell retro blasts of fun! fun! fun! They were the biggest draw for me at the 2000 Las Vegas Grind show. I was fortunate enough to catch their performance at the Gold Coast and at the swingin' downtown dive, the Double Down. The band was in fine form at both venues. They have been long time friends and road buddies with the Deadly Snakes who shared the bill with them at the Double Down show. Several Snakes joined them for a few numbers and a grand time was had by all. Unfortunately for the bands there were very few of us who had dragged our



selves out of bed by noon and made the schlep across town to catch the show. Fortunately for the small but enthusiastic crowd, both bands played spirited sets and gave it their all. When I interviewed Les Sexareenos, the Deadly Snakes were hanging out in the hotel room the bands were sharing to cut down on road expenses. I felt bad about shooing them out but transcribing an interview is tough enough without contending with five or six more voices. Since doing this interview, Les Sexareenos made an attempt to record in Seattle. That didn't work out as planned due to Kearney Barton being in poor health. The new album was actually recorded in Detroit, with Jim Diamond back at the controls. In honor of their first Sympathy CD release, I hopped in bed with them in Sin City and captured the following:

Edwin - Danny, what the hell is a Sexareeno?

Danny - What is a Sexareeno? It's the most incredible and most sensuous creature that ever roamed the plains of Las Vegas on Valentines Day...laughs...I don't know.

Edwin - Can I call you Creepy?
Mark - Yeah.

Edwin - Creepy, if you were trapped in an elevator with only one Sexareeno, which Sexareeno would it be?

Male Sexareenos - (Ominously) Ohhhhhhhh.

Mark - At this point, I think we're all in a feud but, I'd say it would have to be Mr. Eyeball. He's on our single. If you see him, he's a psychedelic guru and he manages us secretly but you never see him. He's an eyeball with arms and legs and he doesn't really play anything but he's a nice guy.



Edwin - Yeah...like bass or...organ...

Danny - That's what we were looking for, remember? What's that song? It doesn't sound like a guitar solo. It sounds like a keyboard.

Roy - The Little Willie John song.

Edwin - If you can find one of those, do so; it's amazing.

Roy - Who makes it?

Edwin - No body makes it. They only made it...I have no idea. Condor was probably the make. That's why it is called a Condor, I would imagine.

Mark - Is it American?

Edwin - Probably.

Danny - Actually, you know what the Condor is? This is the Condor. This is the fly thing. We used to do this all the time. That's the Condor.

Edwin - With the hole in the trousers?

Mark - Yeah, with his things hanging out.

Edwin - Wow.

Danny - And a blue flame flying out of his asshole.

Edwin - Is that the next album title, maybe?

Mark - "Blue Flames Out of Our Ass."

Danny - The Blue Flames. We're starting a new rockabilly...

Mark - Actually, jockabilly.

Edwin - How are things going with the band? Is it progressing a lot faster than the Spaceshits?

Roy - Yeah.

Edwin - Did the Spaceshits kind of lay the foundation and now you guys are building off that?

Mark - Well, when the Spaceshits started, we were like...Like, these

guys have other bands and they brought in their own stuff and the Spaceshits, I guess we were all younger and...We were always into rock and roll and we started out with more of a '50s kind of trip and then progressed like rock and roll progresses.

Roy - We started playing in bands together. In Montreal, it's trippy. It's actually good now for us. Our band now, the response is better than in other bands I've played in.

Mark - We used to play together in different bands and no one would be at the shows.

Edwin - Was there a feeling when the Spaceshits broke up that you guys were kind of on the verge of doing something?

Danny - No, this actually started

before the Spaceshits broke up. Before we went to Europe, we recorded the "Finger Party" single (ed. and a delightfully dirty disc it is!!!)

Mark - No, that was after.

Danny - No, it was before.

Mark - No, after.

Danny - Was it?!! Are you sure. Well, we were fucking around. Roy - Every one wanted to switch instruments.

Mark - The Spaceshits, we were on our last legs.

Edwin - Were you feeling tired of doing it.

Danny - No.

Mark - Well, I was. I was tired of it because the music was changing. Towards the end we couldn't even play any shows cause we were banned in Montreal.

Edwin - Was there a spark of energy when you switched the instruments around?

Mark - Yeah, it was fresh again.

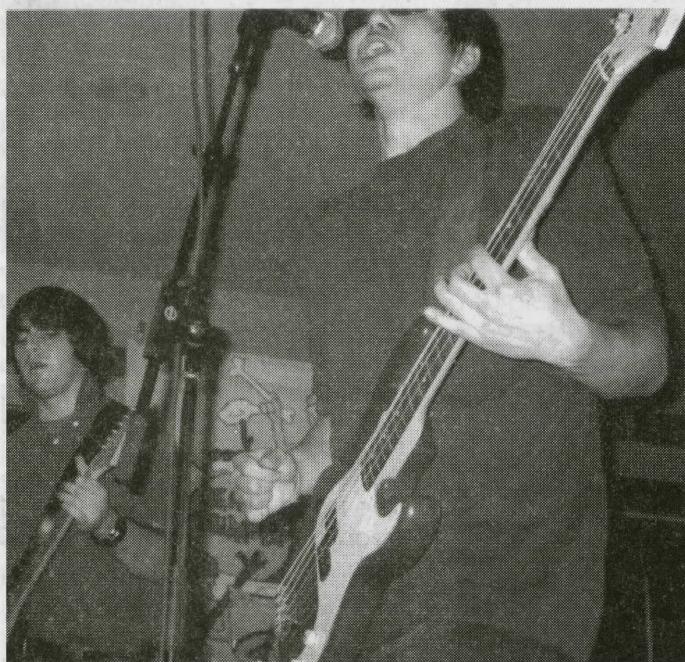
Edwin - How many songs get booted?

Mark - Well, we're recording an album in Seattle, on this tour and we have like 25 songs.

Edwin - Is that like 25 really good songs that you have to pare down?

Mark - I'd say 20 are really really good.

Edwin - Who's going to put out



the next one, John? (ed.
Sympathy For The Record
Industry)

Roy - Yeah, for sure.

Danny - Big daddy.

Edwin - Where did you record
the first album?

Roy - Ghetto Recorders in
Detroit. Jim Diamond. He's cool.
Mark - He gets a good sound for
us. Whatever you want.

Roy - He won't argue if you want
it dirtier. If you say you want it to
sound like shit he'll make it sound
like shit.

Annie - Wow, that guy!

Roy - He'll make it sound like he
thinks it should but, he'll make
you a rough mix and if you say
you want it dirtier, even if he



doesn't think it should be, he'll
go ahead and do it for you.

Edwin - What about the second
record? I might have missed it
but, where was it recorded?

Roy - We're doing it at Audio
Recording in Seattle with
Kearney Barton.

Mark - Who did the Sonics, the
Kingsmen...

Edwin - Where do you guys go
from here as far as playing?

Mark - California.

Edwin - Are you playing L.A.?

Mark - L.A. and then San
Francisco...

Edwin - Where in L.A.?

Roy - The Garage.

Edwin - When?

Roy - The third.

Edwin - I'll be in L.A. on the third.

Roy - You're from L.A.?

Edwin - Yeah, I'll be there for
that. (Actually I came back on
the 4th...oops)

Mark - Cool. And then we play
Costa Mesa. Do you know Club

Mesa?

Edwin - Yeah, I've played there.
It's a strip mall. You should have
a good crowd.

Danny - We traded porno for
Mexican food.

Edwin - Really?

Danny - Because we got to do a
tour of Hustler Magazine and
ended up with a bunch of mag-
azines.

Mark - Fish tacos.

Edwin - I saw the Mentors there
one time.

Danny - Oh, shit...

Edwin - And it was not too long
before El Duce was killed. They
were completely baiting the
crowd. The crowd was yelling
and carrying on and stuff.

Danny - That's cool.

Edwin - Orange County has a
very right wing, "we're better
than you and we'll kick your ass"
kind of...

Danny - Attitude?

Edwin - No, it's not attitude, rep-
utation. People are people but...

Mark - Isn't it kind of like a sub-
urb of L.A.?

Edwin - Well, it's a separate
county and was sort of started
after L.A. and there are all kinds
of weird...

Roy - Tensions?

Edwin - Yeah, tensions between
L.A. and Orange County, espe-
cially in the rock and roll crowd.
Danny - We're going to change
those attitudes. Because we're
lovers not fighters.

Edwin - Yeah, you'll bring the
bedroom back into the bed-
room community, right?

Roy - Yeah, that's it.

Edwin - Any direction the band is
going in or is it just songs about
whatever your songs are
about...?

Roy - Strictly happy dance
music.

Mark - Straight forward rock and
roll. No bullshit.

Annie - No posturing.

(the band discussed their love of
good old fashioned rock and roll
for a while)

Edwin - If somebody brings in a
song that is wimpy...

Roy - I tried to bring in a slower
song one time.

Mark - But it had a beat. There
are slower songs, maybe, but
there's never going to be any-
thing that's disgusting. I think if
anyone brought in a disgusting
song we just wouldn't talk to
them.

Danny - We all sort of listen to
the same sort of shit.

Mark - We censor ourselves
before we bring it in.

Roy - And if it doesn't fit...I also
like some stuff that just wouldn't
fit.

Edwin - What did you guys think
of the Standells? (referring to
their performance at the Grind)
(everyone shrugged and shook
their heads)

Roy - They looked like they were
having fun which is genuinely



good but...

Danny - You want to see the
Remains too don't you?

Mark - I don't know. Now I don't
know. I mean, I love the Remains
but...

Edwin - I heard the Remains will
kick your ass.

Danny - How about the Monks?
Do you like the Monks?

Edwin - Yeah.

Mark - We saw them...

Roy - It's just so weird seeing
some of these bands...

Mark - Did you see them?

Edwin - I missed the Monks. And,
I love the Monks. But I love the
Monks...like that album. Do you
know what I'm saying?

Mark - It's a time capsule.

Edwin - The Monks didn't even
sound...Have you listened to the
Monks retrospective CD, the
black album with the other stuff?
The other stuff is kind of fucked
compared to the first album.

Within a year of when they were



County and then are you going back...?

Mark - We go up towards Seattle then across Canada...

Edwin - After that, are you going to take a break for a while?

Mark - We're supposed to go to Europe. There's way more interested in us than in the Spaceshits. It's great.

Edwin - Well, you know why though, it is because of the

Spaceshits, in big part. Not everybody gets records sent to them in the mail or goes out and buys records on a regular basis so, a lot of it is like you go to a friend's house and go, "Wow, that's amazing. What's that?" and they tell you it's the Spaceshits and by then the record is like two years old or something and they're totally getting into it and they find out the band isn't even around. It's that lag kind of thing and if you're serious, you have to anticipate that. You guys are lucky that you've got that out of the way and are now doing a band you're happy with.

Roy - I know what you're talking about, but not that many people know about our past. I really don't think it's...Okay, when the record came out, I was expecting it to do alright, like any record that comes out on Sympathy, and every review that comes out, there aren't that many references to our other band. Well, of course, there is but...I think the record just did well timing wise.

Mark - And it's got a good appeal..

Danny - Whatever. Sex sells. Edwin - To be honest with you, I could hear it in the music, but nobody told me it was you guys. I kind of figured it out, mostly by the vocals and basic sound but...a lot of people I talk to tell me they love you guys and they love the Spaceshits too so I'm maybe inferring that that would be part of...

Danny - Well, now's our chance to love them back.

Edwin - Anything else you guys want to talk about?

Mark - I just want to say hi to everybody...

Edwin - Like your mom and stuff?

Mark - No, I don't want to say hi to her. No, hi mom, but I just hope everybody just enjoys the music and dances and has fun because rock and roll is dying.

Roy - If anybody wants to come to our shows and have fun come hang out with us.

All - Yeah, hang out with us. Have a good time with us.

Danny - I want your jacket.

P. Edwin Letcher, the most well dressed man I've ever met.

Edwin - Thanks. The jacket is not for sale.

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Dionysus

Any one who likes snotty '60s punk, rockabilly, lounge exotica, '70s punk, modern garage rock, surf instrumentals and all things retro, has probably got a good number of Dionysus records in their collection. I've been latching onto this label's output since the operation was handled in a small shed in Lee's side yard and am pleased to see the progress that has been made in the intervening years. It's always a pleasant experience to receive a care package in the mail with the Dionysus return address on it.

I've known Lee since some time in the mid to late '80s when he used to come to my band's shows and I used to go to his band's shows. Somewhere along the line, we started to hang out at each others homes and go to shows and parties together. I used to visit him fairly regularly to get copies of his new releases to review for Real Life in a

and did the following interview. Some of the questions were genuine queries that I had never bothered to ask, while others were offered as deliberate vehicles for getting the answers I pretty much knew already down on tape in their words. We shared some of Lee and Aime's single malt Scotch and listened to some truly cool and obscure music...on vinyl, of course, while the recorder did its thing. I'll talk about some of my favorites among their many groovy releases afterward.

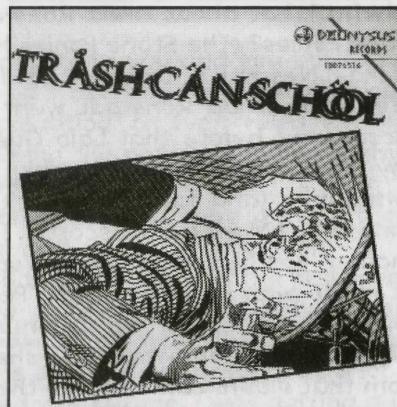
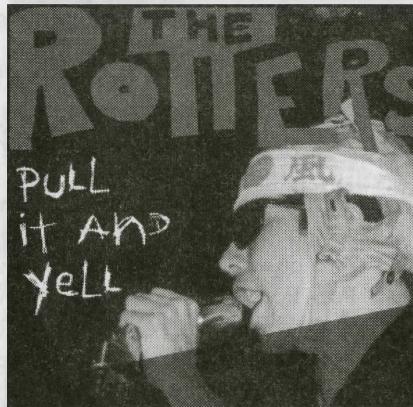
Edwin: How did you start a record label?

Lee: Like most small labels, it started as a vanity label. I put out a 45 of a band I was in. I think this was at the end of 1983.

Edwin: That would be *Yard Trauma*?

Lee: Yeah.

Edwin: How long had you guys been a band at that point?



Big City, a zine my ex-wife and I used to do, and to buy mail order goodies at bargain prices. Hell, we were even in a band together for a while and have gotten drunk together on numerous occasions and talked about our respective love scenarios. I met Aime through Lee when they started dating. She has been a real joy to hang out with through the years. I gave her guitar lessons for a while and we will be doing some heavy duty thrift store shopping soon... if our hectic schedules ever allow such a thing to come to pass.

The three of us got together one evening

Lee: Roughly a year.

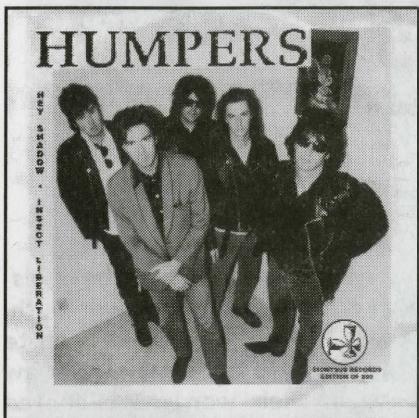
Edwin: Had you been talking to other people who had labels, trying to find something else or did you just decide it would be easier just to do it yourself?

Lee: It was sort of an organic thing because I had a cassette label for about a year and a half before that, in Tucson, called Iconoclast International, and there was a very thriving underground scene. I probably had eleven or twelve releases on the cassette label, including two massive, ninety minute compilations.

Edwin: What kind of stuff were you putting out?

Lee: Everything. It was everything from punk to noise, a lot of experimental stuff... the variety of music was incredible. As it was in the early days of punk rock where you'd have an industrial band, a punk band, a rockabilly band... it was all coexisting with each other.

Edwin: Was this in Tucson?



Lee: Yeah.

Edwin: And, these were all Tucson local bands?

Lee: These were all local bands.

Edwin: Did any of them do anything later, of note?

Lee: Well, before the tape label started, there was the Serfers. Their keyboard player and drummer started Green On Red. Howie Gelb was in a band called the Giant Sandworms with a guy named Dave Segar who was in a band that I was in called White Pages. We were doing a power pop, '60s kind of thing. We did a lot of covers. He started Naked Prey with the drummer who was the original Serfers drummer. Other than that, no... Linda Ronstadt.

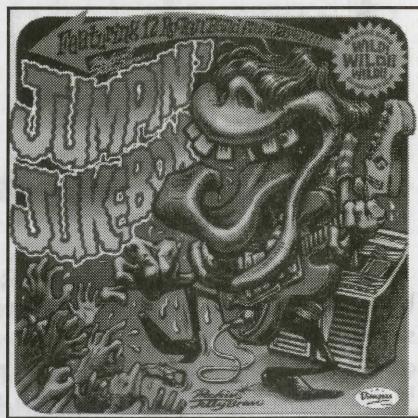
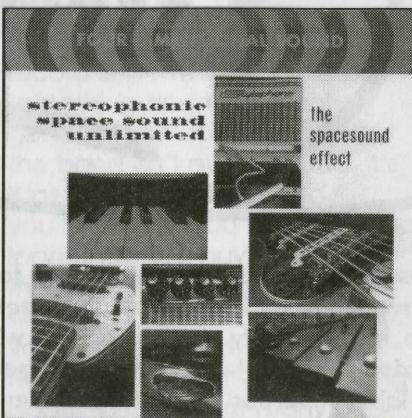
Edwin: What about Linda Ronstadt? Was that the Stone Ponies? (The Stone Ponies had a hit in '67 with Michael Nesmith's "Different Drum.")

Lee: Yeah, Linda Ronstadt went on to fame from Tucson and before that Lalo Guerero which hardly any one knows about... very big in the Latin music community (and father of Mark from an East LA band called Mark & the Escorts). The Dearly Beloved, another '60s Tucson band had a small Billboard chart hit in '66 with a song called, "Peep Peep Pop Pop," which was licensed by Columbia Records. They recorded an album which was shelved (many tracks from that album came out on the Bacchus Archives CD, "Let's Talk About Girls.") As far as the '90s, a glam band called Thai Pink moved to Seattle and turned into the Supersuckers.

Edwin: How many records did you put out that were Yard Trauma records before you started doing records with other people?

Lee: After we did the single, we recorded eight songs. We had offers from several people to put it out and ended up going with this one, Bona Fide Records, from Pennsylvania, I think. A guy named Rick Knoll. When I put out the first Yard Trauma single, I got letters from people immediately and the first two, one of them came from the guy who's the

guitar player in the Loons and my second letter was from Jello Biafra. I was already into the distribution circuit because I was managing a record store so I knew people from Greenworld, Dutch East India and Rough Trade, which was where Ruth, who later started Mordam Records, was working at the time. I was able to get rid of the five hundred records quickly.



Edwin: Were the letters you got from people who wanted to do a record with you?

Lee: No. They were just sort of like fan letters from people saying, "I got your single and I like it. I'm a fan of '60s garage (or '60s punk as it was still called back then)." The circuit started pretty early. I went with the guy at Bona Fide because I couldn't afford to put an album out at the time. But, the condition I put out the record under was that there would be a Dionysus logo on it and a Dionysus catalog number as well as a Bona Fide logo and catalog number.

Edwin: What was the first non-Yard Trauma record that you did on Dionysus?

Lee: Thee Fourgiven, "It Ain't Pretty Down Here."

Edwin: I know Rich Coffee was in that band. Who else was in the band?

Lee: Ray Flores and Matt Roberts. I moved to LA to join the Unclaimed. They were in the Unclaimed and they were very dissatisfied at the time I had moved out there to join the band. Those three guys were fed up with the group and I had no idea what was happening until I moved here! One of the first rehearsal sessions I attended after I moved to LA, there was a screaming, yelling fight. Those three guys would show up to practice and they were having some sort of musical differences with Shelly and would rehearse Thee Fourgiven material before Shelly got to practice. So they started Thee Fourgiven because they wanted to broaden out from the "June of 1966" kind of mentality that Shelly Ganz had going.

Edwin: I've heard he was very dictatorial about things. You had to look a certain way...

Lee: In hindsight, he was a real visionary. When I first saw the Unclaimed, it knocked me across the room to see all these guys dressed in black, with bowl haircuts, playing on vintage equipment, playing this kind of growling music from the mid '60s that I liked so much as a kid. I was trying to do the same thing in Tucson but it was hard. It was a great alter-

native to the horrible things going on in that era - Madonna, Michael Jackson, ugly looking and sounding goth, bad big-hair heavy metal, really stupid conformist hardcore punk. It was very eye opening. I later found out, as a member of the band, that it wasn't as fun as being a member of the audience. Too confining to have to play that part every show, but a real kick to go see!

Edwin: What is Shelly doing now?

Lee: I have no idea. I haven't talked to him since like '87.

Edwin: Is he still in LA?

Lee: Yeah, I think so. He was a man ahead of his time.

Edwin: I had a slight connection. One of the guys who played drums in Moist and Meaty (Mark "Burn" Andrews) auditioned for the Unclaimed. For him, it was just a bit too weird; he didn't want to go through all the necessary changes to join the band.

Lee: I remember that. I was in the band when he

which I did. I did an Untold Fables album and, in the meantime, I had done two singles with the Cynics, from Pittsburgh.

Edwin: When you did the Cynics, was that pre Get Hip?

Lee: Yep, I launched their career!

Edwin: Which other ones did you do early on?

Lee: The Beguiled... Al Perry And The Cattle. All bands that I had seen or knew.

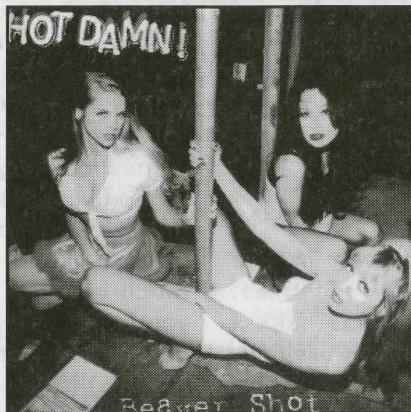
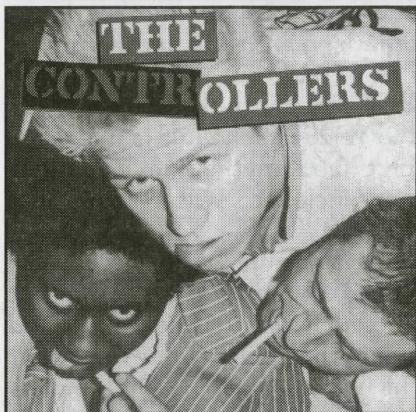
Edwin: Did things mushroom or just gradually grow?

Lee: It was very gradual. The label was not full time. I was working at my brother's law office, then worked part time for Epitaph. I slowly built up the label and the mail order business.

Edwin: Was the mail order business done through your connection with Mordam?

Lee: No, actually, the mail order business was started in Tucson with the tape label.

Edwin: So, you made a lot of connections where you



auditioned.

Edwin: How many Yard Trauma records did you do on Dionysus?

Lee: There were three albums and two singles. The fourth album was put out by Gift of Life and the fifth album was Hell Yeah/Helter Skelter.

Edwin: That was you but not Dionysus.

Lee: As a co-op deal with Helter Skelter in Italy. Boy, that was a horrible deal. They did the vinyl, I did the CD. The exporting/ importing was a nightmare and I ended up losing money on that.

Edwin: So, did you kind of go along putting out a record every couple of months that was basically one of your records and then at some point branched out? How did you go from being a vanity label to being an actual record label? How long into the process was that?

