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no. 7 PSYCH TRAIL MIX

WHAT GOES ON

WELCOME TO SAMMY TOWN!

INTERVIEW WITH SAMM MCBRIDE OF FANG

BUT THEN...

BOB DYLAN Bootlegs THE CHOICE NUGGS

LIVE SHOW REVIEW:



BARD OF POND

IN PHILADELPHIA, PA. 7.20-12

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DONOVAN LIVE AT CONCERT HALL NYC 10-19-12

INTERVIEW W/ THE MUFFS KIM SHATTUCK



FLIPPER SUFFERED FOR THEIR MUSIC. NOW IT'S YOUR TURN.

SUZUKU

DON'T FORGET

PSYCHEDELIC PUNK PIONEERS

FLIPPER

STILL RULES, OK?

LET EVERY PSYLOCYBINIST RECH:

ORANGE ALABASTER MUSHROOM

FILLED WINGNUTS, BRAINHEAD

INTERVIEW W- D.A. PENNEBAKER. CREATOR OF THE GREATEST BOB DYLAN DOCUMENTARY EVER!!



DVD AND BOOK REVIEWS

-KARDASHIAN WORSHIPPERS AND MORE!!!

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ID HILL FLIPPER FOR A TUNA SANDWICH

CUT ALONG THE FUZZY LINE FOR NOTHING!

SAMM MCBRIDE (FANG) PHOTOS BY MURRAY BOWLES!

KIM SHATTUCK (MUFFS) PICS BY MIKE KOENIG (VAQUANTMOON.VIEWBOOK.COM)

THANKS TO: AMANDA MARLEY, D.A. PENNEBAKER, KIM SHATTUCK, FLIPPER.

ORANGE ALABASTER MUSHROOM, UGLY THINGS MAGAZINE





What Goes On



Long time, but there aint not time like the right time, right? No time like the present..... Yeah, it's been quite some time since the last issue, much longer than I wanted it to be, but sometimes life can throw a few curve balls at you that you don't expect. Thanks for sticking around, I think that the content of this issue will make up for the delays. In the insanity that is the world that we inhabit, music once again is my outlet.... Music is the thing that can take you to that "beyond" place. I've been blown away by experiences with music where you realize just how small we are in the grand scheme of things; we are not even specks of dust when it comes to the vastness of the universe. Music can help you see through all the bullshit of this world and look BEYOND it all - I like to look beyond even just the central area where I live - all the buildings, power lines, paved roads - peer out and past it all and don't get caught up in it - envision it all without all the objects and artificial "stuff" that's been placed here, look at the bigger picture - think of this whole planet as sort of a giant convertible that we're living inside with the top down. There's things that are so beyond our comprehension, strangeness that surrounds us as we walk through our daily lives, and it's all interesting... places that we haven't been to yet or explored - there is so much OUT THERE that we haven't even began to comprehend, things that we cannot even see with our naked eye and things that go way beyond the limits of the capabilities of our normal consciousness. And it's all interesting..... I think that music touches upon that, good music, especially great psychedelia is one of the best things in being the vehicle that you travel upon to take you to that BEYOND place. After all, it really is like Bill Hicks said, "it's all just a ride." And the people seeking power and world domination, and fucking money money money and this year's profits can in no way be a penny less than last year's - they don't get it - they probably never will - they miss the point of it all, this ride that we are all on - riding this wild wave of madness and beauty all wrapped into one and just experiencing ourselves in this place. Music is food for the soul, music is THE best thing that is able to tap into the "other" and "the beyond." From the psychedelic shaman chanting and drumming his way into it all the way up to our recent day psychedelic warriors who have kept the flame lit and still carry the torch high. It will never die. I know this issue is way overdue, but I hope ya'll dig it! Travel back to Bob Dylan's 1965 UK tour with D.A. Pennebaker, wade through the psychedelic punk sludge of Flipper, get turned on to the true "choice nugs" of Bob Dylan bootlegs, taste the vegetation with the Orange Alabaster Mushroom, then ride into the sun on waves of eternal feedback with Tintern Abbey.... Enjoy it all and more in the latest issue of Psych Trail Mix. FUZZ ON my friends :-)



SHOW REVIEWS



Show: Bardo Pond
Venue: The Rotunda
Location: Philadelphia, PA
Date: July 20, 2012