Lee: It wasn't very long because Thee Fourgiven album and the second Yard Trauma album, which were the first two albums I did myself, were financed through Bomp. Greg Shaw was kind enough to loan me his credit line every step of the way. From the recording studio to mastering to printing, which allowed me to do these two records. A year later, Ruth from Rough Trade had started Mordam and asked me if I wanted to become a Mordam label,

could get...

Lee: Having people write to you and you build up a database of addresses and you send out catalogs, printing "write for a catalog" on every release (which we still do) and keeping the names, sending them a newsletter three times a year.

Edwin: And, the records... you were getting them from the various labels?

Lee: I was getting Bomp stuff. One of the first labels that I was buying stuff from, regularly, to sell through the mail order, was Norton. By the time I had three or four albums out, I was starting to do a lot of trading with people from Europe. I was getting a lot of the European garage bands as well as compilations of '60s stuff. Around that time, as well, I was starting to sell off things from my collection, here and there, and buy records to resell. My first few lists were microscopic compared to what we're doing now, but it wasn't anything I needed to make a living off of like it is today!

Edwin: How long has this been your livelihood?

Lee: Well, Aime started doing the label full time before I did.

Aime: About five years ago.

Lee [to Aime]: And then, it was about a year and a half after that that I started full time?

Aime: About a year.

Lee: So, it's been about four years for me and five for Aime.

Edwin: Are you making more money through mail order now or the label?

Lee: The label has never been a big profit center.

Aime: It's more of a break even proposition.

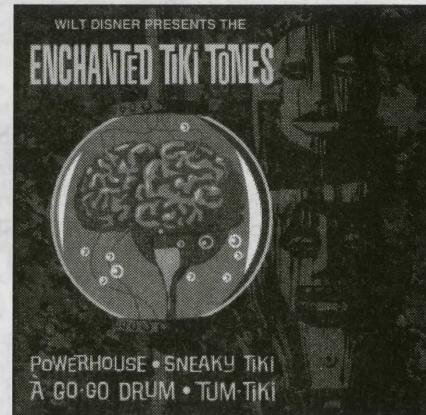
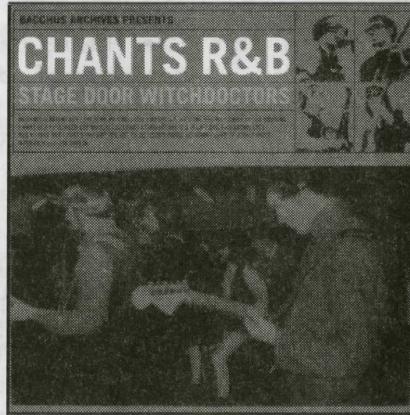
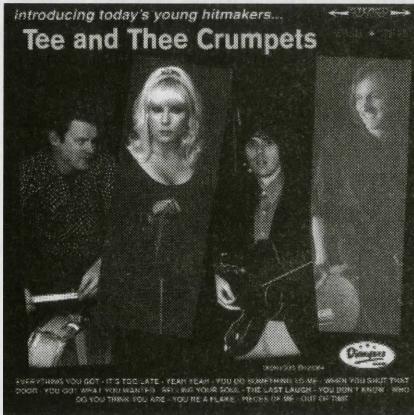
Lee: You get a few titles that sell really well and you get a lot of titles that sell okay and you get a few titles that don't sell shit. What supplements us is mail order, publishing money and licensing. Aime came in with a full education from USC film school with a marketing minor and realized that there was potential to get the music I had been putting out for years into movies and television. We were noticing that the kind of stuff I'd been putting out, in a very underground fashion, was starting to make its way up to... well, I wouldn't call it mainstream acceptance, but we were hearing things in commercials and seeing things in movies that led us to believe that we had a potential gold mine. We just kind of started putting the puzzle together and the next thing you know she's getting a Bomboras track in "Starship Troopers." It was unbelievable.

Aime: I think that working at the other film licensing company and doing publishing for Kim Fowley have been excellent experiences.

Edwin: Who is Phil?

Aime: Phil is our attorney but he was in the punk/pop/art bands Savage Republic and 17 Pigmies.

Lee: He entered the picture later and has helped with the nuts and bolts of doing the publishing. When I met Aime, she was working at one of the bigger film licensing companies.



Aime: It was a very abusive atmosphere.

Lee: She'd come home after work in tears. At one point, things sort of came to a head where her boss decided that Aime wasn't having a good time and

Aime decided she wasn't having a good time so she left. I'm not sure how it happened, but she said, "Why don't you let me try working at the label?" She came in and a year later our sales had doubled. She also had experience in marketing that I didn't have.

Aime: When I was in college, I worked part time at Hollywood Records, in the publicity department, as a

publicity assistant. We did a lot of pitching and hyping and promoting of bands. My boss, Vicky, was a wonderful mentor. She was very hands on and explained how to do a lot of things.

Lee: In the meantime, while that was happening, I had shut the Dionysus mail order down for a small period of time while I was working at Anti, the newly formed Epitaph mail-order and merchandising company. Bad management by a person who shall remain nameless (No, not Brett; he was busy with other things) killed the place. Getting back to your original question; just having a label, unless you're selling tons of records, will not make you a living, especially in a place with high rent, high insurance, high drink prices.

Aime: Well, part of the reason we can manage is that we're a couple. Our expenses aren't as great as they would be if we were supporting two individual people.

Edwin: Do you get a lot of people sending you stuff? Like, "We've put out these CDs on another label. Maybe we can do something with you someday?"

Lee: Yeah, we get a lot of that, but most of the new bands that we pick up are through recommendations from friends. Our release schedule is full as far as new bands go. Don't send anything unless it was a band your dad, mom, uncle, etc. was in during the '50s, '60s or late '70s.

Edwin: When it comes to running the label, how much are you motivated by putting out stuff that you love and being in touch with all the bands and how much is it thinking in the back of your mind that you might actually hit with something that makes some real money?

Lee: It's all based on what I like. One thousand percent.

Edwin: So there's no nagging thought that it would be great if some of this stuff took off?

Aime: Well, I think there's always that thought at the

back of our minds but that isn't why we do what we do.

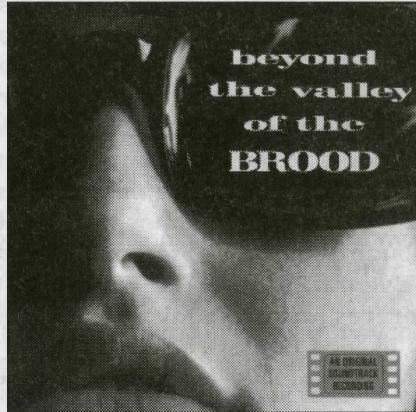
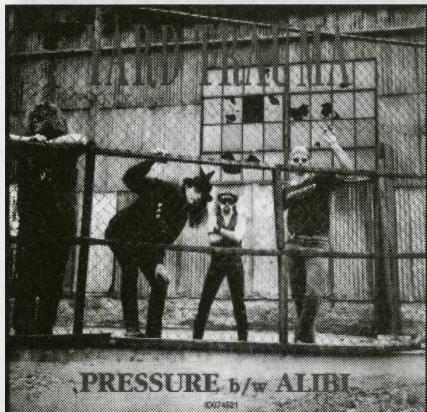
Lee: We put out what we like and we try to market it to other people who like it. We would like to find everybody in the world who would want one of our

records and somehow let them know it exists.

Aime: Especially with the reissue stuff.

Edwin: How tough is it to get licensing for your reissues? How hard is it to find a band member or producer from a '60s band that will provide the tapes or the OK?

Lee: It depends. It can take years worth of phone



calls. Other times, it can take one phone call. We've been having good fortune in being approached by people with great punk material from the late '70s, early '80s. This year alone, we've done the Dils, and will be doing the Rotters, the Controllers and another KBD (Killed By Death, the bootleg series of classic punk) type band whom I can't disclose until we get the deal ironed out.

Edwin: Sometimes the material just sort of falls in your lap?

Lee: Sometimes. But other times, like the Tucson comp. I did years ago on vinyl, it's not so easy. I want to reissue it on CD and I want to add tracks to it and when you're trying to coordinate a project like that, a compilation of stuff that's over thirty years old, it's a toughie trying to find everybody involved. I was so overwhelmed and distraught with this project, I put it on the shelf for a year and a half. I just recently picked it back up, one day, and made six phone calls. On every phone call, someone answered on the other line that had something to do with one of the records. That was a good feeling so I'm going to continue on and get that CD out. That CD means a whole lot to me just being from Tucson. I think the vinyl is a great compilation.

Edwin: I love that album.

Lee: One guy, who lives in Reno now, and who was in a really obscure band called The Basemen, tracked me down. He sent me photos and stuff. Other times it's extremely difficult because some people don't seem to want to license their stuff out and it's a drag because it gets bootlegged all over the place. Here I am, waving a check in front of their face and they won't even return my phone calls. Other times you run into wonderful people like this one fellow, Bud Mathis, that I found through a publishing company on an old 45. I sent him a package. He actually came down with some tapes, singles, acetates and lots of amazing photos from '63-'69. It was great; he

worked with all kinds of bands. He did The Brain Train who became Clear Light. The Brain Train had a single on Titan that is just a knock out. It's like a five star '60s garage-psych record which is up there with any of the great '70s or '80s punk records. I showed him the Kim Fowley CDs that we did and he wants to make his own mark in history with this release. He's

been a pleasure to work with. When you're in a position like we're in, where we don't have a whole lot of money, we're not going to be getting stuff out of the major label vaults, that's for sure. Plus, the obscure stuff is of finite quantity, especially with all these labels poking around and uncovering the stuff. I was joking with Billy, from Norton, saying it's to the point where I was going to start walking down the street, knocking on doors, and asking people if they were in bands in the '60s or late '70s.

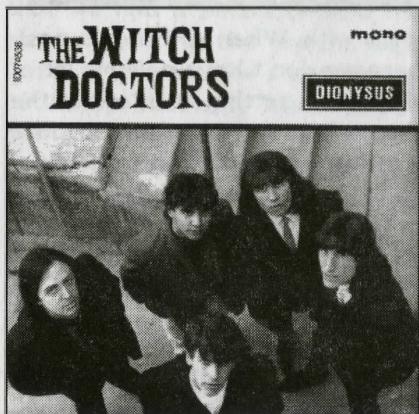
(End of interview)

From humble beginnings as a vanity label and then an outlet for a few like-minded friends, the record company has mushroomed into a respectable, medium size, multi-genre force to be reckoned with. It seems fairly logical that a label that initially spotlighted a band that took its cues from the crazed punk and rock and roll of the '60s would someday be home to all manner of roots rock as well as modern artists whose hearts are firmly entrenched in the magic of the past. If you were to trace the history of the label's releases you would probably get a good feel for the changes that Lee's personal tastes have undergone - not so much changes as expansions to include a wider and wider scope. If you had told Lee when he was scraping up pennies to press his first few singles that he would someday release CDs by a Japanese rockabilly band or a pseudo Africana jungle beat legend or a group of retardo Kiss farce throwbacks, he might have laughed in your face. But The Hot Shots, "Wise Up, Watch Out," Chaino, "Africana & Beyond" and Fearless Leader, "I#\$!#" proudly bear the Dionysus, Bacchus and Hell Yeah logos, respectively. Hell, Dionysus has even put out four singles by various goofy ass bands I've been in.

Some truly fine retro garage bands have been featured over the years. These Stones, et al. wannabes make up a substantial portion of the platters on the

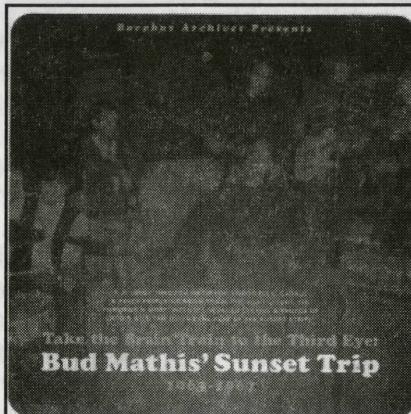
label. In some cases, you can trace the lineage of various musicians through a series of Dionysus releases. But, this ain't no Genealogy 101 class so I ain't gonna be climbing no family trees for nobody, nohow, noway. I could go on forever spouting details about each and every one of these discs and the bands that created them. Suffice it to say, I heartily endorse them all, for their individual merits, and am listing them, in no particular order. If any of the following strike a chord with you, the chances are good that many of the others will bring pleasure to your ears. For more information about these bands and their music, found on this label, go to dionysus-records.com and check out their catalog. This is not a complete list; it is a list of the bands that I feel fit the 60s retro mold that I have cared enough about to acquire and then hold on to through the years. Some of these bands are more in a frat rock or '50s raunch vein but, they all have a healthy dose of '60s punk flowing through their veins. The Boss Martians, The

ings of exhilaration about riding the waves and coincided with new guitar technology that seemed custom made for the desired effect. In much the same way that moderns have looked back at snarly brutes (and tough babes) of the mid to late '60s plotting revenge on faithless mates, to a heavy beat and fuzzy drone, and decided it was an artform worthy of immolating, so have other moderns dug back a little deeper and opted to recreate the aura of the original cowabunga crowd. Some of the following may not be considered proponents of "pure" surf music but, I'm not going to quibble. Again, in no particular order, the bands I think of as being primarily surf/instrumental units are The Huntington Cads, The Tiki Tones, The Bomboras, The Treblemakers, The Cave 4, Stereophonic Space Sound Unlimited, 'Bald Guys and The Finks. As stated previously, this is not a list of favorites. No disrespect is directed at any Dionysus bands that are not mentioned. There are plenty of others that would have been included in this article if



Fiends, Mach Kung Fu, Del Noah and the Ararat Finks, Outside Inside, The Hate Bombs, The Satelliters, The Saturn Five Featuring Orbit, The Superkools, Tee And Thee Crumpets, The Kwyet Kings, The 5.6.7.8's, The Splash 4, The Go-Devils, Yard Trauma, The Witch Doctors, The Kings of Oblivion, The Pandoras, The Crusaders, Girl Trouble, The Sporting Bachelors, The Brood, The Untold Fables and The Dukes of Hamburg. If you throw in the bands that were included on the "Tigermask Trash Au Go-Go" compilation, the list can be expanded to The Neanderthals, The Loons and The Untamed Youth.

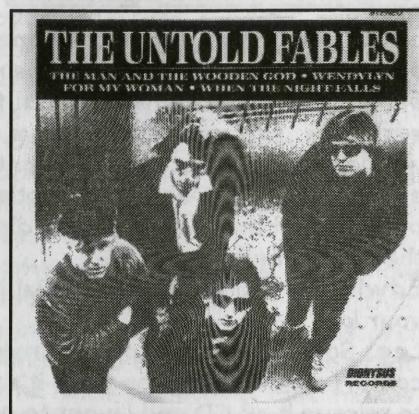
Another passion that is addressed by Dionysus is surf music. In the early to mid '60s, this was a vital link between the instrumental music of the late '50s and the do it yourself, anything goes mentality that swept the world as the British interpretations of American rock and blues became popular and vocals were brought back into vogue. Now if that isn't an oversimplified, rashly generalized and grossly misguided view of musical history, I'll buy a hat and eat the sucker. But it makes for a fine segue and that's the important thing, right? Surf music was also a local Southern California phenomenon that was spawned by kids who wanted to express their feel-

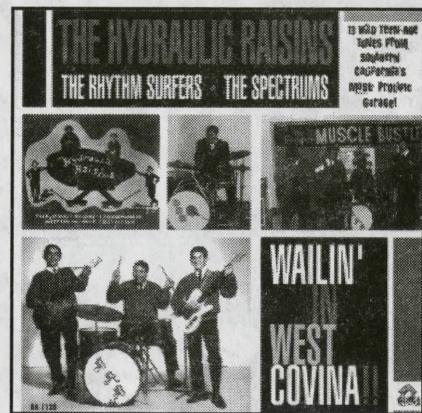
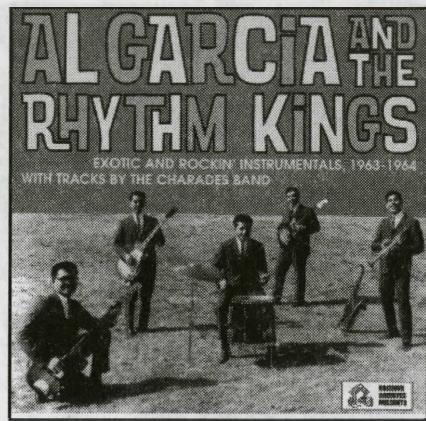
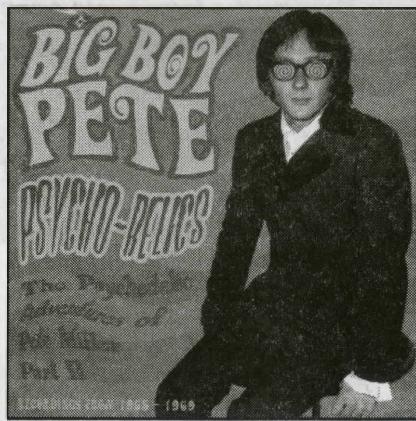


I were a millionaire; these are just the bands that I personally am familiar with.

Digging even deeper into the past for inspiration are the bands that carry the rockabilly torch. Elvis and countless others combined influences of popular hillbilly music and the rowdy rhythm and blues of the early to mid '50s and came up with a rather potent blend. The only two examples I have are the aforementioned, Hot Shots and Big Sandy and the Fly Rite Boys. Several other bands could have been included in this section because they dabble in a wide variety of musical styles, including rockabilly, but I've chosen to list them in other sections. There are also a number of artists, who rode the original wave of their respective genres, that are still (or once again) making relevant music that have found a home here. They will be mentioned shortly. Unfortunately for pigeon-holers, but thankfully for adventurous listeners, the edges are constantly being blurred in the music world and, while some purists might not approve, there are always new subgenres cropping up here and there.

Somewhere along the line, the label started putting out material that was actually from the '50s, '60s and '70s by the original artists. As mentioned in





the interview above, getting in touch with these artists isn't always easy. In some cases, the artists and label have decided to release new material in the same spirit rather than re-release the oldies or do both. Of course, in some instances contractual obligations, legal status, financial considerations, etc. prevent the relics' resurface. Some vital music that might not otherwise have found its way to my ears includes the work of the following: Davie Allan and the Arrows, Ray Campi, Big Boy Pete, The Esquires, Kim Fowley, Phil and the Frantics, The Impacts, The Hydraulic Raisins, Percy & The Gaolbirds, The Atlantics, Cannibal And The Headhunbers, The Aldermen, Gene Gray and the Stingrays, Chants R&B, Brain Train and The Surf Raiders.

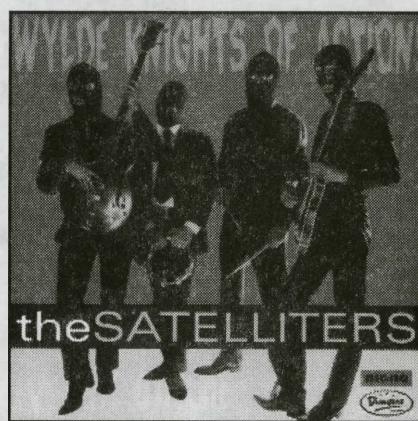
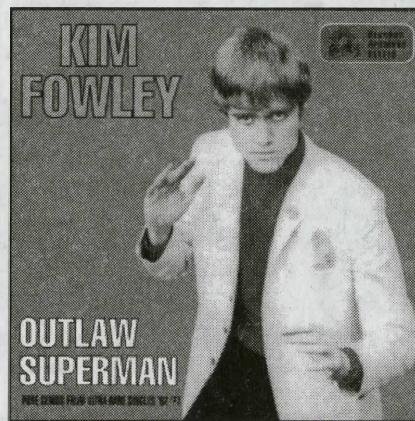
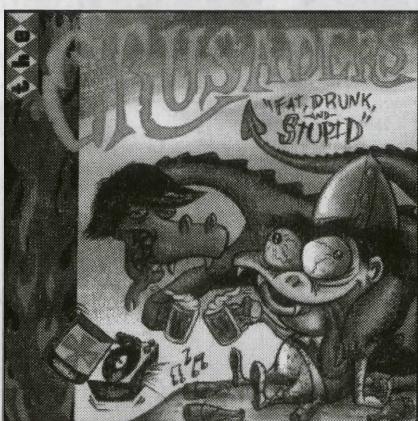
Many bands come and go without ever getting the opportunity to record anything. Others are at least lucky enough to commit a few songs to wax before calling it a day. These brief excursions are often quite good even though they never reach much in the way of public acclaim. Most are at least worth a passing nod as being part of the culture that they, in turn, were a part of. Bacchus Archives was set up as a sister label for the purpose of chronicling otherwise lost gems by the also-rans of the past. Kim Fowley worked with many artists whose names never became household words. "Underground Animal" is a collection of some of these productions. "The Tucson Sound" is a collection of songs by artists, based in Lee's home town, who recorded between '60 and '68. "The East Side Sound" brings together the work of musicians from East LA who

put out music from '59 to '68. "Seeds Turn to Flowers Turn to Dust" is an exploration of late '60s drug-

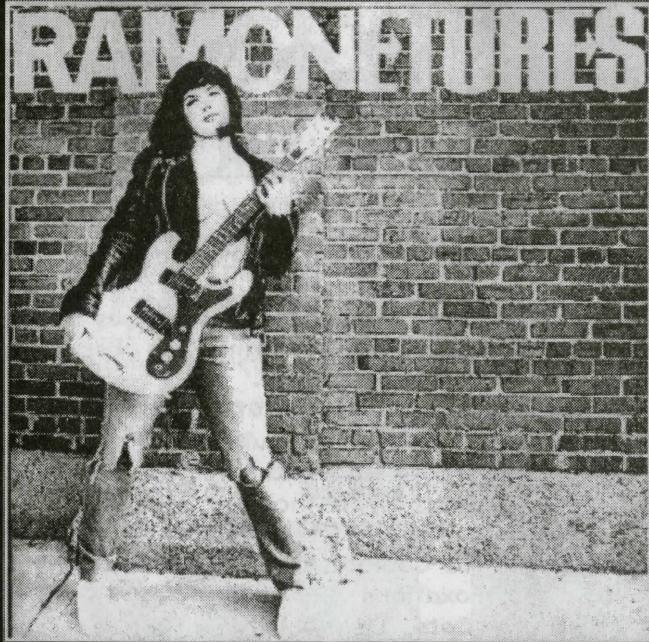
crazed psych/rock. "Fuzz, Flaykes, & Shakes" is the label's latest series and it spotlights '60s obscurities in a funand informative format.

Then there is all the other stuff that I didn't mention yet because it doesn't fit quite as tidily in one of the categories above. Rock and roll that is not based on the '60s archetype includes work by The Bottomfeeders, The Humpers, The Dils, Hot Damn, The Smears, The Countdowns, The Go-Nuts, Bobby Teens, The Foxations, Rumble King, Phantom Rockers, 13 Cats, Deadbolt, The Rotters, The Controllers, Fearless Leader (Yahoo! you morons rated two mentions) and The Electric Ferrets. The Zebra Stripes album, Chaino stuff and material from Lance Kaufman falls into other realms that I won't bother trying to affix name tags to. Keep it coming you guys!!!

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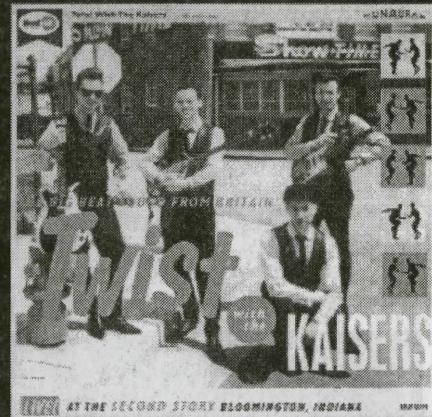


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THE



BOBBYTEENS

Remember the Runaways and Nikki Corvette and the Convertibles? Well, so do the Bobbyteens. This Northern California group is made up of two ex-Trash Women, an ex-Mummy and an ex-Spastic. Schlocky garage credentials don't get much better than that, pal! I'd seen the Mummies years and years ago and caught the Trash Women several times in the interim but, until recently, hadn't said much more than, "Wahoo!" or "Hooray!" to any of the band members. With the Las Vegas Grind and a subsequent LA appearance of some of the finer Japanese garage bands, though, it seemed like Tina and Russell were right there every time I turned around. I got an e-mail address and learned



that the Bobbyteens had a show lined up, at the Garage, with the Real Kids, some South American ravers (whose name escapes me, though I do remember they used the Dolls moniker for half of it and borrowed rather heavily from them for their sound) and fellow San Francisco area rocksters, the Loose Lips. I showed up butt early to interview the band at the prearranged time but, as is often the case, things hadn't run as smoothly for the group as they had hoped and we had to reschedule for the break between their set and that of Shane White's latest combo. I took advantage of the delay to drag my party out to Glendale where I purchased my very first Furby. With Ah-choo in tow, we returned to the club. I borrowed Tina's camera, put some film in it and camped out at the front, by the stage. The Bobbyteens were just as fun and sloppy and ridiculous as I had hoped and after their performance, I herded them outside to take a couple more photos and get the low down:

Edwin: Who came up with the name, the Bobbyteens?

Tina and Lisa: Danielle!

Edwin: How did it come to you?

Danielle: Just driving in the car and then, all of a sudden, that name came to me.

Edwin: As a vision?

Danielle: It was a vision of loveliness.

Edwin: Or not as a vision but, like an audio or an... um, um, um, um, um auditory kind of thing.

Danielle: Well, I was just kind of having a conversation about what would be good names for a band and we were coming up with all these ideas and then I came up with the name Bobbyteens before the Bobbyteens were even the Bobbyteens. Just that name.

Tina: We were actually supposed to wear car hop outfits, of course, in the beginning.

Danielle: With roller skates, but we ditched those.

Lisa: And short shorts and pony tails.

Danielle: Tube socks...

Lisa: And tube steaks, I mean, tube socks.

Edwin: Who's the biggest Runaways fan?

Lisa: I have the most Runaways junk. I'm old school. I've been into them for a long time.

Edwin: How about Nikki and the Corvettes?

Tina: Me.



Lisa: We'd have to say Tina.

Edwin: Okay, what about the Undertones?

Danielle: I like the Undertones.

Lisa: I don't like the Undertones.

(They all started talking and seemed about half were saying, "We all like the Undertones" while the other half was saying, "We don't like the

Undertones.")

Edwin: Tina and Danielle, did you guys learn to play music when you were in the Trash Women?

Tina: Yes.

Lisa: Oh really?... You could have fooled me.

Danielle: No, we still didn't learn. Even though we were together for five years, we still didn't learn anything after five years.

Edwin: But that was your first band, right?

Tina: Yeah.

Edwin: How many times did the Trash Women reunite?

Danielle: Just once.

Edwin: Was the breakup messier the first time or the second time?

Tina: The second time.

Danielle: I can't remember now.

Russell: It was over a hamburger.

Edwin: Lisa, are the Spastics still together?

Lisa: No, we haven't been together for about three years.

Edwin: So it was just that one live record?

Lisa: Yeah... Actually a single too.

Edwin: Russell, how many bands are you in at present?

Russell: Four and a half. The Maybelines is the half. But, that's probably the best one, next to the Flakes.



Danielle: What are you trying to say Russell?

Lisa: Greeeaaat.

Russell: The Bobbyteens are the bottom of the fucking barrel.

Edwin: Who was in the Brentwoods? Was that Karen of...?

Danielle: Karen, Patty, Patty's ex-boyfriend, Pat, Darren and myself.

Edwin: And, how long did that band last?

Danielle: Oh god, about five minutes... I can't remember... Maybe a year... I think we only played two or three shows.

Edwin: Is there more than just the one single?

Danielle: No. There's three singles and an album. Maybe... I can't remember how many singles.

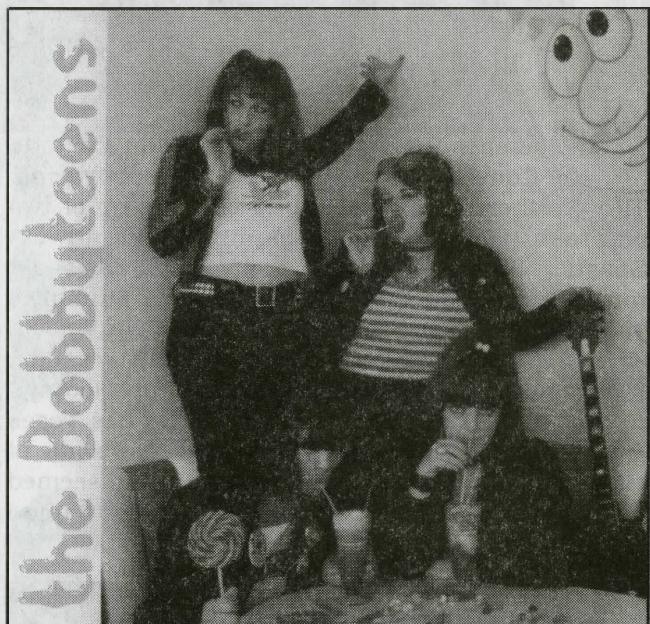
Edwin: An album?

Tina: Where have you been?

Edwin: I don't know. I've got one single.

Danielle: Let's get with the program.

Lisa: He's not a good garagey guy.



Russell: This is not a garage band.

Edwin: (Obviously kidding) Actually, I used to have the records and I sold them.

Lisa: On e-Bay.

Edwin: How big an influence have the Phantom Surfers had on the Bay Area music scene?

Lisa: I don't know.

Russell: Nobody likes them.

Tina: In the beginning, probably a lot. A long time ago.

Edwin: Isn't that kind of where the Trash Women came from?

Tina: Yeah. A long time ago but not any more.

Danielle: The Trash Women were definitely influenced by the Phantom Surfers, but the Bobbyteens... we're in a league of our own.

Lisa: We're in a disaster of our own.

Russell: That was Mike Lucas' project from the beginning.

[A large woman with gigantic, barely concealed breasts walked by]

Lisa (whispering): Did you see those boobs?

Danielle: Did you see those boobs that just walked by?

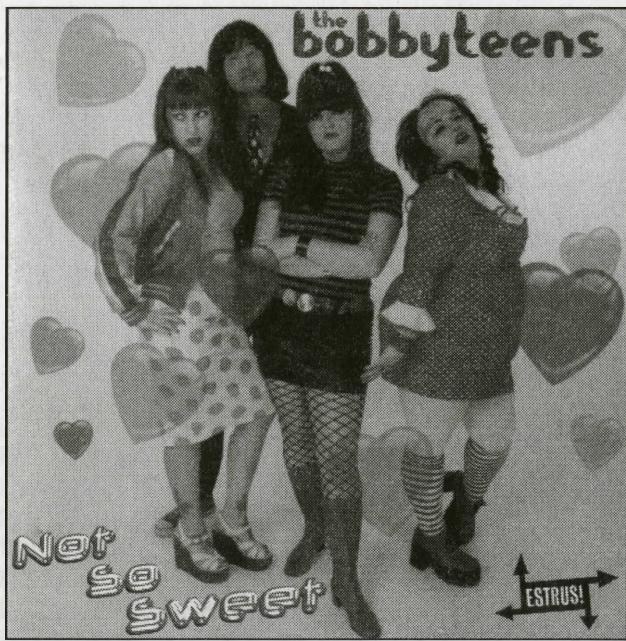
Edwin: Yeah, she had a pair on her; I counted.

Danielle: You kind of look like David Bowie. Did any one ever tell you that?

Edwin: Yeah... Russell, Russell, Russell, Russell, did you play in a band before the Mummies?

Russell: Yeah, there was the Horseless Headmen and then the Creepie People.

Edwin: How many Mummies reunion offers have



there been?

Russell: Um, just like one.

Tina: No, there was more than that!

Russell: I'm sure, just one. One...

Tina: There was one recently and they got back together one time before...

Russell: Because Tony thought we were going to play the Las Vegas Grind. And there was two of us there so, that's as close as it gets.

Danielle: Ian Mouse (?)

Russell: Ian Mouse playing in the Phantom Surfers, that's the Mummies reunion. There we have it.

Edwin: Would you guys do it for like Las Vegas Grind or something like that?

Russell: I think Larry's like really involved in some indy pop band that's really popular and Trent don't want to have nothing to do with playing music any more.

Edwin: Yeah, that happens.

[The three ladies were giggling about something in the back ground.]

Danielle: Babies are brown.

Edwin: Babies are brown? Okay, I got that.

Russell: Danielle is brown.

Danielle: I'm not brown.

Edwin: She's a baby, that's why.

Danielle: I'm not brown.

Russell: I just found a rare, collectable Beanie Baby that I've been looking for for a long time.

Edwin: Is it brown?

Russell: Yeah, it was a brown snake. It was in the toilet today.

Edwin: Wow!

Russell: Get it? Get it?

Edwin: What was its name, Stinky?

Russell: No, it was called Peeping John.

[The large, busty creature strutted by again]

Danielle: My god, there's those boobs again.

Lisa: It's like a boob on a shelf.

Edwin: She's got a pair on her; I counted. Okay, who was the most anti CD person in the Mummies?

Russell: Uhhargghhh...

Tina: Say it.

Danielle: Trent.

Lisa: Trent.

Russell: Yeah, I guess, Trent.

Edwin: Do you own a copy of the Mummies CD, yourself, personally?

Russell: Yeah, yeah, somebody...

Edwin: ...gave it you, RIGHT!

Russell: Yeah, somebody gave it to me.

Lisa: Talk about the Bobbyteens [laughing]

Edwin: Yeah, I know. I'm sorry... Tina, do you ever miss playing drums?

Tina: Yes.

Russell: She's going to play drums in the new, secret band.

Edwin: The new, secret band?

Russell: The Turtles.

Tina: The Turtle band. Turtles covers.

Russell: No, Bob Dylan songs.

Edwin: What do you call it?

Tina: I don't know yet.

Danielle: She's doing an AC/DC cover band.

Edwin: AC/DC does Turtles...

Tina: AC/DC and Turtles covers.

Russell: That's another band.

Edwin: I'm sorry, there's not more Bobbyteens questions but...

Okay, Russell, are you more at home on drums or singing?

Russell: On drums; that way you get to sit down. Old people like to sit down and have a rest for a while. When you're standing all the time, it's kind of hard on the feet.

Edwin: Okay. And Lisa, what bands have you played with other than the spastics?

Lisa: Just bands that never did anything before the Spastics. I kind of messed around a little bit with music with Elka and my ex-boyfriend but we never really did anything. That's it.



Russell: Now she's a professional.

Edwin: Tina and Russell, how did you guys meet each other?

Danielle: It was love at first sight.

Tina: You know, we met at Night Break, actually. I followed him around.

Russell: It was at that Legendary Stardust Cowboy show.

Edwin: Do you remember the night that you guys actually talked...

Russell: Yeah, I was trying to pick up on her girl-friend. Naw, I'm just kidding.

All three women: Greeeaatttt.

Russell: I'm just kidding.

Edwin: Do you guys have any plans to tour?

Lisa: We are.

Russell: This is it.

Danielle: This is a boring tour.

Russell: One show.

Lisa: It's our kind of tour.

Edwin: Do you have one more show? Maybe tomorrow afternoon?

Russell: Yeah, the record show. No, we're playing at the all you can eat buffet, 99 cent breakfast.

Tina: We have shopping to do. We're going to play at the Buena Park record swap tomorrow.

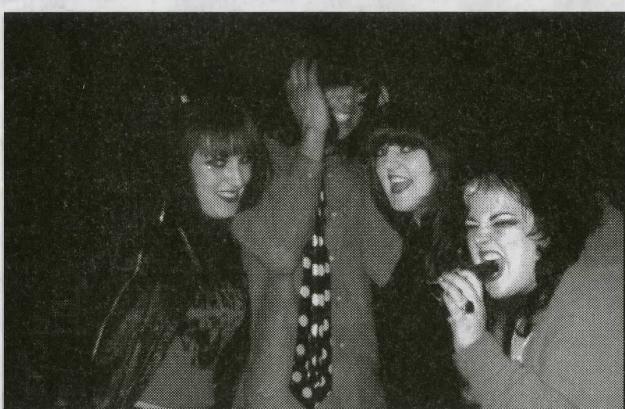
Edwin: Are you?

All: No.

Danielle: We don't have time to play any more shows. We need to go shopping.

Russell: For Beanie Babies.

Edwin: Was the Lone Surfer and his Super Pals just a one off kind of nothing...



Tina: That was a big nothing.

Edwin: Was it going to be a band that just didn't happen?

Tina: What it was was Mike Lucas... The Phantom Surfers were supposed to play a show and I guess Johnny didn't want to play it and so Mike was like, "Well, I'm going to get my own band together," and so he called it the Lone Surfer and his Super Pals. It was quite funny.

Russell: He used to go out with Elka then so that was easy. Convenience.

Tina: It was stupid, but funny.

Edwin: Who's got the best Purple Onion (A club in

San Francisco) story?

Lisa: Purple onion stories..which one? There's many. I don't know.

Tina: There's so many.

Danielle: Maybe Tom Guido taking his pants off, doing a strip tease, singing Rolling Stones songs.

Lisa: I called Tom a faggot ass bitch before.

Edwin: Did he thank you or did he...

Lisa: I don't know. He's out of his mind.



Russell: He didn't understand.

Danielle: Tom talks to walls. Last time we were there, me and my friend, trying to do this DJ thing, and he kept talking to the walls and to the poles and stuff. He's out of his mind now.

Russell: Tom's alright. He's getting better. He's thrown in the towel finally.

Edwin: He's thrown in the towel?

Russell: Yeah. Finally.

Edwin: Thrown the towel in what?

Lisa: Goodbye Purple Onion.

Tina: No longer.

Edwin: Lisa, are the songs you wrote for the Bobbyteens new or they from other bands.

Lisa: No, they're all new.

Edwin: And the songs that you all do as the Bobbyteens, how do those come about?

Tina: Darren, Darren Rafelli.

Russell: Lisa makes up most of them.

Edwin: The ones that are credited to the Bobbyteens?

Tina: It's mostly Darren. Those are mostly all Darren's.

Danielle: In the beginning, Darren, and then Lisa took over.

Lisa: And Tina's thrown in a few.

Edwin: So, are you guys working together...

Lisa: Yeah, if she does any songs, she'll get credited.

Danielle: Lisa writes most of them.

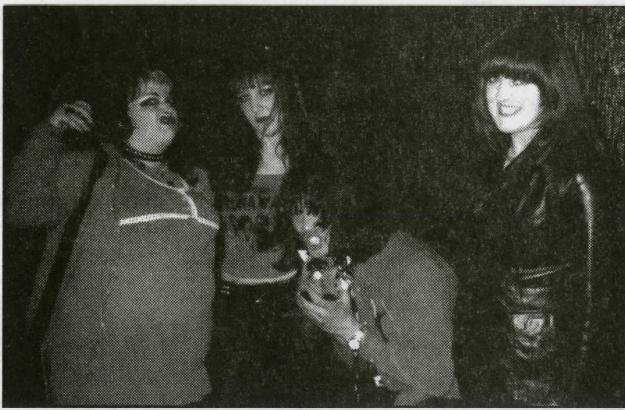
Edwin: Okay, I'll try and wrap it up. Are you guys into Pokemon?

Tina: No!

Lisa: Pokemon, what's that? The toy?

Russell: Sailor Moon.

Tina: Pokey Pooh. Shit.



Danielle: Little kiddle... play turds.

Edwin: How about Teletubbies?

Danielle: No, I eat them.

Russell: Sailor Moon.

Danielle: That's ridiculous.

Russell: Beanie Babies.

Edwin: How about e-Bay?

Danielle: E-BAY!

Tina: E-Bay all the way, baby.

Danielle: I got out bidden the other day, 46 seconds. Whoever that is, you fuckin' suck!

Lisa: No, I lose all my money on that thing.

Russell: E-Bay's for losers like Tina.

Edwin: How many of the Devil-ettes do you guys know?

Lisa: None

Tina: One...one or two.

Danielle: None.

Russell: Two. Not enough. Three.

Edwin: How many of you went to the Las Vegas Grind?

All: All of us!

Edwin: How many of you have your own record label?

Danielle: Tina... and Russell.

Edwin: Are the Teenie Cheetahs coming over to America soon?

Russell: Unfortunately, they're poorer than I am, so probably not. They're knocking them dead over in Tokyo, though. That's what I hear.

Edwin: Russell, how many of the Mummies are doing a band at this point?

Russell: Three. That would be Larry. He's playing in the Orange Peels. It's like an Iggy Pop band. They're getting pretty popular now. And then

there's me and Maz are doing the Maybelines.

Edwin: Okay, two more questions. Russell, are you getting sick and tired of being asked about the Mummies?

Russell: No. Nobody cares about the Mummies so I can't get sick of it. That was a fun band to play in for a while.

Edwin: One more question and this is for all of you. Do you guys all aspire to be as tight, musically, as possible, or do you hope to retain a charming, sloppy edge.

Tina: Second answer.

Lisa: We try, you know, but it's never gonna happen.

Danielle: I just want to be tight. That's all.

Tina: Guys say you are.

Edwin: Wow, can I buy you a beer?

Russell: There's never been any point in my life where I could play actual music.

Lisa: Musical retard, but we have a good time. That's all that matters.

Russell: Fucking around.

Edwin: Tina?

Tina: It's all about the fun.

Danielle: It's entertainment only.

Edwin: Lisa?

Lisa: It's not Brown.

Danielle: We're not Brown.

Lisa: It's not for Brown people.

Tina: Can you explain what Brown is? It's like hipies...

Edwin: I hear there's a new album coming out soon. What's the deal?

Tina: The vinyl is going to be on Screaming Apple and the CD is going to be on Estrus, hopefully. And there's the CD on Estrus with extra tracks.

Edwin: Okay. Thank you.

Lisa: We're in a disaster of our own.

Edwin: Okay, I'll try and wrap it up. Are you guys into Pokemon?

Tina: No!

Lisa: Pokemon, what's that? The toy?

Russell: Sailor Moon.

Tina: Pokey Pooh. Shit.

Danielle: Little kiddle... play turds. I just want to be tight. That's all.

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Edwin: Wow, can I buy you a beer?

BOBBYTEENSEXTRA***BOBBYTEENS***EXTRA***

AS A PUBLIC SERVICE, AND AT THE EXPRESS REQUEST OF THE BAND, I AM GOING TO HELP YOU IDENTIFY WHICH BOBBYTEEN IS WHICH. STUDY THE PHOTOS ON THE PREVIOUS PAGES AND THEN USE THIS HANDY GUIDE: DANIELLE IS THE STEREOTYPICAL SPIRITUAL HEALER TYPE WITH A BAD MOON RISING. TINA IS THE OBVIOUS SURF BUNNY THRILL SEEKER WITH AN UNPAID LIBRARY FINE. LISA IS THE READILY IDENTIFIABLE BOOK WORM WITH AN EVIDENT PREDILECTION FOR CHECKERED UNDERGARMENTS. RUSSELL IS THE ONE WITH A WEINER.

THE DAVE CLARK FIVE

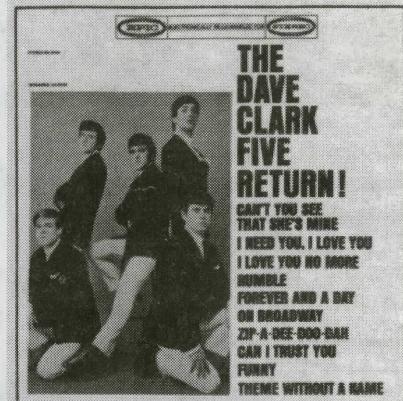
TOTTENHAM TITANS



Hi, friends. I'm glad all over to be here with a smattering of bits and pieces of musical mayhem for your amusement and... possible college credit! Yes, it's official; you can get college credit, for any number of music oriented courses, simply by reading the fun and informative small talk found in this magazine. Talk to your professor to determine whether "Garage and Beat" is listed as accredited reading material. If so, get an extracurricular bonus form from your Doctor Rhythm and send it to me along with a xerox copy of this article, a 1,000 word essay, explaining why you consider reading it more worthwhile than having a wild weekend, and \$50 for, um, handling, processing and... just because. When you see those extra units on your report card and think of how easy they were acquired you'll say, "I like it like that." I mean, you didn't try too hard and yet I was satisfied with you, decided you got what it takes, namely concentration, baby and turned in the proper authorization to further your education. I've done it over and over and I'll do it for you. Heck, for you, I'll even drop it off, personally, with your prof. Catch us, if you can, at his or her office and we'll give you the good news in person. Or just wait 'til the end of the semester for con-

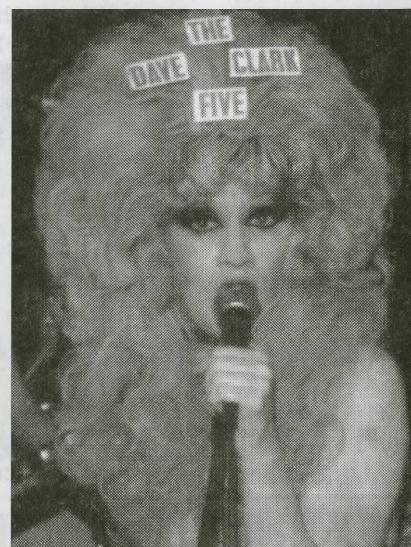
firmation. Any way you want it, that's how it will be. Special credit will be given to all the genius types who can find all fourteen cleverly hidden song titles in this paragraph and name the mega cool, '60s quintet that recorded them.

In the meantime, sit back and prepare to be inundated with more information, opinions, stories and trivia about The Dave Clark Five than you could ever use in a million years. I'm not an expert, by any stretch, if you consider the lifeless (as in "GET A LIFE!") fanatics who have set up elaborate web sites dedicated to their awesomeness and the clowns who bid their paychecks to amass scratchy copies of DC5 albums on e-Bay, but... I could probably hold my own in most any debate over the order



of their official album releases and/or discussion about the lyrical content of their many songs. I fully expect to receive a number of stern rebuffs due to various errors of fact or unpopular beliefs espoused herein. Hit me with your best shot! I don't pretend to be serving up the end all, definitive gospel, just devoting a few pages of ballyhoo to one of my all time favorite ensembles. If I were marooned on a desert island with a record player and one group's discography, I'd spend my final days searching desperately for a power outlet so I could hear my Dave Clark Five collection.

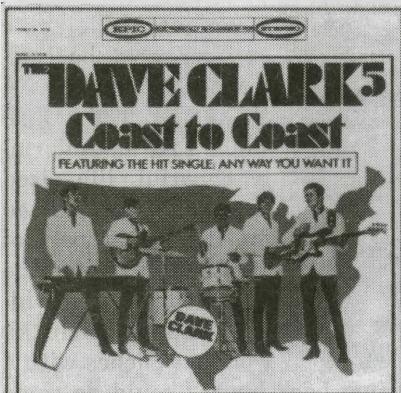
When I was a kid, my folks were fond of all the dog acts, puppeteers, jugglers and various other "talent" that Ed Sullivan turned America on to. Like millions of others, I was in front of the boob tube when The Beatles ushered in the invasion of long haired, guitar wielding weirdos who talked funny. Having an older brother (hi, Frank) who liked radio rock, I knew a little bit about popular music and was fascinated by all the new faces, costumes and sounds that were vying for a piece of the action. I read the TV listings, from then on, and made sure I caught as many Ed Sullivan shows with rock bands as I could. Anyone who tells you they can remember the shirt they were



Wayne/Jayne knows!!