Pond experience, and it definitely lived up to what I had read about the band. They are a heavy psychedelic band, lots of great distortion and noise to their sound, but it's got a groove as well, not all just noise... A great rhythm section that just rocks fucking hard! I think one of THE greatest things about their sound, especially this first live experience that I had with the band, is that Isobel Sollenberger's beautiful vocals add a very nice contrast to the heaviness of the band – the band is hammering on with a tight psychedelic groove, while Isobel's angelic vocals guide the fractals of love through this incredible heavy lysergic tidal wave that is being pumped into your cranium courtesy of the Gibbons brothers on guitar and bass with Jason Kourkonis' precision drumming. The presentation was great with a trippy light show surrounding all sides of the band including an old school oil-based liquid light show on top of the projected images of spiders, snakes, and just random psychedelic imagery all working together as a great backdrop to the music of Bardo Pond! Great setlist, including as Isobel said “a request from the audience” with “Don't Know About You,” a new song which was amazing and melodic, and probably my favorite Bardo Pond song at the moment “Tommy Gun Angel” off of their third album, 1997's “Lapsed,” This song demonstrates that total heavy onslaught with Isobel's heroin-like vocals ;-)



Show: Donovan
Venue: Concert Hall
Location: New York City, NY
Date: October 19, 2012

How can you NOT love Donovan? An amazing songwriter from the 1960's who never stopped playing his music and writing his brilliant poetry. I had seen Donovan back in 2005 and he put on an incredible show – that time at a small theater in Glenside, PA called the Keswick. He doesn't tour often, but after recently being inducted into the Rock & Roll Hall of Fame, he announced he'd be playing a very rare 3 shows in the US..... and needless to say, I kept my eyes out.. and it paid off. It wasn't even advertised very much

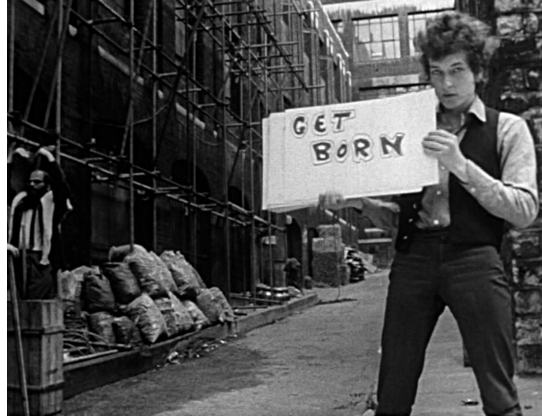
but I happened to find out that he was playing a very small intimate venue in New York City at the New York Society For Ethical Culture's “Concert Hall.” I managed to snag third row center seats! There couldn't be a better place to see Donovan, my wife and I were seated in basically pews like they have at a church, which is really what the whole venue resembles, only Donovan would be the man at the podium “preachin love.” Jill Sobule was the opener and she put on a great performance, I loved her “They Say They Want Their America Back,” it was very appropriate with the nutty political climate of today. Donovan came out and put on a magical set. All the old favorites. I REALLY wanted to hear one of my favorites, but thinking the vastness of his recorded output, what are the chances? But he told a brief story of the song (which he did with many of the set and it was great) and then launched into that lovely fingerpicking melody on his guitar as he sang “The Ballad Of Geraldine” off of his amazing “Fairytale” album from 1965. The man loosened his shirt too, seemed to be in a great mood smiling and dancing about the stage many times throughout the night. He played a long solo acoustic set with many of my faves; “Catch The Wind,” “Josie,” “Colors,” “Little Tin Soldier,” and more, then brought out his band who were quite good and played many more faves including “Sunshine Superman,” “Season Of The Witch,” “Hurdy Gurdy Man,” among many more. The icing on the cake was the encore of “Atlantis”!!! Amazing show at a perfect tiny/intimate venue!



She's got everything she needs,
she's an artist she

DON'T LOOK BACK....

An interview with D.A. Pennebaker



"Don't Look Back," by D.A. Pennebaker has got to be one the greatest music documentaries of all time. The film follows Bob Dylan and his entourage on his spring 1965 tour of the U.K. and the footage is simply amazing. This incredible flick documents the last solo acoustic-only tour that Dylan would ever do, his last days with Joan Baez, AND Bob Dylan and Donovan meeting for the first time and playing some songs for one another in a hotel room after the infamous "who threw that fucking glass in the street man!?" scene.... just to name a few of the great moments.