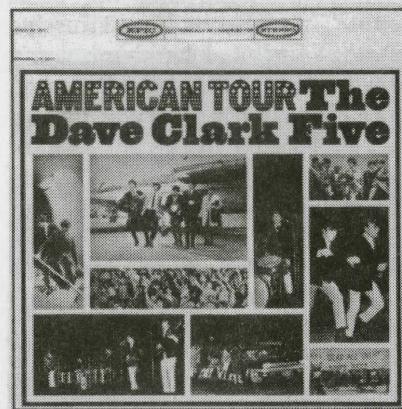


wearing or what they were eating thirty some odd years ago, when their childhood fave rave hit the scene, is either lying through their teeth or psycho. I don't remember details of all the Freddie and the Dreamers, Rolling Stones, Animals, et al. performances like it



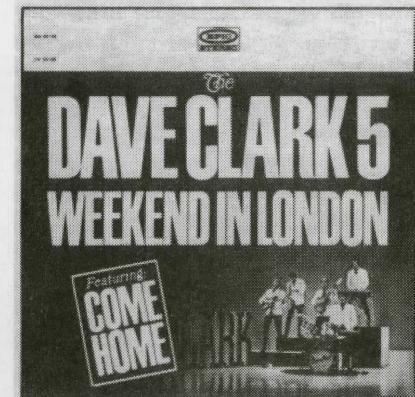
was yesterday but I know I was impressed with The Dave Clark Five from the word go. They are one of the very few groups from the early to mid '60s that I still have records of that I bought new. Also, they were the inspiration for my asking for an organ as a Christmas gift long before the Monkees' lack of one would have rendered a keyboard instrument an undesirable object. I was heartbroken when I got a brown, plastic, boxy kid's learner model instead of the sleek machine that Mike Smith looked so cool posed behind. I saw "Having a Wild Weekend" (though, I seem to remember it being called "Catch Us If You Can"), their answer to "A Hard Day's Night," when it was playing in theaters. That was about the same time Herman's Hermits were playing screen idols in "Hold On." Both films had the intended effect on me; each group enjoyed the status of being my favorite for months afterwards. The only things I remember about The Dave Clark Five's film is the fact that they had their own gym and worked out in it near the beginning and that there was a scene on a roller coaster. Or maybe the Coney Island scream fest was in "Hold On." Or both!? \$10 and a big, fat, gnarly thank you to anyone who sends me a video copy of either movie to refresh my fragile memory.

What is it about The Dave Clark Five that captured my imagination over 35 years ago and still holds my interest to this day? It would be easy to explain away as the result of my being a fluke simpleton who has obsessed on a random childhood stimulus to an unhealthy degree. However, that wouldn't account for all the thousands of others who log on to their fan-generated web sites, spend hours prattling away in one or another of their Internet chat rooms, put out newsletters and fanzines and/or outbid me for the few titles I don't have yet. I may be crazy but I'm not alone in my mania. Even well established, intellectual, tasteful and universally acclaimed recording artists such as Wayne/Jayne



County exhibit a marked predilection for Dave Clark Five idol worship. It must be something about the band. Well, they did have a rather prodigious run of successful hit recordings. There is a 50 song, double CD called "The History of the Dave Clark Five" that contains all their chart toppers, as well as loads of their better album filler material, that gives the relevant stats for such smile jerkers as "Glad All Over," "Bits and Pieces," "Do You Love Me," "Can't You See That She's Mine," "I Like It Like That," "Over and Over," "Catch Us If You Can," "Because," "Any Way You Want It" and "You Got What It Takes." Most of their other material, while not as universally acclaimed, is hook filled, energetic and well crafted. The band had an instantly recognizable sound that was a unique blend of Mike Smith's vocals and varied arrangements of

the other's back up vocals and the sax, drums, organ, guitar, bass line up. On their instrumental numbers, one or more of the lads would get the chance to shine as a lead artist without overpowering his mates. By keeping things sparse and alternating which instrument would jump in or fall out, they created the illusion of more going on than was actually the case. Leader, Dave, was the flashiest player and his frenetic drumming was often the only non-stop element. They are, after all, known worldwide as the premiere example of the Tottenham Sound based on Dave's being from that particular district of London and being such an integral part of the band. Lenny Davidson on guitar, Rick Huxley on bass, harmonica and guitar, Denny Payton on saxophone and Mike Smith on vocals, organ and piano had a rare knack for creating a whole that far exceeded the sum of the parts. On many tracks, the sax is little more than a one or two note introduction of fuzzy attitude to the verse and/or chorus. The organ or piano was often used as an atmospheric wash, percussion fill or simple melody line anchor. On most songs, the guitar and bass work is minimal and buried in the



mix. You'd miss them if they weren't there but you'd be pretty hard pressed to remember what either was doing seconds after hearing practically any DC5 number. Of course, they were all consummate musicians, rather than hot doggers, and each was capable of rising to most any challenge if the song called for one or more of them to take center stage for an exhibition of dexterity and finesse.

Some credit must go to the engineers who managed to capture their energy, isolate the various players and add just the right amount of echo, reverb and what have you, though the lads came up with plenty of studio gimmicks themselves such as the intro to "Bits and Pieces" where two of them stomped their patented Dave Clark Five boots on the studio's sound board to get just the right percussive flair. The boys were a songwriting machine that worked in a variety of collaborative groupings that never seemed to grow stale even though they trod the same two and a half minute pop and ballad style love song road for the entirety of their illustrious career. While several of their songs were unbelievably derivative of The Beatles or other contemporary hit makers, most were original spasms of fun from clever, inventive and resourceful songwriters. The few covers they interspersed into their repertoire

scum. I doubt if anyone, including members of the band, could claim to have everything when you consider all the stereo and mono versions, foreign releases, singles, reis-

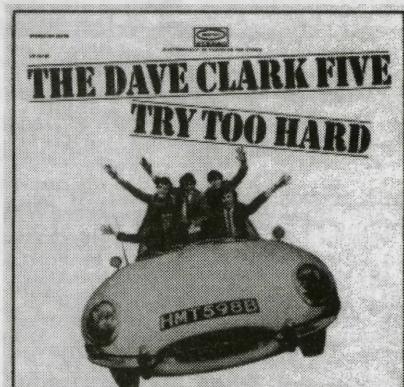
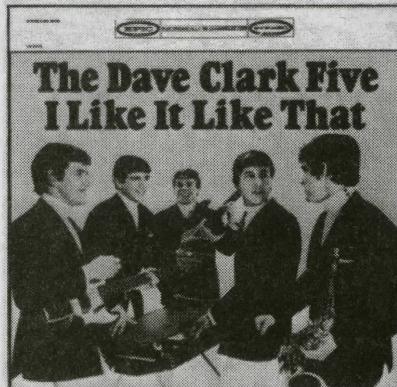
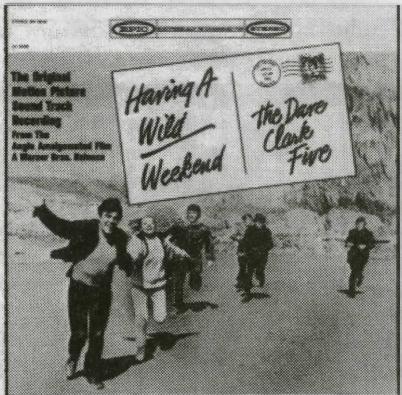
if you believe in old saws. Though I have more of their records than any sane person would ever dream of, I feel I know virtually nothing about the individuals as flesh and blood people. In much the same way that some folks think of The Ramones as four interchangeable, glue sniffing, brat beating, leather clad cretins, I think of The Dave Clark Five as uniformly cheerful, life sized Ken dolls who existed for the better part of my teen years for the sole purpose of providing happy go lucky romance cliches with a

strong back beat. I could do some research if I really wanted to know if any of them ever married, abused drugs or ran for office but I'd rather think of them as a pop unit than human beings. I've probably read or heard personal details, that I promptly forgot, but it's not like they ever got the same treatment as The Beatles or Stones... in the U.S. press anyway. Hallelujah!

There are a few things, though, that practically reach the status of



sues, compilations and the print media. They also had a distinctive look that included longish but not extreme hair, matching black and white suits, black pointy boots and sleek physiques. In the lion's share of shots they were pictured posturing with their respective instruments. If you are into this era, you'd have to look far and wide to find a band that was more one dimensionally representative for such a long period of time. While

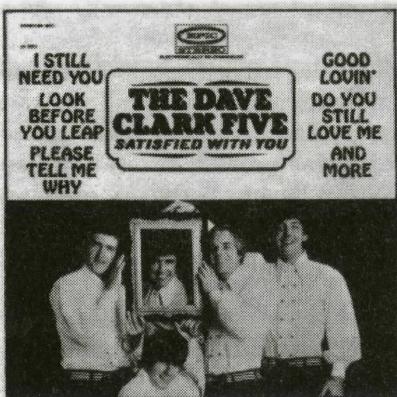


were given such a strong dose of the Tottenham Sound that several of them became as successful for Dave and crew as they had been the first time around. They had a winning formula of mixing tough pop, beat ballad and instrumental rock that they milked for twelve albums and three greatest hits packages. They left behind enough rarities to make them attractive to even the most jaded of collector

others were going over one deep end after another, The Dave Clark Five were donning matching outfits and smiles and mugging for their next fab 12 inch platter.

I believe the primary reason for their prominence in my psyche is the fact that they have managed to maintain a cartoon character simplicity, through so many hits, that surpasses that of The Ramones or practically anyone else in their field. Familiarity breeds contempt,

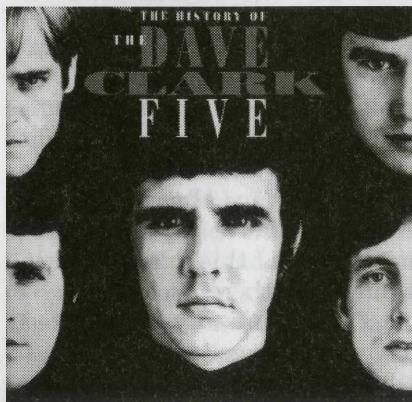
legend, that most any casual Dave Clark Five fancier could tell you about the lads. They were brought together by Dave for the purpose of doing a few shows and earning enough dough to take his soccer club to a match on foreign soil. They got such a rave reception that they decided to make a go of things as a band. They were one of the first bands who offered a challenge to The Beatles' British invasion leader status. They played a num-



ber of U.S. tours and tried to capitalize on the screaming fan mania angle on more than a few of their albums though they never released any official live material. They seemed unaware of the changes that swept through the music industry, leaving them fodder for teeny boppers rather than "serious" fans of contemporary rock and roll. They were wild exhibitionists who delighted hoards of ecstatic fans and sold millions and millions of records every time they released a new disk. They were a sort of poor man's Beatles who got trapped in a time warp and never progressed beyond a grade school mentality where their song lyrics are concerned. These are the kinds of things that can be gleaned from their scant liner notes and conventional wisdom when comparing them to all their fellow musical cohorts who grew facial hair, ingested psychedelics, talked about their politics and turned their romances into public drama. The few things I've been picking up through osmosis while checking out their web sites suggest a quintet made up of dedicated musicians/shrewd businessmen who truly believed in each other and their craft and played their public roles like professional actors. They walked away from show biz with their sanity intact and their bank accounts full enough to live happy, healthy, carefree lives. I'm mainly interested in their music and mystique and will restrict the remainder of my observations and opinions to these aspects rather than the sentience behind them.

If you are not already a Dave Clark Five devotee and would like to check them out, I suggest start-

ing with the aforementioned double CD, "The History of the Dave Clark Five." It has all the hits and, even better, is chock full of also ran tunes that grow on you the more you hear them. With the exception of a few of their very last efforts, this collection also serves to illustrate the fact that their basic sound remained fairly constant year after year, album after album. I'm not sure how many tunes they recorded in all but if you multiply their twelve LPs by 10 (almost every album contains exactly 10 songs!) and figure in singles, it is safe to assume that there are at least another 100 songs that are not on this CD package. For the avid fan this means that each original album picked up will contain more new finds than dupes of CD tracks. The best news for anyone



thinking about picking up an album or two is this: there is no such thing as a bad Dave Clark Five album. They didn't wimp out, jump on any bandwagon or release crap to fulfil a regrettable contract. Though, I admit I don't have the last two LPs. The same Sonics on Prozac approach can be found on each and every LP. If they hadn't been so popular perhaps they would have experimented with different styles out of desperation (we'll never know). Bootleg CDs of many of their albums turn up from time to time but I've heard they are hard to come by and are often not of the best quality. The dream of many fans who contribute their thoughts to various Dave Clark Five web sites is that there will someday be a CD box set that contains all their official albums, American or British, that will

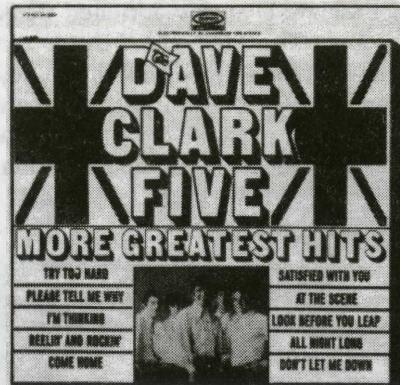
include an additional CD or two of rarities, so that us die hard connoisseurs can enjoy the whole enchilada without all the skips and pops associated with 35 year old vinyl and the nightmare of trying to track the stuff down. If it were to become financially viable, such a project may become reality. Just how many millionaires are Dave Clark Five fans, and vice versa, though, hasn't been determined yet and that is an important statistic to those in the marketing end of the business. Most collectors would shun a CD box set as taking the fun out of the hunt and somehow cheapening their unbelievably rare treasures. They will also tell you how "rich," "warm" and "honest" vinyl sounds. Whatever. Where do I stand on the issue? Well, I'd love to have such a golden goose but my chances of winning the Powerball Lottery are nil. If the company that owns the rights, or the boys themselves, ever do put it out, that might be enough impetus for me to start playing Lotto again. In the meantime, I don't mind well worn vinyl and I'm enjoying checking out e-Bay and bidding on the occasional LP.

Collecting the oddities is not as expensive as it may seem unless you want the red flag items that attract all the heavyweight, deep pocket types. These would include the plastic dolls, fountain pens, original autographs, concert ticket stubs and various small press run records. Sweaty palmed status seekers shell out hundreds for these time honored trinkets. Go figure. I've started a collection of the very early demo stuff that I believe the boys licensed out to a number of labels before they signed to Epic



in America and whoever it is they dealt with in England and elsewhere once they established themselves as a major league force. I'm just speculating about this but the following scenario sounds highly plausible to me: Dave brought the band together for a few quick bucks for the fabled youth soccer match. The blokes were treated to thunderous applause and ample hand shakes/back slaps wherever they performed. Someone decided to go for a recording contract and got the lads into a studio where they recorded the instrumental numbers, "Chaquita," "In Your Heart" and, possibly, a few other tracks. They sent these demos to a variety of labels with the hope of getting signed. These tracks became the property of several different labels where they were filed away for possible future use. The kids signed with the big boys and became world famous stars. The small time labels, smelling potential profits, released these few cuts to capitalize on the Dave Clark Five name. If I missed the boat here, I'd love to be corrected by a more astute DC5 buff. I have an album on Crown Records with "The Dave Clark Five" blazoned across the top in bold print, the aforementioned two tunes beneath that in slightly smaller text and an incredibly cool, Fazzio photo/painting/illustration of our heroes in action. Practically hidden in the middle, is the name of the group, The Playbacks, and the eight tracks that they brought to this project! Cortleigh Records was even less generous to their filler band and apparently couldn't even afford to line up a photo of the DC5.

Ricky Astor & the Switchers and their ten tracks appear in tiny orange print at the bottom of the red album cover which boasts "The Dave Clark Five" on an eye-catching yellow on black banner at the top along with several pictures of



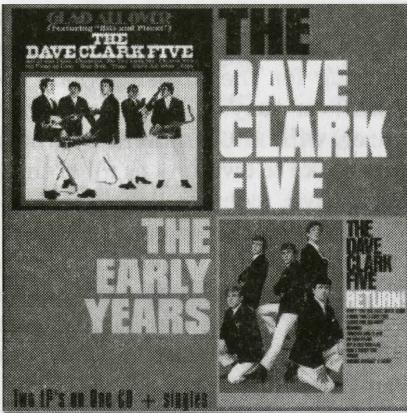
vivacious teens frugging themselves into ecstasy. I have a third example on order but I'm not too sure what its story is. It is a CD of The Dave Clark Five doing the well worn intros and four other tracks I've never heard of (oh boy!) and a band called The Washington D.C.s doing scads of their own songs. If the other records are any indication, I'll soon be the proud owner of a few dubious early DC5 efforts and a series of instantly forgettable '60s teen dross by some deservedly long forgotten nobodies (again, oh boy!). I want this turkey so bad I can almost taste it. Whether there are any other stinkers in this vein floating around out there is a mystery to me. I'm not sure why, but I'd like as many as I can get my hands on. I'd kind of like to get their instrumen-



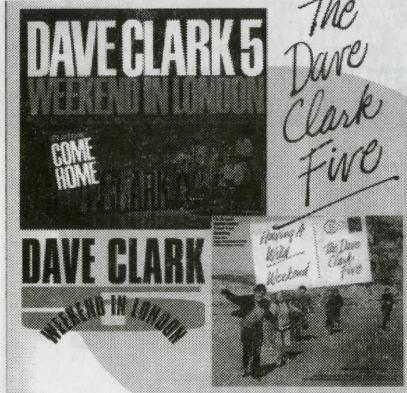
tal album which came out in Canada but it always fetches a small fortune on e-Bay and I think it is nothing but a collection of tracks taken from their albums. But then again the label may have coaxed an alternate take or a fresh track out of the boys to insure the

collectability of this relic. The "Glad All Over" album was originally released with a photo of the band without their instruments. It was replaced by the one I have which was pressed several million times. If I ever see the original at a yard sale for a couple bucks, I'll snatch it up but I can't justify spending \$20 or more for music I already have. It's not like they are posing with saws, baby doll parts and meat. If you are patient, you should be able to get noisy but playable copies of most all of their albums for under \$20 apiece. I'd rather pay five bucks for a well worn copy with some gal's 35 year old lipstick kiss print and fantasy signature including her first name and one of the DC5's last names on the cover than pay through the nose for a copy that is "still in the original shrink wrap." There are plenty of teen magazines, tour books, sheet music booklets, glossy photos, original adds, pins, buttons, singles, etc. Take my advice though, don't get in over your head. If you can't afford to eat, what good is a mint 1964 Dave Clark Five autographed, six piece dinner place setting in the original box? On second thought, I guess you could stay that much thinner and be the envy of your neighbors so forget the last 56 words and acquire, baby, acquire!

So what kind of message did The Dave Clark Five have for the youth of the world? Well, it didn't involve saving the planet from environmental woes or bringing new government to oppressed peoples. Who would want to listen to that? Practically every song they sang was either a scrap of advice, a statement of intent, a plea for clarification, a cry of despair or a shout of exultation over a nebulous boy girl love relationship. I can imagine the guys sitting around brainstorming for new songs: "How about if he asks her to a dance and she says

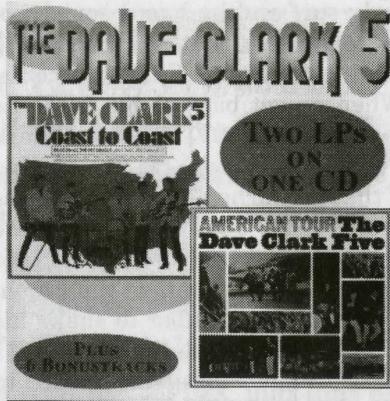


yes?" "Capital! Let's run with it. It will be bouncy and upbeat." or "But, what if she said no?" "Hmmm. I guess he'd be sad. I like it! It could be a slow tempo, minor key affair." Seriously, that is just about how simple their lyrics are. There is a link on the official Dave Clark Five web site to a fellow who analyses their songs and offers his commentary. It goes something like this: "Can't You See that She's Mine" - The singer professes that he loves his girl and claims the feeling is mutual. He makes it clear that they will remain an item despite efforts to thwart their relationship because their feelings are strong... "Because" - The singer says he cares about his girl and is happy with the simplest tokens of affection from her because he loves her... "Don't Let Me Down" - The singer claims that he loves his girl and asks her to stay with him... I may be oversimplifying a little but not much. When you listen to the songs, it is hard to fathom that they are as long as they are (though the average is well under three minutes) with so few lyrical ideas. What they may have lacked in verbosity they more than made up for in catchiness. There are certain everyday phrases like "come

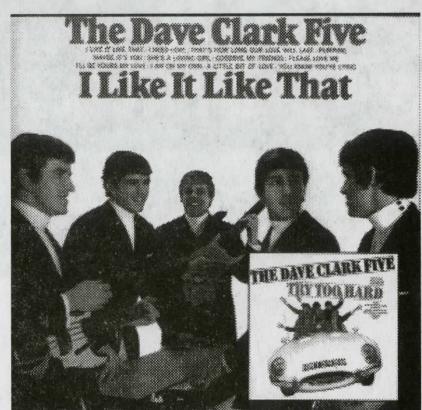


home," "mighty good lovin'," "you got what it takes," "bits and pieces," "do you love me" and "don't be taken in" that I can't see in print without thinking of The Dave Clark Five. They certainly didn't corner the market in trite cliches but they held their own with some of the schmaltziest of tune smiths.

My first memory of wanting to be a rock star was when I was about 10 or 11. I got together with a couple neighbor kids and we came up with a band. It was several years before any of us could even dream of owning real guitars or drums but that didn't stop us. We found some palm fronds and hacked them into rough guitar shapes. We tied some kite string to either end and, voila, we looked the part. We snaked some large pots and pans out of our respective Moms' kitchens for the drummer who used a couple large, wooden spoons for sticks. We put on a concert in my next door neighbor's back yard by running an extension cord out a bedroom window and under a box which served as our speaker and which housed a kid's record player. We had to stop after each song to put on a new record or flip the one on the turntable because it only played 45s. We had several Beatles singles, some by Herman's Hermits and "Glad All Over" by The Dave Clark Five. A few years later I was singing with some older kids (15 and 16) in a real garage band called the G.T.O.s. Actually just once or twice. We did "Purple Haze" and "I'm Not Your Stepping Stone," among others and they probably would have laughed at me if I had suggested any DC5 material. I knew a whole bunch of their lyrics (I know, big deal) but I was too young to think about telling these grown ups what to play. Many years later I was in a band called Moist and Meaty. We never did any DC5 covers but I talked everybody into posing like the cover of the "Return" album and we sent out a series of flyers in which we referred to ourselves as being proponents of Dave Clark Fivemania. Still later, when I was between bands, Debi and Kerry of the Red Aunts and I put together a



combo we called The Underwear Five. There were only three of us and we didn't sound anything like The Dave Clark Five or do any of their songs but our name was taken from them, sorta, kinda... and I'm running out of legitimate DC5 stories prematurely. OK, here's one. One of my current bands, Cheeseburger, actually covered "Having a Wild Weekend" for a while and may reprise it someday. I have a secret desire to put out a tribute to The Dave Clark Five in which four friends and I would do a whole gaggle of their instrumental numbers and make millions riding their coattails to glory. Maybe I'll get a tattoo of the DC5 on my butt. Is it my imagination, or are my stories getting lamer and lamer? Well, I want to go out with a bang so I guess I'll have to resort to a tale in the third person. I was talking to long time Flipside contributor, and all around nice guy, Pooch, recently and he told me his Dave Clark Five story. I'm going to live vicariously through his mind-numbing experience and then wrap up this heady homage. When he was about 10 or 11, his Mom took him to Hawaii. He was out in the ocean learning to



body surf and he heard some people near him that were speaking with very obvious English accents. When he got back to his hotel, he found out that The Dave Clark Five were in town. He has no idea if that is who he heard, but chances are pretty good he was close enough to spit on one of the best bands that ever walked the Earth! I'll have to remember to shake his hand the next time I see him.

The foregoing ran in *Flipside* #121. Since then, there has been some good news for Dave Clark Five fans. While the powers that be have not released a DC5 box set, a Hungarian company has put out a series of CDs of the Tottenham titans that feature two albums per disc with various bonus

tracks on several of the packages. The first one is called "The Early Years" and contains the "Glad All Over" album, the "Dave Clark Five Return!" album and seven bonus tracks. The second one pairs up the "Coast To Coast" album with the "American Tour" release and comes with six extra cuts. The third one brings the "Weekend In London" and "Having a Wild Weekend" albums together. Number four couples the "I Like It Like That" album with their "Try Too Hard" outing. If this company continues with this series, they only need to release two more CDs for the entire 12 album catalog to be available on play 'em 'til you puke without worry of hiss, pop or skip compact discs. Of course, Dave is probably

over in Hungary, as we speak, wielding a sledge hammer and looking for the pressing plant (or whatever they call a CD manufacturer) with murder in his eyes so, if you'd like to own any or all of these treasures, contact your favorite import dealer as soon as possible. I would imagine these CDs are taken from LPs but I've only found one tiny skip at the beginning of one song out of the whole kit and kaboodle.

That's about it on the Dave Clark Five front...unless someone discovers a "great lost Dave Clark Five album." Hmmmmmmmmmmmmmmmmmm.



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THE HOLY GRAIL



I'm not sure how young I was when I realized that the combination of desirable and scarce equaled collectible. I would imagine, though, that an LP was what brought the whole concept home to me. When I was a kid, I started buying records that were current and popular. Sometime later, I started reading about the records I was buying so I could try to avoid getting stuck with too many lemons. At some point, I started reading about records that were spoken of in the highest regard but whose shelf life had ended before I was aware of them and so were not readily attainable at establishments that dealt in new merchandise. A few were talked up so flatteringly or appeared in enough writers' "must have" lists that I was compelled to go beyond my established routine in order to know the same nirvana the rock journalists had experienced. I have obsessed on certain pieces of music over the years and have managed to acquire many of them either through diligence or blind luck. I think having goals in life, no matter how small, is a healthy thing. I've never gone toooo overboard with my various manias, meaning I'm not hopelessly in debt, and I care more about the music than I do about the format it is on. I would rather pay fifteen dollars for a CD reissue I can listen to over and over than a hundred dollars for the prized vinyl. Don't get me wrong; I love vinyl but, the music is more important to me. In retrospect, most of the music that I zeroed in on and sought out is fairly mundane. That is understandable because the music of the past that got a good rap in the press is the kind of stuff that has been repressed, repackaged and/or reintroduced via CD and is readily available now. In fact, that is the prime reason I was able to score a number of these seemingly unattainable (at a reasonable price) objects of desire. At the time these records were the everlovin' Holy Grail for me and I KNEW they would make my life com-

plete. Not all quests have a happy ending. Some of the records I jumped through hoops to get my mitts on turned out to be less than the life affirming gifts from God that I had imagined them being. What follows is an account of some of the music I have found out about after it had gone out of print, why I lusted after it, how I acquired it and an assessment of whether it was worth the trouble. I doubt if I could remember the order in which I added each of the selections to my "most wanted list" so I'll be skipping willy nilly through time with no rhyme or reason but, most of the searches occurred in the '70s. At the end, I'll also offer a couple of examples of music that I feel would make for good targets for others who like to search out lost treasures.



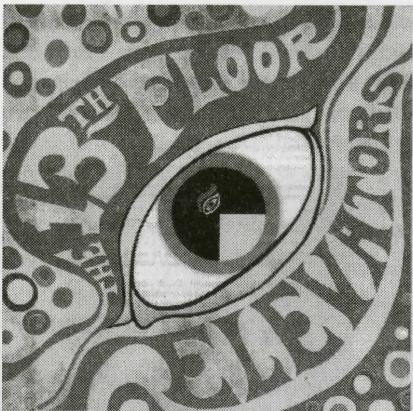
While most of the records that have been in my radar scope are '60s punk artifacts, the first thing I remember deciding I would see about tracking down was any record by a blues duo, Brownie McGhee and Sonny Terry. The first real, live (he's dead now) guitar player I knew was a guy I went to Junior High School with. Eric Saari had a sound proofed practice space his folks built in their backyard. One day when I was hanging out there, Eric told me he would give his left nut for the aforementioned blues legends' records. When I left that day, I decided to make it my crusade too. The record I finally

found, years later, is from the '60s rather than the '30s, '40s or '50s but, it's some pretty cool blues. Like a lot of other records presented here, it satisfied my curiosity and I was able to relegate McGhee and Terry to the "maybe I'll get something else by them if I run across it and it's cheap" portion of the shopping region in my brain.



I loved the Small Faces, "Itchycoo Park" single enough that I picked up the "There Are But Four..." album when it came out. I saw the round "Ogdens' Nut Gone Flake" record when it came out but had to pass on it for financial reasons. Something about the round sleeve wormed its way into my consciousness. A few years later, I decided I just had to have it and, of course, it was nowhere to be found. It showed up one day at the record store I worked at in San Luis Obispo and I snatched it up. It's a brilliant and silly (a good thing in my book) record and I like it enough that I bought another copy down the line just because the sleeve art was different.

The record that probably epitomizes the whole Holy Grail concept for me is the first 13th Floor Elevators album. I heard the hit, "You're Gonna Miss Me" on the Nuggets compilation and was blown away. When I read that "The Psychedelic Sounds Of..." was chock full of songs that were just as edgy, spastic and steeped in that weird percussive jug thigie sound, I knew I



had to get it. I checked out every record store I went to for years and asked the clerks about it. They usually said they had seen a copy once or had one come through occasionally but until I stopped at a long forgotten record store in Santa Barbara, I never even saw one on a record store wall of rarities. I paid \$30.00 for a clean copy, probably the most I have ever spent for one record. Today you can't go into a record store without seeing reissues, bootlegs and CDs of the artifact. Call me a hippie if you like but, it still sounds God awesome to me.



When "Radar Love" came out, I picked up Golden Earring's "Moontan" album, a true gem. Some record reviewer or other said he liked it but also said it paled in comparison to their earlier work in the '60s. I thought they were a brand new '70s glam band. A little bit of digging turned up a number of older albums by the Dutch boogie boys. I held out on picking up anything until I found what I believe is their first record. I love it but, it's fairly dated and doesn't really pack the same punch as their hit, high-water mark outing.

"You Turn Me On" is a wonderful song and Ian Whitcomb has had a long and highly interesting career. While his records are corny



and spotty and never quite up to the magnificence of his biggest hit, I started picking them up, thinking I would eventually find more tunes with that great sound. I learned that "You Turn Me On" is the title track of his first album and each goofy latter day excursion I bought made me want the original even more. I finally found it at Rhino Records for five bucks. Unfortunately, while my favorite of the many Whitcomb records I have heard, there is no other song in his repertoire that matches the first big hit. I've since learned that the high pitched vocal was a bit of a joke and Ian was as surprised as any one else that it struck gold.



Working at a record store makes short work of some of these quests. I read an article about Sean Bonniwell and his Music Machine while working the register at a San Luis Obispo emporium, Cheap Thrills. I remembered "Talk Talk" as being a wild and wonderful song and the itch was born. I checked out our bins and those of the other few record stores within 40 miles or so but, it was not readily available. I figured I'd have to keep an eye out for it for as long as it might take, years maybe. A few weeks later, however, someone walked into our store with an arm load of records

he wanted to sell us. There it was!! As soon as the store manager priced it and put it in the bin, I swooped on it and put it in my personal slot in the back. There are some hokey covers of contemporary hits but, "Talk Talk" and the other Bonniwell originals are top notch entertainment.

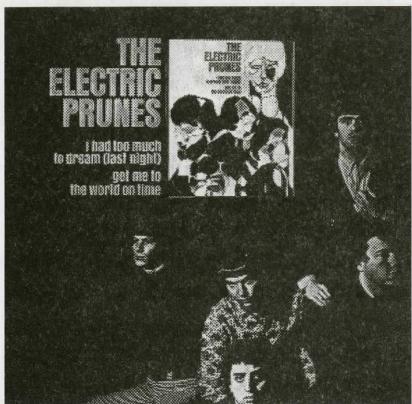
While I loved all the Pebbles comps, they often served as teasers. When I would hear a song that turned my head around, it would make me wonder what else I could find by the band rather than just enjoy it as a one off experience. The liner notes would usually point me in the right direction for finding the long players. That was the case with The Other Half, the



Litter and the Electric Prunes. Finding an album by each of these bands was a prime directive at one time or another in the '70s. I found the Other Half album in someone's buck a record box at a yard sale one day and I still get a warm feeling thinking about my good fortune. It doesn't have "Mr. Pharmacist" on it but it's a tough, trippy '60s punk



treat. I had to settle for a later effort from the Litter and it served to kill my urge to dig deeper for their gritty, cool beginnings. "Emerge" is a bit too heavy...or something. The Electric

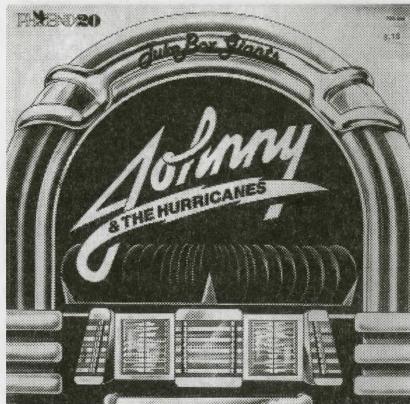


Prunes evaded my grasp for quite a while but I eventually scored their excellent first album. I'm not sure how much their name has to do with it but, I swear by the "Too Much to Dream" album as well as their, "Underground" record.



I saw the DMZ album when it hit the shelves but thought the fellows on the cover looked kind of prissy and figured the music was probably of the bad pop variety. One of the weasels actually played "Organ" for goodness sake! By the time someone played me some DMZ music and I realized the mistake I had made, the thing had been through the "cut out" phase of its existence and had dried up and blown away. I made a mental note to get the album at my first opportunity and started calling out of town stores and letting the local clerks know I wanted it. One day, I was looking through records in a store in New York and spotted the rascal on their new release wall. The word had gotten out about this record and this store had latched onto a box of cut outs somehow and was doing a brisk business. A truly fine example of raw rock and roll rowdiness for the masses.

There is a lyric in one of the Kinks' songs about a band called Johnny and the Hurricanes. I had never heard of them or didn't remember hearing of them so I decided they must be a figment of Ray Davies'



imagination. When I started seeing their name in various record guides I decided to look into this band that had inspired a mention by one of my all time heroes. This is one of the few bands that I had built up in my mind as being tough, wild and exotic that disappointed me when I met the reality. After a few years of fruitless searching through the "J's", I found a cheap repackage of hits. The band's not horrible, just sort of a one trick pony with a rather weak sound. I like the record for what it is and it helped strengthen my love of instrumental music but, tough, wild and exotic?...I'm afraid not.



I have Lou Christie's "Lightning Strikes" album and dig it mightily. It's one of those records that you couldn't help finding for a buck or two for years because the hit was so enormous and the rest of the album, while possessed of a rare and zany genius, didn't really measure up. When I saw "Strikes Again" in a friend's collection, I laughed at the cornball concept but also resolved to get the turkey ensconced in my shelves too. Everyone had a copy or two of the million seller but it was years before I found myself a copy of the come back effort. He also did one called, "Strikes Back" that will be

mine someday. If you like cheesy songs about teens crying and the like, this stuff can't be beat. The song, "Guitars and Bongos" is worth the price of admission alone.

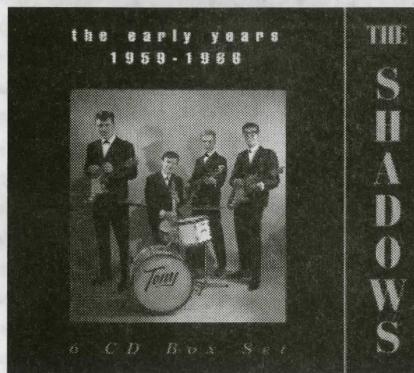


I've always had a soft spot in my heart for all the British Invasion bands. I have a relatively high tolerance of schlock, schmaltz and sappiness in general (see Lou Christie) but I also fancy music with a hard edge too. Whenever reading about the Beatles, Pacemakers, Dreamers, etc., the Big Three would inevitably be mentioned as a prime example of a Merseybeat era band that had balls galore but, unfortunately, had left little behind in the way of recordings. I made the acquisition of their live EP a priority but, knew it was extremely unlikely I would ever run across such a mind numbingly (to me) rare record. I've had to settle for a retrospective called, "Cavern Stomp." It's good but not the ferocious romp I was expecting. If you can believe the liner notes' hype, the really raw stuff was not released on vinyl and the tapes have disappeared. Yeah, yeah, yeah.



The most recent positive conclusion to one of my mad searches is the LP by the Mops, "Psychedelic

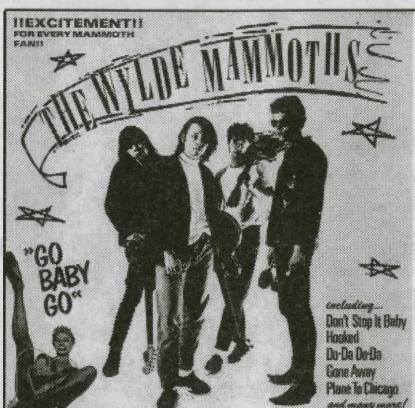
“Sounds in Japan.” I love the Japanese ‘60s punk groups I’ve heard and this crazed outfit is one of the best. They put out several full length records in Japan and lots of Japanese records of old are available there on CD. Unfortunately, it’s not as simple a matter to order these discs as one might think. I found the title listed as being “available” in my local import specialist’s catalog but, after six months or more of the CD being on back order, I tried another source. It had been on order both places for another few months when I saw the vinyl version in a friend’s box of records he had taken to Vegas to peddle while in town for the Las Vegas Grind shows. Hubba hubba!! It’s got more cover tunes than I would like but, hey, it’s super deluxe groovy and their mangled English rules!



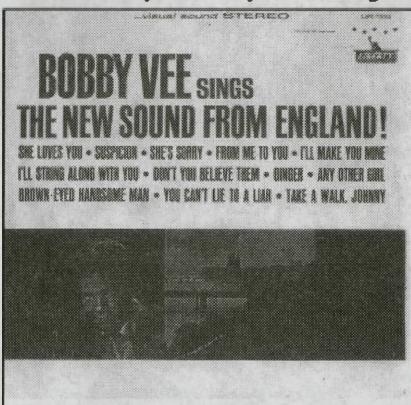
Cds have made these quests rather pedestrian but, they come and go too and you can’t just count on getting whatever your heart desires at any given moment. I’ve had a couple of Shadows greatest hits albums since I was a wee lad. It seemed that for a while in the late ‘80s, I read quite a few accounts of how important they were to the music scene in England and how cool their early work was. I’d check the “S” section for any old Shadows records whenever I found myself in a recorded music establishment. I had a couple hundred dollars in credit one day and was idly browsing through the CD box sets when I spotted a 6 CD set of the Shadows called “The Early Years.” Wow, the whole enchilada at one time! I can’t quite get a handle on how I existed before I brought home this treasure-trove of instrumental manna.

As promised, I have a few

selections that I believe would make great Holy Grail candidates for those who don’t have them yet. Both are out of print albums that I believe were never released on CD and should be about as hard to come by as chicken molars. The Wylde Mammoths put out a few singles and a terrific album on Crypt circa 1987. They were a rough and tumble, warts and all kind of band that recorded “Go Baby Go!!” on



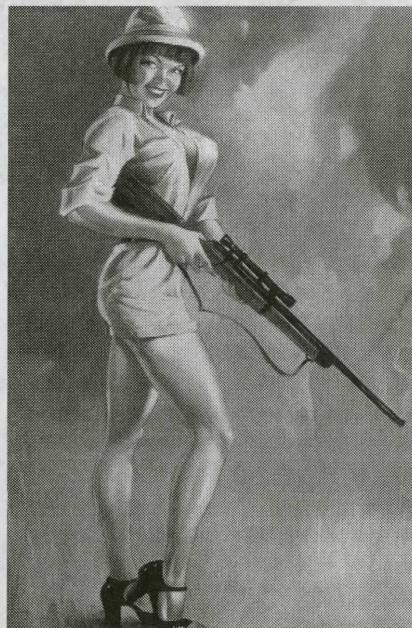
a two track machine in the singer’s basement and then faded into a profound obscurity. Their take on ‘60s punk is unique and heart felt. If you agree that most of the records in this article are certifiable classics that have become standards of excellence rather than record geek merit badges, you will want to give this platter a spin when and if you can get your grubbies on it. The other album is “not for everyone.” If you like a good



laugh at someone else’s expense and get a kick out of music that is absolutely, insanely derivative, I suggest you check out Bobby Vee, “Sings the New Sound from England!” There are a few Beatles covers and contemporary standards but, the cream of the crop here are Bobby’s “original” tunes that are “inspired” by a certain Liverpudlian four piece of mop

topped madcaps. All of the knockoffs have the high pitched “ooohs” and feature ever so slightly altered melody lines. The kicker is “She’s Sorry” with the patented call and response of “Yeah, yeah, yeah, yeah” that the real deal used in “It Won’t be Long.”

Thanks to a few bits of correspondence that Scram Magazine’s Kim Cooper has passed on to me, I have a couple more albums to add to the must find now region of my cranium. Supposedly there are crummy Beatles wannabe records by the Hornets and the In-Sect. Record stores and eBay, here I come. I just know these records are going to be so fabulously gear that they are worth any amount of driving, shuffling and/or bidding I have to do! To all of you who share this love of finding the pot of gold at the end of the rainbow via records: Happy hunting!!



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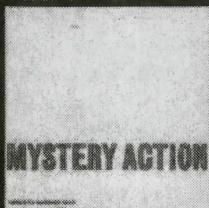
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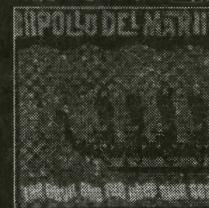
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RECORD REVIEWS



BANTAM ROOSTER

"Big Mess" 7"

Another choice, noise damaged recording from the tiny band with the big sound. T. Jackson Potter, vocals and guitar and Eric Cook, drums, are augmented, this time out, by Jim Diamond who adds some crazed synth and wah wah guitar and Dick Valentine (a porno name if ever I've heard one) who sings back ups on the Saints classic, "Private Affair." The other two songs are also covers, Devo's "Big Mess" and "Dirt Preacher," a Jeffrey Evans tune from his Gibson Brothers days. Good stuff. (Flying Bomb PO Box 971038 Ypsilanti, MI 48197)

BARBARIANS, THE

"Are You a Boy or are You a Girl" CD

Loud, raw, undisciplined rock and roll from a wonderful mid 60's band whose chosen name was decidedly appropriate. This package contains the bands one album with Laurie Records, from 1965, as well as "Moult," the song that was included on the original Nuggets comp and their first single, "Hey Little Bird" b/w "You've Got to Understand." The title track, early single and "What the New Breed Say" are choice blasts of rough edged, feel good, attitude rich rock and roll. The rest of the material, a mix of originals and covers of Bo Diddley, Bob Dylan, Dale Hawkins, et al, showcase a tough, highly individual band that combined roots in surf music with a love for all things wild and woolly. Comes with a booklet that features snippets from drummer, Moult, about their place in the rock world, long hair, his lost hand and what a zany ride they enjoyed. Recommended for retro hounds. (Sundazed PO Box 85 Coxsackie, NY 12051)

BOBBYTEENS, THE

"Not So Sweet" CD

A delicious second helping from the Bay Area's hottest exponents of '70s bubble-punk. Three Joan Jettsters and the ultimate busy body, Russell Quan, pump out 11 blasts of attitude rich teen angst love spasms. I think this is even better than their debut. The musicianship is fairly tight and yet it retains plenty of the fun slop one would expect from a band with such low brow credentials. Tina has a great snarl on a few of the brash numbers such as "Let's Get It On" and delivers a perfect lovelorn whine on many others. "Close your eyes and I'll teach you how to kiss." (Estrus PO Box 2125 Bellingham, WA 98227)

BONNIWELL MUSIC MACHINE

"Ignition" CD

An excellent collection of previously unreleased (for the most part) songs that fell from the head of one of the most prolific and inventive tunesmiths of the mid '60s, performed by the Music Machine in its various permutations. Sean Bonniwell, best known for "Talk Talk," was a quirky visionary who constantly stretched the boundaries of contemporary '60s style to come up with uniquely haunting and engaging pop nuggets. These 19 tracks were recorded over a 4 year period, from 1965 to 1969, by the Ragamuffins, who grew into the Music Machine



which was subsequently replaced by the Bonniwell Music machine. Like the Iron Butterfly, Bonniwell and crew had a rather dark sound that prominently featured moanful vocals, a church organ vibe, fuzz guitar and a strong rhythm section. The Music Machine was far more experimental, however. The production on this set is top notch and it is surprising that so many of these tunes have languished for so long. Comes with a 12 page booklet of photos and song analysis by Mike Stax and Sean Bonniwell, himself. Highly recommended for all you crazed '60s punkoids. (Sundazed PO Box 85 Coxsackie, NY 12051)

BOSS MARTIANS

"Lock Down Party" LP

A wonderful mix of musical styles all done tastefully and imbued with a sense of fun. There is no info given but, most, if not all, of the songs are covers. There are some straight ahead surf songs, a Davie Allan fuzz beat grinder, rockabilly numbers, a Billy Childish send up, frat rock wailers, plenty of Untamed Youth soundalikes and several pop standards. The band's alter ego, the Mystery Action, do three tracks and there are a couple that feature some swingin' female vocals that are listed as Boss Martian-ette efforts. Pat Moriarity's cartoon cover art is a nice bonus. I'm not sure how much of this material is available on various other releases but, this set makes for a varied and extremely enjoyable listen. (Rockin' Bones Piazzale Della Macina 4300 Parma, Italy)

BROOD, THE

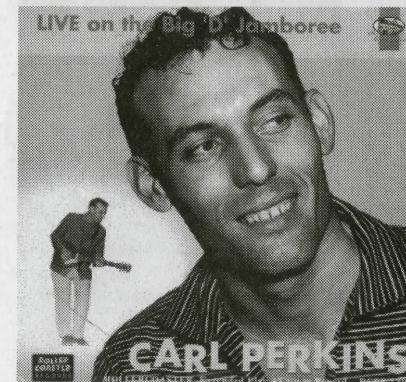
"Beyond the Valley of the Brood" CD

The fourth full length release these gals have under their groovy belts. I've got two of the earlier ones and have my eye on the other. This is the toughest and longest lived all female, '60s influenced rock and roll band going, that I know of. Guitarist and primary song smith, Chris Horne, has a snarl as thick as any cocky Mick devotee. The guitar, organ, bass and drums line up is used as potently as most anything you'd find on any pot and love beads comp. Like other albums I've heard by the Brood, this one is chock full of gritty takes on the many aspects of love on the edge and is a classic slice of what the hard core fan in the class of '66 was wiggin' out to. Among the covers chosen is the Chocolate Watchband's, "Don't Need Your

Lovin'" and it is a perfect example of where the band is coming from. (Dionysus PO Box 1975 Burbank, CA 91507)

BUD MATHIS' SUNSET TRIP

"Take the Brain Train to the Third Eye" CD Cool, obscure '60s tracks from a variety of bands that had one connection or another with Bud Mathis, a songwriter, producer, manager, etc. who was a regular on the Sunset Strip during the glory days of teen groove. The music here is fairly diverse but, thankfully, a bit heavy on the psychedelic and/or hard edged fuzz end of the scale. One of Bud's songs was recorded by Brenton Wood and one of the bands he managed evolved into Clear Light who had some success as a major label act. Relive an interesting indie side of the '60s world via tracks by Brain Train, the Joint Effort, the Fairviews, Wolfgang, Mike Mathis (one of Bud's kids) and Bud himself. Comes with an informative and entertaining synopsis of Bud's story by Ugly Things' big wig (actually it's all his own hair) Mike Stax. Far out! (Dionysus PO Box 1975 Burbank, CA 91507)



CARL PERKINS

"Live on the Big 'D' Jamboree" 7"

Four great heapin' helpings of one of the greatest rockabilly voices ever. And boy could he write a tune!! The four songs here, his trademark, "Blue Suede Shoes," "That's All Right," "Slippin' and Slidin'" and "Everybody's Trying to be My Baby," were recorded at various live sets that Carl and his band played at Texas' Big 'D' Jamboree in 1956. Aside from some hot pickin' and singin', the listener is treated to a healthy dose of the live ambiance of the day and a few choice words from Mr. Perkins himself, including the mention of a devastating car crash that almost ended their meteoric rise to fame. A truly fine package containing rare photos and an informative blurb about the boys and this particular phase of their career. A swinger. (Roller Coaster Rock House, London Road, St. Marys, Chalford, Gloucestershire GL6 8PU)

CHANTS R&B

"Stagedoor Witchdoctors" CD

A rockin' blues band of the mid '60s who made some waves in New Zealand, recorded a few singles and left behind some cool unreleased material and an interesting story for those of us who

find this era so fascinating. The beat happy groovers do splendid covers of some classics by Van Morrison, John Mayall, Otis Redding, the Pretty Things, et al. and a smattering of originals in the same vein. It's a shame they didn't record more of their own stuff because they had a handle on the Yarbirds' brand of out there blues. Yet another fine obscure rediscovery. (Bacchus Archives PO Box 1975, Burbank, CA 91507)

CONDORS, THE

"Tales of Drunkenness and Cruelty" CD

A six song CD EP from a trio of L.A. area rockers. The title is taken from the Kinks classic, "Sunny Afternoon," and is fairly descriptive of such songs as, "Drinkin' Myself to Sleep" and "I'm Not Sorry." Pat DiPuccio, who is known as Pooch in the pages of this very magazine, plays some mighty tasty guitar. He is also the lead vocalist and sings with a gruff edge that is not too far removed from that of Elvis Costello. The band also features Mark McCormick on bass and vocals and Jay Nowac on drums and vocals. The music is tight and occasionally countrified. Some of the harder edged moments are evocative of bands along the lines of Social Distortion. Most of the songs average about three minutes. The exception is, "Little Reaction," a Bo Diddley inspired raver in which the fellers stretch out a bit and Pooch blows some harmonica. I think some beer and pool are in order. (Vital Gesture PO Box 46100 L.A., CA 90046)

CONTROLLERS, THE

Self titled CD

Yeah, it's those wild ass punks from the early days of L.A.'s pogo rock rebellion. Their singles and "Tooth and Nail" tracks are here as well as some raw obscurities. Fourteen blistering blasts of cheap, late '70s attitude. This vicious and vital chronicle includes liner notes by founder, Johnny Stingray, and rare photos of the bands longest lived and most memorable line up. Relive the seedy days of the Masque through these crude spasms of old school boogie including "Barnacle Bill the Sailor," "Jezebel" and most of the band's original crowd pleasers. (Dionysus PO Box 1975 Burbank, CA 91507)

DEMONICS, THE

"She-Devils on Wheels" 7"

Two guitar rock spouts about motorcycles from a Northern California band. The A-side starts out with a sample of some biker mama goading a fellow moto-chick on, "Are you racing or watching? You better tune your bike." The song, like the flip, "This Bike of Mine," is a power rock anthem along the lines of Judas Priest meets the Ramones or Social D on speed. The band features some tasty git licks that don't quit and a big arena rock vibe. This pressing is limited to 700 copies, all of which are on clear vinyl. (Bronx Cheer PO Box 13 Glasgow G12 8YT Scotland, UK)

DEMONS

"...Come Bursting Out!" CD

Rough and tumble rock and fuckin' roll daddyo! Six amped up, double guitar blitz boogie tunes from a four piece out of whatever European hell-hole spawns children with names like Lars, Hans, Mathias and Mikael. No prisoners taken assault ala the Dirtyys or New Bomb Turks on "Voodoo Charm," "Another Pretty Face," "Teenage Dead," Kerosene Lane," "Happy Blue" and "Dizzy." The vocalist gets a particular level of grit from his pipes on a few tracks that I associate with a bygone bunch of nasties called Ed Gein's Car. Plenty of adrenalized attitude and

solid git chops. (Gearhead PO Box 421219 San Francisco, CA 94142-1219)

DIABOLIKS, THE

"Three Fur Burgers...and a Hot Chilli Dog to Go!" CD

Retro garage rock with female vocals. The band consists of three lovely lasses and a guitar slinging chap. This is the second release I've seen that plays up the odd man out angle with tongue in cheek humor. The band is fairly similar to the Headcoatees in general vibe and recorded these 13 tracks at Toe Rag Studios with Liam Watson at the helm. A fairly even mix of originals and covers by the likes of the Kinks and the Pleasure Seekers. (Vinyl Japan www.vinyljapan.com)

DILS, THE

"Class War" CD

I would imagine this is the CD debut of a lot of this material. This is a great way to acquaint yourself with some of this band's tuneage without shelling out a fortune for the rather scarce vinyl copies of the group's few singles and live album from the late 70's punk heyday. The twelve songs here are taken from one of their singles and the aforementioned rare, independent label released live set. The single, "I Hate the Rich" and "You're Not Blank" is fairly ferocious for it's era. The live stuff is raw and a tad spotty but showcases a fine band developing their own sound. The nucleus of the Dils evolved into Rank and File and there are plenty of harbingers of that change to be found in the harmonies and loosely country influenced spasms of bare bones, seat of the pants rockin'. The closer, "Class War," is a classic, crude punk raver. An important document of a band that was on practically every cool bill in the turbulent days of the Mabuhay Gardens and the Masque. (Dionysus PO Box 1975 Burbank, CA 91507)

DOWN-N-OUTS, THE

"Wreck My World" 7"

A four piece from Denver with a sound out of small town America circa '66. All the vitriolic snarl, organ wash, guitar finesse and drum attack that you would expect from the likes of the tough bad boys who populate the rough edged comps of nearly forgotten Stones wannabes. Both songs, "Wreck My World" and "Don't Ask Me Why," have a confrontational vocal bent and a frantic musical sensibility. The group plays vintage gear and know their chops. Retro hounds should be aware that this is a limited edition release of just 500. (Hipsville 2020 S. Lowell Blvd. Denver, CO 80219)

EASY LIVIN', THE

"Good Time Head-On Collision" CD

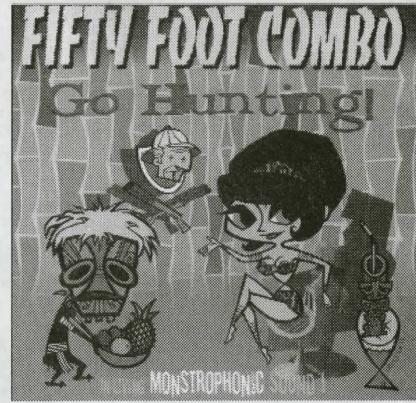
A good solid garage band, including former members of the M-80s and the Morning Shakes, on their debut full length platter. Though based on the same straight ahead rock ethos as bands like the Supersuckers, Lyres and Stooges, there is a country under current and one or more of the three vocalists has a decided twang in his voice. The band is a trio but, manage to fatten things up on some of the tunes, in the studio, by playing more than one instrument. Snarly, guitar oriented party rock with plenty of attitude and rootsy hooks. (Dionysus PO Box 1975 Burbank, CA 91507)

EMBROOKS, THE

"Our New Day" CD

A cool mod three piece from England. The basic energy of early Who, Creation and Small Faces

bombast and style on eight group compositions and four covers. Al and Mole trade off on vocal chores and handle all the guitar, bass and organ work while Lois provides a powerhouse drum sound. Heavy reverb, tight musicianship, consistently high production values and a massive percussive drive propel the tunes. Hard driving pop with an excellent '60s sound that flirts shamelessly with psychedelia and all the band's scooter happy heroes. (Voxx PO Box 7112 Burbank, CA 91510)



FIFTY FOOT COMBO

"Go Hunting" CD

This is the American release of an album which came out a few years ago on Z-Braah, a Belgium label, with different graphics and a couple bonus tracks. I liked it then and still do. The band is a terrific instrumental unit with solid tribal percussion and good, catchy, varied, mostly original tunes. Their cover art conveys a jungle/tiki aesthetic and several of the songs echo the theme. Others are of the Spy vs. Spy or surf variety. There is one vocal track, "Robin Boy Wonder," which is sung by the lovely and talented, Juliette and which was lifted from the 60's Batman tv show. The two bonus tracks were recorded live and include the newest member of the group, organist, Matto Le D. One of these cuts is a rollicking version of Link Wray's, "Jack the Ripper." Good stuff. (Musick 202 W. Essex Ave., Lansdowne, PA 19050)

FIREBALLS OF FREEDOM

"Total Fucking Blowout!" CD

The title says it all...but I guess it would be a tad remiss on my part to turn in a five word review. These four like minded individuals, Troy, Von, Kelly and Sammy, have been playing together for ten years under a variety of names in three states. This is some pretty fast, furious and noise damaged rock with more screaming and ranting than you'd expect at a hockey match. Both guitarists and the bass player contribute to the vocal onslaught which is used sporadically throughout these 11 tracks of tight bluster interspersed with free form wail and howl. Tim Kerr added some guitar and back up vocals as well as recording expertise. (Estrus PO Box 2125 Bellingham, WA 98227-2125)

FORTUNE AND MALTESE AND THE PHABULOUS PALLBEARERS

"Sonic Sounds from Seattle" 7"

Four cool songs from a very groovy band that has since split up but has left behind several albums and a wealth of odds and ends. These tracks were recorded in July of '98 and feature the band at the height of their frat brat prowess. Two originals, "You Watch the Road" and a wonderful, instrumental Question Mark and the



Mysterians tribute called "Don't Question Me," as well as a couple of covers, "Girl Go Run Away" and "Jump, Jive and Harmonize." I'm not sure what Maltese and the others are up to but, Freddie Fortune is kicking up a ruckus with his new group, the Four Gone Conclusions. Organ rich, '60s influenced rock and soul music. (Dionysus PO Box 1975 Burbank, CA 91507)

GANTS, THE

"Road Runner! - The Best of..." CD

Some cool, punky '60s music that also exhibits strong Merseybeat influences. I had never heard of them but, the Gants were quite popular along the Mississippi back in the mid '60s and put out three albums and a string of singles. A nice mix of band originals that are generally built along the same lines as one Lennon/McCartney tune or another and snarled takes on such covers as Them's "Gloria," the Dave Clark Five's "Try Too Hard," Bo Diddley's "Road Runner," "Crackin' Up" and "Oh Yeah" and Eddie Cochran's "Summertime Blues." Like so many other Sundazed obscuro retrospectives, the cream of the crop is given a terrific new mix and is presented with an insightful history of the band (by Ugly Things Mag-nate Mike Stax) including photos and trivia from the Gants about their glory days. Yahoo! (Sundazed PO Box 85 Coxsackie, NY 12051)

GIMMICKS, THE

"Honeymoon's Over" CD

Loud, screaming purveyors of raw rock and roll from Seattle. Vocalist, Mark Starr, has a high pitched squeal thing going on whenever the lyrics subside for a bar or two, including plenty of "come on's", "alright" and "yeah's. The band sites the Rolling Stones, James Brown, Oblivians, AC-DC and Iggy Pop, among others, as influences and that general sense of urgency and excess comes through on these 10 original grinders. Tight and soulful with near constant over the top vocal rant. (Estrus PO Box 2125 Bellingham, WA 98227-2125)

GODDAMN GENTLEMEN, THE

"Greasefire" CD EP

Nasty, hard edged rockabilly punk noise with keyboards and gruff, strangulated vocals. This five piece covers all the elements you would expect in just five songs, cars ("Odd Rod"), violence ("Chuck's Bleeding on the Street"), sex ("Dance, Shout & Holler"), prison drinking ("Alcatraz") and cool reptile fondling ("Hip Snake Handler"). (Cad's Choice 8415 N. Edison St. Portland, OR 97203)

GOLDEN GUINEAS, THE

"Shit or Bust!" 7"

Fans of the Coyote Men will be happy to note they didn't just fade into obscurity after their last leg lock. Two of the masked marvels ended up in this latest rock and roll aggregation from the British Isles. Three spasms of stripped down rock and roll bluster, "Turn it Up," "Roadside Repair" and "All About Judy." The latter is a Supercharger cover and is not a bad starting point for these happy slackers. "Tell me all about it, baby." This single is a limited edition, red see through vinyl affair. (Estrus PO Box 2125 Bellingham, WA 98227)

HARD FEELINGS, THE

"Fought Back and Lost" CD

Good, solid, basic rock and roll, from the garage tradition, out of Texas. This trio melds the fucked up blues/rock sound of Jon Spencer and the Oblivions with a more polished grind ala Chuck Berry and the hordes of devils that paved the way in the fifties as well as some Dolls type influences. This fourteen track roustabout was recorded by Mike Mariconda who gives these fellows the same treatment he has with New Bomb Turks, Revelators and many others. Jack O' Fire/Big Foot Chester powerhouse, Walter Daniels is all over the harmonica on several choice tracks. Attitude laced vocals, a big sound and a rough and tumble feel. (Sympathy)

HEADCOATS, THEE

"Elementary Headcoats" CD

The subtitle, "Thee Singles 1990-1999" tells the tale. These guys have been very busy over the last decade and the proof is right here. In fact, it takes two CDs to contain all the poundin', strummin', wailin' and general carryin' on. This makes for a great double album whether you have a bunch of the original singles or not. There are 50 tracks in all, several of which feature Don Craine of the legendary Downliner Sect. A rich and rowdy chronicle of the various obsessions and permutations of a prolific and engaging rock and roll phenomenon. Lo-fi, Brit, '60s influenced trash for the masses on the handy CD format. Go, Billy, Go! (Damaged Goods PO Box 671 London E17 6NF)

HEADCOATS SECT, THEE

"Ready Sect Go!" CD

I'm not sure if this is yet another one off project but, I could go for more of the same. Billy Childish, Johnny Johnson and Bruce Brand of Thee Headcoats, in cahoots with Don Craine and Keith Grant Evans, of the Downliners Sect, offer up 12 blasts of garage rock and blues boogie. Billy lets his guitar do the talking and Don and Keith provide the snarl and suave croon action. Two Billy tunes, "Knight of the Baskervilles" and the title track are sandwiched in amongst covers of Willie Dixon, Bo Diddley and the other usual suspects. Tight and firmly entrenched in the dirty 60's Brit blues tradition of Them, the Pretty Things, the Stones, et al., as well as that of the even dirtier Americans who spawned them. Classic songs done in the same spirit as the originals with lots of harp. Yeah!! (Vinyl Japan (UK) 98 Camden Rd. London NW1 9EA UK)

HOLLY GOLIGHTLY

"God Don't Like It" CD

The most prolific, original and, in my opinion, groovy of Thee Headcoatees is yet another rich and varied collection of soundscapes. Holly wrote nine of the twelve tunes on this fun and musically diverse CD. Her songs mix elements of folk, blues, country, kitchen sink and lots of good old garage rock grit. Her relaxed yet whiny

voice is spot on and her band features some of the finest names in the Medway pantheon, Dan Melchior, Bruce Brand, John Gibbs, Baine Watson and Ed Deegan. The only song I'd heard before is the Bill Withers (there is a stupid joke about how to make a soul singer out of a duck that involves putting it into a microwave oven until its bill withers but, I'll spare you the details) classic, "Use Me..." "You just keep on using me until you use me up." Cool, down home and down to earth songs about life and the like from one of my favorite talents. (Damaged Goods PO Box 671 London E17 6NF)

HORRORS, THE

Self titled CD

This is the first long player from this raw rock combo from Cedar Rapids, Iowa. I caught them live once and the show was total anarchy; they managed to lose the clubs only microphone after about one song and finished the show screaming at the top of their lungs. You can hear the mondo distro vocals here but, the anarchy has been maintained via the sonic attack the three deliver with two guitars, a drum kit and crazed vocal rant. Eleven blasts of fucked up rockin' blues filth that carries on in the same fine tradition of Doo Rag, the Oblivions, Jon Spencer and the Bassholes. The down and dirty Delta dirge is applied to Horrific modern cuts like, "Dot Com Stomp" and "I don't Need a Woman I Need a Nurse." Raw, rootsy and rowdy. (In The Red 2627 E. Strong Pl. Anaheim, CA 92806)



HUEVOS RANCHEROS

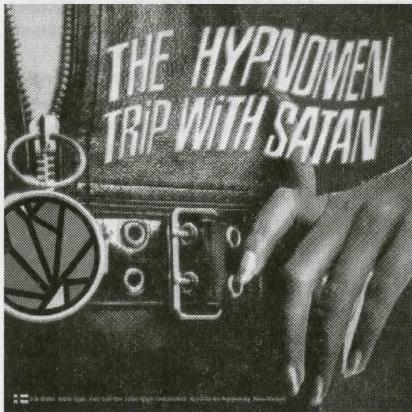
"Muerte Del Toro" CD

The Canadian Vaqueros are back with another tasty instrumental treat. I've been following their recorded output for the last seven years and have been fortunate enough to catch them live twice. This twelve song refresher course contains two covers, "Diamond Head" and "Moondawg 2000" and ten new Huevos originals that combine a myriad of classic melodic lines with their trademark twang and whine guitar sound and solid rhythm section. This is one of the few bands that can throw '70s guitar hero licks into straight ahead surf flavored, 1-4-5 ravers and pull it off. The trio is augmented by Pat McGannon whose organ and piano work adds a great fourth dimension throughout. Tight and moody. (Mint PO Box 3613 Vancouver, BC Canada V6B 3Y6)

HYPNOMEN, THE

"Trip with Satar" CD

Terrific, soulful instrumental music from a four piece out of Finland. The Hammond organ is high in the mix and played masterfully by Sami Nieminen. Actually, the rest of the band, Pekka Laine on guitar and electric sitar, Juha Litmanen on drums and percussion and Jan Gron on bass



and guitar, are also quite accomplished and shine brightly as soloists and as a tight aggregate. Three of the eight songs are covers, "Need No Doctor," which I associate with Humble Pie, "Hush," an early hit for Deep Purple via Joe South and "Dance with the Devil," which I don't recognize. These and the five originals are all done with finesse, a slightly funky feeling and a sound that incorporates elements of Booker T. and the M.G.s, the Small Faces, and embryonic versions of Santana and the aforementioned Deep Purple. If you are a fan of instrumental music looking for a refreshing change of pace from surf, these guys fill the bill rather nicely. Yahoo. (Gearhead PO Box 421219 San Francisco, CA 94142-1219)

HYPNOMEN, THE "Watusi 99" CD

Yahoo!! This one is right up my instro lovin' alley. I dig surf as much as the next 60's geek but, there is something about a band that brings new elements to play and creates new and exciting worlds in traditional aural space that brings an even broader smile to my mug. True to their name, this trio (that gets an assist from a variety of guest musicians) is adept at playing mesmerizing, mind intoxicating, beat happy tunes. They also have a knack for evoking various ethnic moods and getting downright spacey freaky. The title track is every bit as tribal and wild as a song can be. Most of the others are butt simple ditties with a psychedelized mind warp groove and a steady back beat but, much like groups along the lines of Stereophonic Space Sound Unlimited, they manage to offer a varied set. Trippy fun. (Musick 202 W. Essex Ave. Lansdowne, PA 19050)

IGGY & THE STOOGES "Double Danger" CD

Two high energy shows from the end of 1973. These recordings are seeing the light of day for the first time ever and are guaranteed to get a rise out of any Iggy fan. The sound quality is what you'd expect from a smuggled tape recording of the day but, has been digitally cleaned up to present more of the band and less of the stoners hanging out by the dude with his hands in his trench coat. The performances are on the hyper side and the piano is much more dominant than on the studio recordings. This is a sonic bridge between Raw Power and Kill City with plenty of Metallic K.O. in the bargain. Most of the songs appear on both sets but each show is unique and the Popster is fairly gabby between songs. Relive the pumped up fury on Raw Power, Head On, Gimme Danger, Rich Bitch, Wet My Bed, I Got Nothing, Cock in My Pocket, Search & Destroy, Heavy Liquid, I Need Somebody and Open Up & Bleed. Comes with

an informative booklet that brings the Stooges' saga into focus with pictures and relevant data. Dirty and listenable. (Bomp PO Box 7112, Burbank, CA 91510)

INSOMNIACS, THE "GET SOMETHING GOING!" CD

This is my favorite release, so far, by this trio from New Jersey. It's also the most '60s oriented which would explain the bias quite handily. Thirteen tracks that feature tons of guitar, a strong backbeat and strong vocals accompanied by tough harmonies. The sound is fuller than one might expect because the group utilizes the studio setting to its utmost by adding keyboards, etc. to flesh out many of the songs. Four of the tracks are covers of fairly obscure Pebbles fodder (three from the ever popular year, 1966) that fit right in with the band's own compositions. There is a definite mod edge too. (Estrus PO Box 2125 Bellingham, WA 98227)

JACK SAINTS, THE "Rock and Roll Holocaust" CD

Fast, loud and nasty. These guys have been bustin' it out large for the past five years and their recorded output is a good representation of their live snarl and guitar grind attack. Speaking of live, this CD contains some choice material from various shows over the years. With thank yous to such bill sharers as B-Movie Rats, Hotrodhoneys and the Hellcaminos, it's not surprising that the Jack Saints practice a go for the throat, take no prisoners approach to their craft. An appropriate soundtrack to any movie about drugs, wild women, hard drinking and general mayhem. (Scooch Pooch 5850 W. 3rd #209 L.A., CA 90036)

KAOS

"Product of a Sick Mind" 7"

Good, solid punk rock and roll from 1980. I don't believe the band did anything else but this three song disc perfectly captures the sound of L.A. punks just before hard core rendered such cool, loose and dirty rumblings somehow passé. "Alcohololiday," "Top Secret" and "Iron Dream" all have a nice edge that reminds me of the Weirdos and all the great bands from the "Yes L.A." comp. Features Stingray of the Controllers and Amy Wichmann who later played with Jeff Dahl and various others. (Dionysus PO Box 1975 Burbank, CA 91507)

KING ERNEST "Blues Got Soul" CD

The very last recordings from this blues veteran with a rich, husky voice. He died in a car crash just days after hearing the final mixes. The band is top notch, the recordings are done to perfection and King Ernest's vocals are right smack dab in the front of everything where they belong. All but one track, Tom Waits' "House Where Nobody Lives," are band originals and all display the various personnel's innate love of the blues genre. Tight and...soulful. (Fat Possum PO Box 1923 Oxford, MS 38655)

KWYET KINGS, THE "The Singles 'n' Shit!" CD

A collection of odds and ends from a European (I believe they are from Norway) retro outfit that has called it a day. The songs here were gleaned from various singles and compilations the band was involved with in the mid to late '90s. Aside from the two covers taken from tribute comps, the Kinks, "David Watts" and Pretty Things, "Sitting All Alone," the songs are all originals written by either vocalist, Arne Thelin

or guitarist, Knut Schreiner. The music is on the polished side with tight harmonies, hook laden toe tapping rhythms, genre perfect guitar and organ riffage and a general upbeat vibe. Paisley power!! (Dionysus PO Box 1975 Burbank, CA 91507)

LAIKA & THE COSMONAUTS

"Absurdistan" CD

One of those instro bands I've heard of, seen CDs of and been assured I'd enjoy but never actually heard...until now. These guys are one of the biggest acts out of Finland and have their surf and exotica down pat. The biggest shock to me is that there is no person named Laika and if there was, that person would be male...typical American shortsightedness I suppose. Mid tempo, vaguely surf oriented, guitar and organ dominated pieces that display complexity, crisp musicianship and a wide variety of moods. Lots of high end sounds ala the Stotnicks, Atlantics, Tornados and other '60s proponents of instro rock as outer space backdrop. (Yep Roc PO Box 2841 Chapel Hill, NC 27514)

LEAVES, THE

"...Are Happening!" CD

The sub-title of this 20 track package is, "The Best of the Leaves" and this is a truly great collection of songs from one of the better garage bands to come out of mid 60's Southern California. You want "Hey Joe"?? You got it in spades here; all three versions. Almost as exciting as the folk tinged rock and roll is the 16 page booklet that outlines their frat brat beginnings, rise to West Coast popularity and slide into obscurity which features stories from Bassist/leader, Jim Pons, as well as anecdotes and the like from Ugly Things honcho, Mike Stax and Jeff Jarema of Here 'Tis magazine. A few of the tracks, notably "Too Many People," approach the grandeur of "Hey Joe" and that says a lot. The majority of songs are cool in different ways whether it be covers that point out the naive, amateur charm of the unsophisticated young lads or the more melodic material they recorded in their all too short career. Yahoo. (Sundazed PO Box 85 Coxsackie, NY 12051)



LOS STRAITJACKETS

"The Velvet Touch of..." CD

Attention instro fans!!! This is one hot platter. Eddie Angel and Danny Amis are two of the best guitarists around. Long time drummer, Mr. Lester, is no slouch either. I'm guessing the band is bringing a new bass player aboard as Pete Curry plays on all but four tracks, those being pumped out by long time bottom heavy thudmeister, E. Scott Esbeck. That explains the new Mexican wrestling mask on the cover. Overall, there is a more percussive sound, with the drums completely dominating on several tracks ala Sandy Nelson. The band originals are either

hauntingly beautiful, ethno cheesy or (more likely) driving, daring and distinctively Los Straitjacketesque. While the band is at home on stripped down 1-4-5 work outs, they shine on their more elaborate pieces which feature a variety of horns, vocal montage and/or orchestral work. They cover Louis Prima's, "Sing, Sing, Sing," among others and display influences as diverse as the Shadows, Herb Alpert and Gary Glitter. Yahoo!! (Yep Roc PO Box 4821 Chapel Hill, NC 27515-4821)

MARTINETS, THE "Love!Hate!" CD

A new quartet out of New York with the collective experience of work with the Masters of Reality, the Ramones, The Ronnie Spector band, Bongwater, King Missile, Phantom Tollbooth, Yo La Tengo, Jad Fair and many lesser knowns. The first thing that struck me about the group is the influence that Johnny Thunders has had on the guitars and the general tone of a lot of the songs. Maybe it's a New York thing. Not that the band sounds like the Dolls, they just display flashes from time to time. Lead vocalist, Eamonn Bowles, has a gritty edge that is often balanced by the harmonies of guitarist, Daniel Rey, and drummer, Roger Murdock. On some material, Eamonn sings with a certain angst induced cry in his voice that reminds me of Television's Tom Verlaine. Again, maybe that's just a New York thing. Musically, the band is tight and punchy. (Scooch Pooch 5850 W. 3rd St. #209 L.A., CA 90036)

MISS LUDELA BLACK

"She's Out There" CD

The first solo album by this particular Headcoatee. She may have been a Delmona too but, the few Delmonas albums I have are practically devoid of info regarding who was in the band, who played what, etc. Ludella is joined here by Mickey Hampshire of Milkshakes and Masonica fame who wrote most of the original tunes on this 14 song platter. He also did a swingin' collaboration with Ludella a while back called, "Bedlam A'Go-Go!" but that's another story altogether. The rest of the band is made up of the two non Billy Headcoats so her garage credentials are all in order. Her voice isn't very strong and she straddles the key from time to time but she has plenty of charm. There is a Childish tune included, written expressly for Ludella, as well as covers of the Shangri-Las and Brenda Lee. (Damaged Goods PO Box 671 London E17 6NF)

MAN OR ASTRO-MAN?

"A Spectrum of Infinite Scale" CD

Radically different sounds from one of my all time favorite instro, outer space obsessed bands. The biggest change is one of speed. The band is experimenting with its own version of "heavy" and, of course, experimenting in general with every electronic gadget at their disposal. The band kicks it into high gear for the occasional blast of their trademark frenzy but the overall tone is ponderous and dense interspersed with sparse and flighty. Technology actually takes over on one track that is "written" and "performed" by a dot matrix printer. This example of machine as visionary went over well on their latest tour but was overshadowed by the band's Tesla Coil display proving that the future is truly timeless...or something...hey, why can't my computer do this review so I can watch tv and drink fancy adult beverages named after undiscovered comets? Calling all chromium-cranium unit-banging robots!! MOAM? manages to continual-

ly stretch the boundaries of guitar, bass, drum and electron oriented music. (Touch and Go PO Box 25520 Chicago, IL 60625)

MISTREATERS, THE "Grab Them Cakes" CD

Raunchy, rowdy, fucked up rockin' grind corpse spew from a four piece that borrows as much from the Oblivions and their ilk as they do from industrial dirge dogs, nihilistic punk heathens and death metal helions. Lead vocalist, Christreater, rants and raves with raw throated bravado throughout and the band provides a suitably heavy, dark and dangerous backdrop. Challenging and chaotic music with a relentless growl, gritty guitar wash and bombastic percussion blow outs. Arghhhhhh. (Big Neck PO Box 8144 Reston, VA 20195)

MONKEYWRENCH, THE

"Electric Children" CD

Oh yeah. I remember this band. They put out a record 7 or 8 years ago and then kinda vanished. This is one of the heaviest modern super group line ups one could imagine and they have put out a hard hitting, varied collection of true grit. The band is made up of Mark Arm, Steve Turner, Tim Kerr, Tom Price and Martin Bland. Their past and present projects include Mudhoney, Lord High Fixers, the Fallouts, U-Men, Big Boys, Jack o' Fire, Gas Huffer, Bloodloss, Lubricated Goat, Green River, the Thrown Ups, King Sound Quartet and Bad Mutha Goose. Mark provides most of the vocals and his smoky, anguished sound is as strong as ever. Solid rock and roll from a wide variety of sources performed with power and conviction on 10 burnin' originals and covers of tunes by Roy Loney, Tony McPhee and Jesus Rodriguez. (Estrus PO Box 2125 Bellingham, WA 98227-2125)



MOONEY SUZUKI, THE

"People get Ready" CD

A high energy rock and roll outfit that reminds me, at times, of a hybrid cross between the Makers and the Blues Explosion. I'm sorry I missed their first L.A. appearance; I hear they put on a non stop action extravaganza in a live setting. Their sound is a fine blend of guitar excess, slightly funky power boogie and catchy riffs and lyrics. The band is a four piece and are either multi instrumental or employ guests on the occasional flashes of harmonica, organ and horn work. Inspired anthems with a dirty edge, nervous beat and hooks galore (Estrus PO Box 2125 Bellingham, WA 98227)

MYSTERY ACTION

"Here's to Another Year" CD

A very cool side project from Evan Foster and

Nick Contento of the Boss Martians, Martin Sparks and a bunch of their buddies. The organ sound is standout as are the vocal harmonies which are tough and quite engaging. The band takes most of its cues from the Mod world but add a healthy dose of themselves to the mix. Some of the artists that swam through my noggin the first few spins include the Small Faces (they do a cover of "Shake" that is in the same pocket as Mariott and company's rendition), Elvis Costello, Thin Lizzy and the Jam. Memorable songs, all but the aforementioned being originals, by a band that is tight, tuneful, gritty well versed in classic pop/rock and fun. Yahoo. (Musick 202 W. Essex Ave. Lansdowne, PA 19050)

NEW YORK DOLLS, THE

"Lipstick Killers" CD

The CD release of material that was originally only available, commercially, on cassette. This is a 9 song studio recording the band made when they had only been together for a little over four months and features their original drummer, Billy Murcia, who died a druggy death shortly after, missing out on all the hoopla. While tight and crisp, the songs are all slower than on the high energy Mercury releases. These luded out versions are packed with raw vocal emotion, superb harmonica and guitar work and spotlight the strength of the boys song writing from the get go. There's even one track, "Don't Mess with Cupid," that never received major label attention, rendering it the mondo obscuro track you can't live without. (ROIR 611 Broadway Suite #411 N.Y. NY 10012)

NIKKI AND THE CORVETTES

Self titled CD

Every Nikki fan's dream come true; a CD reissue of the classic Bomp! LP with four bonus tracks taken from two cool singles. The trio of cuties and their band never made the major label market but had a major effect on the new wave/punk world at the end of the '70s. And, as evidenced by new groups like the Bobbyteens and Donnas, they are still providing inspiration. 16 groovy tracks in all that capture, perfectly, Nikki's passion for boys and fun as well as some classic, late '70s, power pop buzz. Yahoo! (Bomp! PO Box 7712 Burbank, CA 91510)



PHANTOM SURFERS, THE

"XXX Party" CD

I may be wrong but, I do believe this is the first example of a brand (naked butt) spanking new genre: nasty surf music. Any one who has heard the Phantom Surfers, should have a (dildo) handle on the simple, guitar dominated, 1-4-5 work outs that make (whoopee) up the music. What sets (of nice hooters) this platter apart from the

last 5 or 6 is the fact that each and every song has a vocal track mixed on top of it (doggy style) with potty mouth lyrics. Apparently the band couldn't carry all the tunes themselves so they brought Rudy Ray Moore, Blowfly, Neil Hamburger, Donny Denim and all their (bum) chums in to the studio with them to capture every f-word, z-word, q-word, ad nauseum, known to any (sexual) being in the universe. Most of the 20 cuts (the cheese) are funny and mix absurdly naughty lyrics and bawdy jokes with clever musical (fruit) ideas and/or adult (books) themes. Okay, let's be honest here, it's a bunch of sleazy surf trash for depraved suckers like me and you. Comes with a scratch off patch over the lungs of one of the cuties on the cover. Attention collectors!! If you buy up a bunch of copies and leave the scratcher intact, you can probably double your investment in 30 years. Hmmmm, can anyone loan me a nickel? Lookout PO Box 11374 Berkeley, CA 94712-2374)

POLLO DEL MAR

"The Devil and the Deep Blue Sea" CD 10 instrumental splashes from one of San Francisco's more adventuresome combos. Their name translates as Chicken of the Sea...but, you knew that. Like most of the groups on this fine label, Pollo Del Mar has forsaken straight ahead surf music for a more varied and unpredictable sound. On two of the tracks, the basic four piece is joined by Jab of, Herb fame (which is one of the hippest Herb Alpert and the Tijuana Brass impersonators on the scene, Pops!!) who adds some mighty cool horn action. Spacey, aquatic atmospheres are utilized on 7 originals and covers of Herb Alpert, the Shadows and the Dead Kennedys. Reverb? You're soaking in it. (Musick 202 W. Essex Ave. Lansdowne, PA 19050)

PSYCHOTIC YOUTH

"Stereoids" CD

Good, solid, pop punk rock and roll from a European four piece. Crippa, Dennis, Ulf and Jorgen have a firm handle on harmonies, hooks and a driving good time sound. They don't appear to have any trouble with English and I don't detect an accent. One of the most telling examples of their direction is probably the arena feel they impart to "Surrender," one of Cheap Tricks better creations. This CD is jam packed with 18 head bopping blasts of chorus happy, sing along, guitar and organ rich songs about girls and related obsessions. Classic new wave power pop grind. (Bomp! PO Box 7712 Burbank, CA 91510)

QUADRAJETS, THE

"All My Rowdy Friends are Dead" 7"

The South has risen again. Musically any way. This latest platter comes all the way from Scotland and is an excellent indication that the band's aggressive Southern rock punch is spreading. I've heard the A-side on several releases but I do believe the crazed take on Dick Dale's, "Mr. Eliminator" is exclusive to this disc. Tons of guitars and a big beat are the Quadrajets calling card and they offer up the goods on this single, a nice package on a fledgling label. Thanks Jim. (Bronx Cheer PO Box 13, Glasgow, G12 8YT, Scotland, UK)

RAY CAMPI

"Rockabilly Ladies" CD

A living legend who keeps going and going and going...This time out, Ray is joined by Skip Heller, Matt Cartsonis, Steve Van Gelder, Johnny Legend and some truly fine background

vocalists, Gene Camarillo, Maya Martinez, Laura Jo Dewitt and Satya McGarry. This record focuses on Ray's love of country roots and features songs from the likes of Bill Anderson, John Hartford, Jimmy Miller and Dallas Frazier. The down home instrumentation includes mandolins, stand up bass, dobro steel guitar, fiddle, spoons, guitars and harmonica. If you are a fan of old style country and western swing and tear jerking cowboy ballads, you can't go wrong with this collection of finely crafted tunes performed by a top notch group. (Dionysus PO Box 1975 Burbank, CA 91507)

RED PLANET

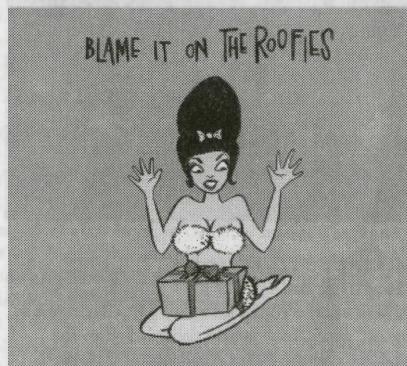
"Revolution 33" CD

A very fun pop rock band. Many groups come to mind while I listen to these guys including Cheap Trick, the Cars, Roxy Music, Mott the Hoople and Rush. The band is a tight four piece which augments the standard double guitar, bass and drum line up with occasional keyboards and crisp harmonies. The lead guitarist/keyboard wizard, Chis, learned his craft while holed up in his bedroom with not much more than a few Van Halen records for company which explains why their breaks are so wild. Lead vocalist, Jeremy, has a very distinctive high pitched delivery. All in all, a refreshing and catchy pop band with lots of potential. (Gearhead PO Box 421219 San Francisco, CA 94142-1219)

RETARDOS, THE

Self-titled CD

High octane, guitar oriented thrash rock and roll from Oslo, Norway. From the same general end of the spectrum as the New Bomb Turks, Supersuckers and Zeke. The vocalist gets a great gritty rasp out of his pipes and has no discernable Scandinavian accent as he rants about things like alcohol, dope, sex, fire, boredom and toughness. The guitar is almost always center stage whether it's grinding out chords, spiraling out of control on one speed lick or another or just feeding back. This debut release features ten relentless cuts of hard edged punk metal flash including covers of G.G. Allin and Gang Green. Tight and manic. (Scooch Pooch 5850 W. 3rd St. #209, L.A., CA 90036)



ROOFIES, THE

"Blame it on the Roofies" CD

9 fun and funny songs by an 8 piece band that includes four female vocalists. The music styles vary from song to song but the over all sound is tight and solid guitar, bass, Farfisa & drum based rock and roll and lounge stuff with right on but untrained vocal shenanigans. As well as doing their own tunes, the band likes to rewrite the classics with their own twisted scenarios. The Sonics' "Witch" is turned into "Bitch" and the old war horse, "Blame it on the Bossa Nova" becomes the title track, a song about date rape

using the latest in knock out drop pharmacology. This reminds me a lot of the Budget Girls, especially a track called "Frankie the Shoe Fucker." A cross between 60's girl group perfection and B-52s irreverence with a healthy dose of 8 sick minds thrown in. (Mangina 554 Shotwell St., SF, CA 94110)

ROTTERS, THE

"Pull it and Yell" CD

Twelve blasts from the past from the Southern/Central California punk rock heathens who foisted the retro-crude classic, "Sit on My Face Stevie Nicks," on the rock world back in the early days of p.u.n.k. My band used to play with these guys "in the day" and I've been friends with Phester for about half of my life but, I had no idea he had "polished," studio versions of all these politically incorrect (to put it mildly) gems. If you like the aforementioned, "banned in L.A." classic and it's fliperoo, "Amputee" and the bands follow up single, "Sink the Whales Buy Japanese Goods" b/w "Disco Queen," you'll be pleasantly surprised by the other eight tracks from the same session. This period piece of youthful alienation and naive punk rock and roll mayhem comes with liner notes from guitarist, Phester Swollen, in which he explains their mutual disdain for the then current status quo of music. They used elements of every odious anti social concept and a beyond basic musical approach to come up with a calculatedly crass collection of tunes. Patented, late '70s, up tempo punker work outs with out of control guitar, a sloppy but effective rhythm section and phony British accented vocal histrionics about delousing showers, Nips, pink flamingos, clones, Nazis and all things damned. (Dionysus PO Box 1975 Burbank, CA 91507)

SEXAREENOS, LES

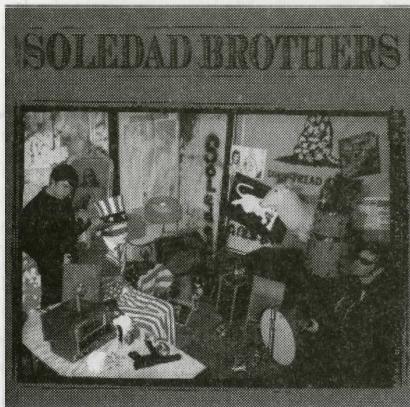
"Live! in the Bed" CD

First off, this isn't a "live" recording, per se; no audience ambiance, between song chatter or poorly mixed songs. Second, it is god awesome, hard driving, garage damaged, adrenalized rock and roll manna in or out of bed!!! Three of the four barely controlled maniacs are also in the Spaceshits which goes a long way toward explaining why this sounds so fucking brilliant. The fourth member, "Work with Me" Annie, adds the organ grind that gives a frat edge to this otherwise straight ahead, in your face dose of '50s/60s groove meets right now. Like the aforementioned Canadian wild men, Les Sexareenos mix elements of all the killer diller, early '60s, Pacific Northwest rockers with a pinch more salsa caliente to come up with a fun, fast and furious dance party. Fourteen exciting cuts including "Hey Now! Hey Now," "Low Low Low," "Wild Wild Wild" and a number of less repetitive titles. They are one of the bigger draws for me at this summer's Las Vegas Grind. Yahoo Yahoo Yahoo (Sympathy)

SHAKES, THE

Self titled CD EP

Three song teaser from an L.A. pop band that features Janet Housden whose credits include Red Cross and the Superkools. The driving force, however, is singer/song writer/guitar player deluxe, Peter Gilabert who has a knack for cranking out short but sweet love songs that examine relationships from every conceivable angle. "Shining on You," "In My Hair" and "Sullen Ecstasy" are all mid tempo, well crafted confessions done up with a flair for fun and chock full of hooks. (Whinin' Cheese 323-692-7776)



SOLEDAD BROTHERS

Self titled CD

Two young honkeys from Toledo, Ohio who got de blues somethin' fierce. This is one of the best minimal, roots, get down to brass tacks and live it duos I've heard in a good spell. Their name comes from some imprisoned Black Panthers who went out in a blaze of glory in the early '70s and that's where a lot of their inspiration is derived from as well. Of course, John Lee Hooker, Slim Harpo, Hound Dog Taylor and a host of recent revivalists such as Doo Rag and Jack O' Fire deserve plenty of credit too. Johnny Walker and Ben Swank know their raw blues chops and recorded this distorted fire cracker with one of the genres finest, Jack White, at the Ghetto Studio controls. Liner notes by, none other than, Mr. Rock and Roll Revolution himself, John Sinclair. Tight, soulful, varied and very well done. (Estrus PO Box 2125 Bellingham, WA 98227)

SPACE COSSACKS, THE

"Tsar Wars" CD

For anyone who is seriously into instrumental rock, I heartily recommend this E-Ticked band. The group's influences range from the manic flair of Australia's Atlantics to the other worldly charm of Sweden's Spotnicks to the smooth finesse of England's Shadows. Yes, the spirit of the best '60s guitar gods, the world over, is still alive and kicking. Most of the 15 tracks fell out of the heads of the various band members, most notably lead guitarist Ivan Pongracic who has ten of the fastest and surest fingers I've ever been witness to and bring a certain Eastern European flavor to the mix. The rest of the band are strong, inventive, tight musicians, as well. The production is spotless and the general mood is one of space age awe mingled with flashes of spy movie intrigue, surf hedonism and late 50's guitar exploration. Yahoo!! (Musick PO Box 1296 Redondo Beach, CA 90278)

SPLASH 4

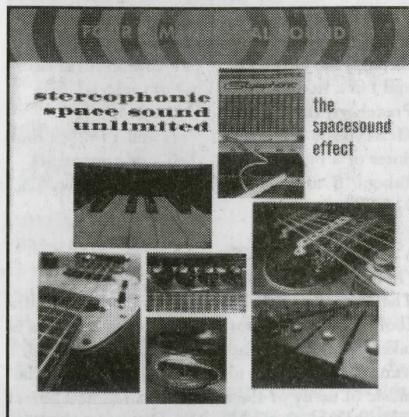
"Rules of Life" 7"

French four piece with a great rockin' sound and attitude. The A-side, "Rules of Life" has a somber, sing song quality to it and a bounce that reminds me a tad of Joan Jett's, "I Like Rock and Roll." On the flip, the band blasts off on a more representative scorcher, "Armchair Thrillseeker" which features ultra-fab guitar slinger, Lili and some heavily accented vocals by Jacques. Lili busts out with some gutsy and screechy French lyrics on the closer, "Ma Solitude et Moi." Good rockin' tonight. (Lookout PO Box 1374 Berkeley, CA 94712-2374)

STATICS, THE

"Vol I" LP

Wow! A very cool 16 song collection of odds and ends from one of my favorite trash beat boogaloo bands. If you're a fan already, there are plenty of tracks here you won't find anywhere else. If you need an introduction, this is a swell place to get it. Both line ups of this cartoon vitriol, fun in the slums kiddy punk outfit are well documented and the overall sound is the same as you'd find on either of their full length blasts. The band kept to the basics: black and white art work, no studio bullshit and (as far as I know) a vinyl only output. As well as adequately conveying the "I don't give a shit and yet I sound god awesome" magic of such groups as Supercharger and thee Mighty Caesars, these younguns also have (had?) a knack for clever/absurd lyrics. Yeah! (Rockin' Bones Piazzale Della Macina 4300 Parma, Italy)



STEREOPHONIC SPACE SOUND UNLIMITED

"The Spacesound Effect" CD

Further explorations from one of the most unique purveyors of instrumental music going. Their first two releases, now out of print, are also being reprised on Dionysus. This new material is very much in the same ethereal vein. The band creates marvelous and intricately textural landscapes utilizing a wide variety of vintage instruments and electronic gizmos. Undulating, propulsive, percussive and brooding pieces that lend themselves to head phone journeys of the mind. This is the kind of tunage that you might expect in a teenage, sci fi, mystery, thriller from practically any era. Cool, frantic and spooky. (Dionysus PO Box 1975 Burbank, CA 91507)

SUGAR SHACK

"Get Out of My World" CD

Rock and roll fiends at full tilt. Sugar Shack utilizes a double guitar assault and infuses snot encrusted attitude in each and every track on this, their fourth full length release (the second on Estrus). Singer, Mark Lockridge, has a nasty growl and is worked up into a high end squeal frenzy throughout. The band is just at home laying down a 50's styled 1-4-5 be-bop boogie tune as they are going free form all out hog wild. Guitarist, Andy Wright and drummer, Stephanie Paige Friedman do double duty in the Lord High Fixers. Tim Kerr produced these 14 original spurs of take no prisoners glib abandon. (Estrus PO Box 2125 Bellingham, WA 98227-2125)

SUPERFINE DANDELION, THE

Self-titled CD

Far out and groovy, baby. Another wonderful lost gem of the '60s. This 18 track CD follows the progress of a great tough rock and roll band.

Mile Ends, as they grew musically, experimented with new sounds and, ultimately, with their superlative flower power moniker, added their trippy voice to the psychedelic boom. These were some of the finest musicians in the Phoenix and Tempe areas and had a handle on folk rock, country tinged rock, hard edged pop and whatever else was riding the charts at the time. The band wrote most of their material and it is every bit as vital as the three covers they chose to give a whirl. Strong voices, memorable melodies and even some highly effective sitar. Comes with some choice photos and a history of the constantly evolving group and the various members who populated it during its two year reign. An excellent addition to any '60s freak's collection. (Sundazed PO Box 85 Coxsackie, NY 12051)



SURF TRIO, THE

"Moxie and More" CD

I love these retrospective projects that amass all the early stuff and odds and ends that I missed out on from bands that become favorites down the line. The Surf Trio has been cranking out quality blasts of instrumental manna since 1985!! Somewhere along the line they started sprinkling vocal numbers into their repertoire and several examples of these retro rockin' nuggets are present here. For the most part, however, this CD is a testament to the power of reverb guitar and a solid rhythm section. 21 tracks culled from a wide variety of recordings, sessions and band line ups. Their first 7 track Moxie Records release is presented in its entirety and sets the tone for the rest of the Cowabunga crunchers. Thanks Jeff!! (Blood Red Vinyl & Discs 2134 NE 25th Portland, OR 97212)

TEE AND THEE CRUMPETS

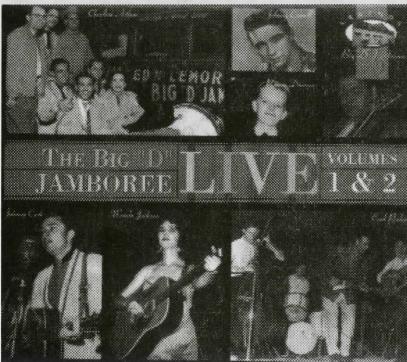
"Introducing Today's Young Hitmakers..." CD

A solid '60s experience from a band that covers all the bases. Tee plays bass and provides the female growl. Thee Crumpets, Chris, Paul and another bloke named Chris play drums, guitars, organ, harmonica and various percussion instruments as well as bringing three male versions of snarl and swagger to the table. Like many retro bands, this tight quartet writes their own original material that is patterned after all the Chocolate whatsits and Music Mawhosis that put the guts in this genre the first time around. All are accomplished musicians and adept at blending a multitude of influences into a tough cohesive whole. My favorite tune is a slightly skewed marriage of the basic musical themes from "Hey Little Girl" with the lyrical groove from "Riot on Sunset Strip" called, "Yeah Yeah." The Pandoras meet the Chesterfield Kings and trade off on vocal chores. (Dionysus PO Box 1975 Burbank, CA 91507)

VARIOUS ARTISTS

"Be a Caveman - The Best of the Voxx Garage Revival" CD

A killer diller comp. that will have you lustng after all the original albums all over again. There's a great Eight Ball Comix bit about the relative merits of 50's music as done by 60's revivalists as opposed to their 70's counterparts (I may be mixing up my decades but, you get the idea). Well, Voxx has been a major player in the sound of the 60's as filtered through aficionados of every decade since and has an impressive back catalog of artists who did a hell of a lot more than just mimic. Aside from being a pleasure to listen to, this collection offers a great first taste for many who missed these bands the first time around. Shimmy and shake to 27 groups who took the spirit of fuzz guitar to new heights, including DMZ, the Crawdaddys, the Pandoras, the Gravedigger V, the Dwarves, the Chesterfield Kings, the Surf Trio, the Unclaimed and the Tell Tale Hearts. Snotty and tough. (Voxx PO Box 7112, Burbank, CA 91510)



VARIOUS ARTISTS

"The Big 'D' Jamboree Live Volumes 1 & 2" double CD

If you are a fan of rockabilly and/or hillbilly music, you will find this collection a rare treat. The Big "D" (Dallas) Jamboree was one of the biggest showcases of local talent and touring acts that was broadcast on the radio throughout the '50s as "Saturday Night Country Style." These recordings capture the amazing performances as well as the interplay between the performers, announcers and audiences (5,000 or more). There are inspired short sets by biggies like Carl Perkins, Johnny Cash, Wanda Jackson, Gene Vincent, Cowboy Copas and Ferlin Husky but, most of the 59 tracks are by also rans who put on every bit as good a show. Orville Couch, Mitchell Torok, Leon Payne, Warren Smith, et al. were some of the hottest acts on the hick and seminal rock and roll circuits of their day and pulled out all the stops for these radio features. This set comes with a 32 page booklet with plenty of pictures and info about the artists and behind the scenes people. This is an excellent time capsule that highlights the evolution of music from yodeling and steel guitar playing to Elvis aping and stand up bass plucking. Pull off your shoes with Ramona Reed and down a cold Falstaff with the Belew Twins, pardner. It don't get much better than this. Yahoo. (Dragon Street PO Box 670714 Dallas, TX 75367-0714)

VARIOUS ARTISTS

"Exxile on Main Street" CD

By golly, that's right!! Triple X Records is located on Main Street. This comp brings together representative work of 19 bands that have recorded for this sizable independent over the last 13 years. Relive all the punk/altro thrillers with Jane's Addiction, DI, Adolescents, Miracle Workers, Epperley, Spongehead, Streetwalkin'

Cheetahs, Jeff Dahl, Motorcycle Boy, Dickies, Angry Samoans, Exploited, Cradle of Thorns, Bo Diddley, Gun Club, Inger Lorre, L.A.P.D., Rozz Williams with Gitane DeMone and Urban Dance Squad. Yeah, they all recorded for Triple X at one time or another. If you are into these retrospective packages, this is one of the more star studded affairs that retains a raw edge. (Triple X PO Box 862529, L.A., CA 90086-2529)

VARIOUS ARTISTS

"Fuzz, Flaykes, & Shakes Vol. 3 Stay Out of My World" CD

Yet another excellent collection of rockin' 60's obscurities. Tony the Tyger, project mascot, has scoured the vaults to bring you 18 more dirty gems of guitar driven, snot powered teen enthusiasm that originally debuted as singles for a variety of labels, mostly of the small independent variety. The sound quality is superb and each band is given their due respects via a few choice words from the hip cat compiler. Some of these tracks have been included on other comps, through the years, but it's all new to these ears and I'm a fiend for this kind of material. The Preachers, the Tiki's, the Other Four, The Merseybeats USA, the Ascots and 13 other footnotes of a bygone era in their finest moments. Yahoo. (Dionysus PO Box 1975 Burbank, CA 91507)

VARIOUS ARTISTS

"Immediate - Box Set Sampler" CD

The Immediate label put out a whole lot of ultra cool music in the '60s. This 20 song selection is taken from an upcoming 6 CD box set of said. I want it so bad I can almost taste it!! I knew the music of many of the artists featured here, Small Faces, the McCoys, Nico, Rod Stewart, the Nice, Humble Pie, John Mayall and Amen Corner but, I've only read about the rest in books about British pop or seen their records and wished I was rich enough to indulge my every musical whim. I'm glad to finally have a first experience with some great lost (for me anyway) classics from my favorite era. A thoroughly enjoyable listen from the aforementioned and Mockingbirds, Chris Farlowe, Les Fleur De Lys, Poets, Twice as Much, P.P. Arnold, Apostolic Intervention, Murray Head, Australian Playboys, Billy Nicholls, Duncan Browne and Earl Vincent & the Valiants. Yahoo. (Sequel/Castle A29 Barwell Business Park, Leatherhead Road, Chessington, Surrey, KT9 2NY)

VARIOUS ARTISTS

"Mood Musick for Modern Movies" CD

If you like movies with good music, tell Spielberg, et al. about this gem the next time you bump into them at your favorite country club. 26 tracks of sublime groove with an emphasis on instrumental bliss. If you've got to spill popcorn on your lap, I guarantee you'll enjoy it more while listening to the haunting, thrilling, mystifying, and/or rockin' sounds of Hypnomen, Pollo Del Mar, The Space Cossacks, Satan's Pilgrims, Mystery Action, GT Stringer, The Boss Martians, Bambi Molesters, Bleed or The Fathoms. This set works equally well as a meet and greet for some great new bands on a class act label. Yahoo! (Musick PO Box 1296 Redondo Beach, CA 90278)

VARIOUS ARTISTS

"100 % Apeshit Rock Sampler (Vol.2)" CD

Two dozen tracks from one of the best rock and roll labels on the planet. Many bases are covered here, from girlie glam to funky intro punch but, the majority of tracks fall roughly into the balls out, roll away the stone category and represent work by quite a few of my personal fave raves.

Check out representative tracks before you spring for a full length by the Bobbyteens, the Coyotemen, Crown Royals, the Drags, Estrella 20/20, Famous Monsters, Fatal Flying Guillotines, Fireballs of Freedom, the Gimmicks, the Insomniacs, the Immortal Lee County Killers, Lord High Fixers, the Monkeywrench, the Mooney Suzuki, the No-Talents, the Nomads, the Quadrajets, the Sewergrooves, Soledad Brothers, Sugar Shack, the Switch Trout, TV Killers, the Von Zippers and Watts...if your heart can stand it. (Estrus PO Box 2125 Bellingham, WA 98227)

VARIOUS ARTISTS

"Rockin' Jelly Bean's Jumpin' Jukebox!" CD

Lo-fi aficionados will get a charge out of this twelve pack of raw Japanese rock action hand picked by one of the best garage rock cover artists either side of the Pacific. Some of the featured bands have nicer, tighter, more melodic tracks that appear elsewhere. For this comp, however, Mr. Bean managed to get the dirt on Jet Boys, Dixied the Emons, Lulu's Marble, Tweezers, the Pebbles, Great Mongoose, Go Devils, Teeny Cheetahs, Money Spiders, Fabulous Mach Kung Fu, (his own) Jackie and the Cedrics and Guitar Wolf. There is an even mix of originals and cover tunes and all are captured in as raw a state as any trash digger could ask for. "Go Devil Go." (Dionysus PO Box 1975 Burbank, CA 91507)

VARIOUS ARTISTS

"Runnin' On Fumes - The Gearhead Magazine Singles Compilation" CD

Gearhead Magazine has been a perennial favorite for 7 years. From the very beginning, the savvy connoisseur of all things rock and auto was treated to a split single featuring the creme de la creme of trashy garage rock with every magazine purchased. How many of you can say you have all 10 magazines with the singles? Well, for all of us who missed the boat the first time around, here is our chance to get all the music in one easily digestible package. This 23 song CD is a veritable time capsule of cool with exclusive songs by Gas Huffer, Supercharger, Claw Hammer, Red Aunts, the Fastbacks, the Meices, Girl Trouble, Monomen, Chrome, Man or Astro-Man?. Southern Culture on the Skids, the Untamed Youth, the Groovie Ghoulies, the Donnas, Cosmic Psychos, the Melvins, Mudhoney, Davie Allan & the Arrows, Rocket from the Crypt and the Hellacopters. Comes with a 12 page booklet that features the original single cover art and choice commentary about the bands and the sessions. Don't be a two time loser!! (Gearhead PO Box 421219 San Francisco, CA 94142-1219)

VARIOUS ARTISTS

"The Big Psych Out" 7"

Four modern bands from Scotland whose heads are lost in '60s clouds of future acid rain. This single is one of only 300 so, if it sounds intriguing you might want to scoot over to Scotland at your earliest convenience and start hunting it out. The bands are Bangtwister who warp out on "Downward Spiral," the Grease Monkeys who beat/bounce through "Lube Job," Firestone (quite a punk name in light of all the tire deaths of late) who trip through a moog rich ditty, "The Hawk" and the Thanes who do a suitably fuzzy recreation of "Now It's Your Turn To Cry," an honest to god groove from 1966 ala the Sparklings. Thanks to Jim at Bronx Cheer for forwarding this oddity my way.



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Big Beat

VARIOUS ARTISTS

"The Sound of Young Sacramento" CD
A cool 30 track sampling of what the high school bands from California's State Capitol sounded like in the mid '60s. Most of these songs were recorded on outmoded equipment and there is an air of honest, cheap, one take moxy throughout. Like the hits from the same era, these also ran's' material runs the gamut from fuzzy frantic to moodily maudlin. There are a few squeaky notes and a number of less than perfect vocal performances here but, the overall level of proficiency is better than what you might expect from a bunch of kids who practiced after school and saved up enough lunch money to record their best material at one of the town's small time budget studios. There are 12 tracks that have never seen the light of day until now. The bands are the Opposite Six, the Mergers, the Liberty Lads, the Coachmen, the Hustlers, the Insurgents, the Kee-Notes, the Psy-Kicks, the Fugitives, the Children of Stone, St. George and the Dragons, the Living End, the Goodtime Music Company, the Reflections, Don Wright and the Head Set, the Walking Flour, the Gallery Production, the Organized Confusion, the Kix, the Night and the Chelsea Sidecar. Comes with a twelve page booklet that is chock full of band info and photos and a brief history of the one horse studio that cranked out much of these audio home movies. (Big Beat/Ace 42-50 Steele Road London NW 10 7AS)

VINCE EAGER AND THE VAGABONDS

"Money Honey" 7"

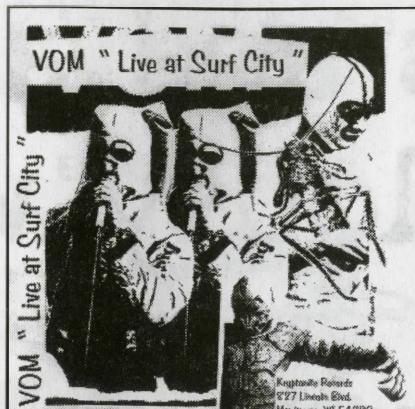
A nifty relic of the skiffle and rockabilly crazes of late '50s Britain. This four song platter has two rockabilly classics, the title track and "Be Bop a Lula" on one side and two beyond roots corkers on the other, "My Dixie Darling" and "Cotton Fields." As is the case with all the product I've grooved to on this ultra cool label, their story is supplied and put in realistic context to what was going on in England and the States at the time. This bare bones, four piece, school boy lark was entered in a skiffle contest and did well enough that they were given the rare opportunity to preserve a sample of their art on vinyl. Several of the band members, including Vince, went on to perform professionally. This crude but charming first step offers a unique look at the state of music at the street level in pre-Beatles England.

(Roller Coaster Rock House, London Road, St. Marys, Chalford, Gloucestershire GL6 8PU)

VOM

"Live at Surf City" 7"

If you missed this classic single the first time, this is your chance to glom on to a little late '70s punk bliss without paying through the nose. I probably heard this at someone's house, in the



day, but never grabbed up a copy until now. If the crude, high energy, shock value antics of such contemporaries as the Rotters, Deadbeats, Weirdos and Feederz are your bag, I heartily endorse this record. Great Pistols without a budget sound quality, pure '78 vocal gusto and retard friendly lyrics on "I'm in Love with Your Mom," "Electrocute Your Cock," "Too Animalistic," "PunkMobile" and "God Save the Whales." Affordable reissues rule!! (Kryptonite 827 Lincoln Blvd. Manitowoc, WI 54220)

VON ZIPPERS, THE

"Blitzhacker" CD

15 raging tracks taken from a series of singles and comps the Canadian hell raisers have put out over the last five years. If you missed out on this stuff the first time, this is your big chance. Good solid rock and roll with raunched out, distortion happy vocals and beer guzzlers on holiday lyrics, mostly about wild women. This set offers a nice look at the evolution of the band including the fine organ work they incorporated for part of their gambit for world domination. (Estrus PO Box 2125 Bellingham, WA 98227)

VON ZIPPERS/LES SECRETAIRES VOLANTES

Split 7"

I've been a Von Zippers fan for quite a while and this is one of their finer moments. Les Secretaires Volantes are also a three piece, hard driving band with a dirty edge who play in a similar vein. The Von Zippers open their side with a "traditional" piece, "Dead End Canada" (substitute America for Canada and you'll get an idea how far back the tradition goes) and follow up with a scorching, "Screwdriver High." The flip has a more pronounced French Canadian influence and features some female vocals and a ton of moxy on "Don't do it" and "Je Donne Mon Corps A la Science" which translates as: he blinded me with bug spray (yeah, right!!). Cool McCool. (Mag Wheel www.magwheel.com)

WAYNE/JANE COUNTY AND THE ELECTRIC CHAIRS

"Rock 'n Roll Cleopatra" CD

Not really a greatest hits package because Mr./Ms. County never burned up the charts. This is a nice collection of 20 songs that showcase the voice and absurd sensibility of one of rock's more out there artists. This came out in 1993 but, the label just got around to sending it my way and I love Wayne/Jane County so... Whether doing down and dirty rock or ethereal dance pop, Wayne/Jane always managed to have a great band in tow and did a superb job of capturing the zany nature of his/her twisted visions without sounding TOO retardo, novelty, slap stick goofy. A world of gender ambiguous,

drug addled, sexual incompetents comes to life when the patented County cartoon snarl is present. This set includes the cream of the crop of the Safari years, a discography, a detailed account of the County legend and several photos. Yahoo (Royalty 176 Madison Ave. 4th Floor, N.Y., NY 10016)

WILD BILLY CHILDISH & HIS FAMOUS HEADCOATS

"I am the Object of Your Desire" LP

Further explorations of Billy's manias through the tried and true Diddley/Berry idioms that Mr. Childish and cohorts, Bruce Brand and Johnny Johnson, do so well. The trio is joined by Holly Golightly on backing vocals on a few tracks and by Malcolm Pound who provides a hypnotic violin line to a song he co-wrote with Billy, "I'm a Desperate Man." Aside from that and the lone cover, Bo's "Great Grandfather," this is a fresh batch of Billy originals, "Hurt Me," "An Image of You," "In a Dead Man's Suit," "Chatham Town Welcomes Desperate Men," "In Blood," "Come into My Mind," "Strange Looking Woman," "Your Crying Means Nothing to Me" and "The Same Tree." No surprises but, if you are a fan I can assure you this is one of the better releases by a band that has put out a whole slew of solid, tough, retro rock. (Friends of the Buff Medway Fanciers Association Chatham, Kent, England)

ANDRE WILLIAMS

"Is the Black Godfather" CD

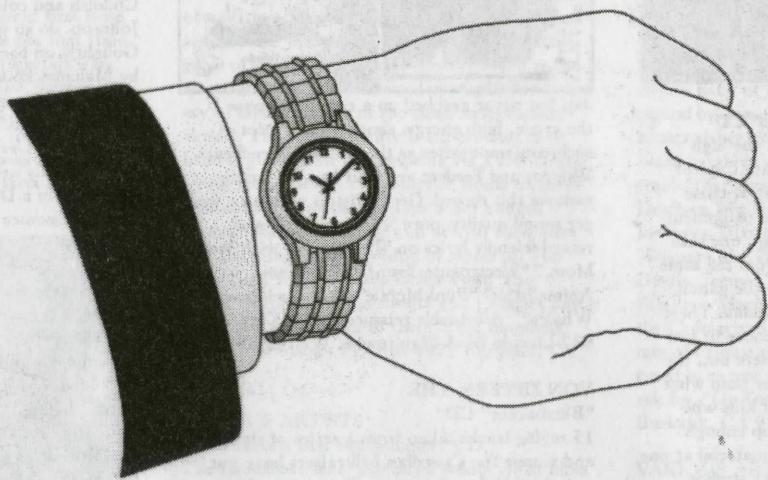
This cat is one prolific mo-fo. This time out, the bad boy has gone for a dirty, funky, soul oriented groove. He is aided and abetted by the Jon Spencer Blues Explosion, the Countdowns, Compulsive Gamblers, the Dirtbombs and Cheater Slicks. His patented singing/talking/shouting approach, gritty/smooth, time honored voice and beyond street savvy lyrical bent are given the go ahead on 13 new spasms of naughty grind such as "Whip the Booty," "Nasty Women," "Freak Blues" and a crazed psycho-delic thang called "Can't Find My Mind.". The back up bands provide excellent performances all around without stepping on Andre's pimp shoe clad toes. They also co-wrote the majority of the tunes and contribute greatly to the over all sound and direction. (In the Red 2627 E. Strong Pl., Anaheim, CA 92806)

ZOMBIES, THE

"The Singles Collection: A's & B's 1964-1969" CD

A beautiful package by one of the absolute best bands to "invade" America way back when. A lot of care went into this killer, 28 song comp. The songs are presented in the order in which they came out and are in mono, as originally issued. This set comes with a twelve page insert that includes photos, correspondence, reviews and various other bits of journalistic odds and ends that appeared when the original 45's hit the street. I find this more enlightening than the hindsight that usually accompanies retrospectives. If you are not already a fan, let me assure you that while "Tell Her No," "She's Not There" and "Time of the Season" are wonderful songs, they are merely the tip of the Zombies iceberg. Although their initial sales, especially in their homeland, never matched the critical acclaim that was lavished on them, they have steadily gained converts through the years and are an essential addition to any '60s fan's collection. An extremely gifted group of musicians, song writers and vocalists at the top of their game. (Big Beat/Ace 42-50 Steele Road, London NW 10 7AS)

15 years and all I get is this lousy watch?



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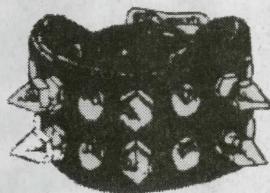
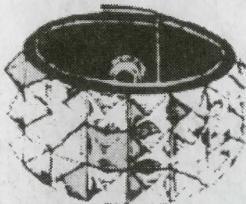
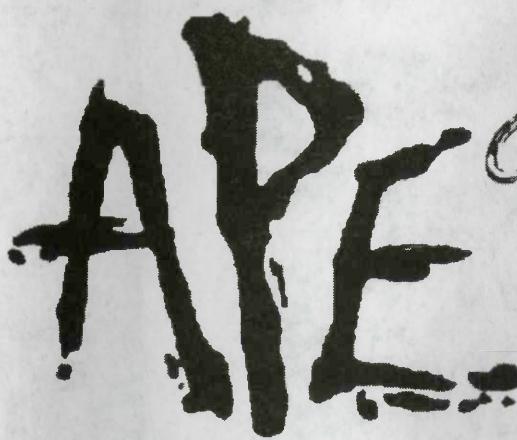
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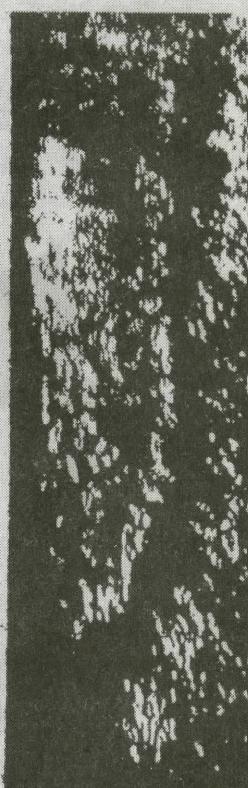
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