Not to mention, it contains what is considered to be the very first music video ever created with the beginning scene of "Subterranean Homesick Blues" of Dylan standing in the alley holding up the cards with the various random phrases that are sung throughout the song (this was actually the last thing they filmed by the way, but it was decided to open the film with this) with Allen Ginsburg and Bob Neuwirth chatting in the background. This documentary happens to contain my absolute favorite footage of Bob Dylan, with the Newport Folk Festival DVD (Bob Dylan: Other Side of The Mirror) being a very close second.

"Don't Look Back" captures a variety of onstage performances as well as intimate backstage pre-show footage, AND some of the best stuff in my opinion: the hotel room jams and intimate/private scenes of Bob pecking away on his typewriter with Joan Baez singing & hanging out in the background. And who could forget the antics and theatrics of Bob's sidekick, Bob Neuwirth? The charming Mr. Neuwirth only adds to the entertainment of this golden footage. I'm very grateful that D.A. Pennebaker captured this tour and the many special/entertaining moments on it.





I had a chance to conduct a short interview with the man behind the camera himself who shot this gold - Mr. D.A. Pennebaker! I asked some questions I was curious about as far as the film, and D.A. was very open to answering them. It's an incredible honor to include Mr. Pennebaker in my humble little fanzine after years of spinning the "Don't Look Back" DVD and marveling at those incredible moments from my favorite Bob Dylan era! I hope you all dig the interview!

How did you originally get hooked up with Bob Dylan to follow him during that 1965 spring tour of the U.K.?

Albert Grossman, his manager came to see me and asked if I would be interested in going with him to England and filming their tour there. I really didn't know much about Dylan but had heard one of his songs on the radio, probably Blowin' in the Wind, and I said yes. Albert said fine and arranged for me to meet him at a bar in the village. The Cedar. Where I met Dylan and Bobby Neuwirth, and which is where Dylan suggested doing the cards and I said it was a great idea and I'd bring some shirt cardboards. Which I did.

In the film we see Bob sort of hammering interviewers and such, being a bit confrontational. How did he treat you that whole time?

The next morning after we got to London, a press sortie was arranged in Dylan's room at the Savoy and several reporters were there to question Dylan and Baez for their papers although they really didn't know much about Bob nor even recognize Joan. Sally Buehler had just come from somewhere in North Africa with a bunch of black Jellabas and I put one on which sorted me out from the reporters and seemed like a good idea. And Dylan paid no attention to whatever I filmed, as I never asked any questions. I just watched him and listened. A careful old bullfighter and an incredible torero.

Were there ever times where Dylan requested you not to film him?

No, he never really paid much attention to what I did most of the time, except when the hotel manager tried to throw everyone out of the room. You can see him laughing as he goes by the camera.

One of my favorite scenes is shot in the hotel with Donovan and Dylan playing songs for one another. Bob plays "It's All Over Now Baby Blue" and "Love Minus Zero/No Limit," and Donovan does his "To Sing For You." Were there any other songs they played for one another that night? If so, can you recall what songs?

I don't think Bob played anything else right then, but Donovan sang his then current hit song "Net To Catch The Wind" I think it was. I caught Dylan playing it on his phono a couple of times when he didn't think anyone was watching. I think he kind of liked the lyrics.

There's been much speculation regarding the mood/interaction between Donovan and Dylan that night. Some people say Dylan blew Donovan away with his tune and made him look like an amateur. All speculation aside, you were there, what was your impression of their interactions that evening?

I hesitate to say what was going down for anyone else, but I always thought Dylan liked Donovan and was playing a sort of game with him that he thought playful but not at all antagonistic.

My favorite part of the film is all of the intimate hotel room jam-type scenes. Just Bob alone or Bob and Joan Baez playing songs, random old tunes. Looks like they did that quite often.... Do you possess a lot more footage within your vaults of these types of moments? And any chance they will ever see the light of day?

Yes there was more music recorded some of which is in the second film that we released with the DVD last year. There was a song he sang with Joan that they had sung when they were touring together the year before, that I liked a lot. It was about Scotland - went something like "Come back, Laddie." Joan was really wonderful singing it with him. I think it's in the second film.

You shot some absolutely amazing footage of Dylan performing some of his best acoustic material onstage. Did you happen to film any shows in their entirety during the tour?

Yes, we filmed much more of the shows which again is in the second film.

Any updates on your 66' Dylan tour doc "Eat The Document" getting a proper official release?

I wouldn't hold my breath for Eat the Document. I think Bob has cooled on it and I think Marty (Martin Scorsese) used most (but not all) the good stuff that was in that film. Bobby Neuwirth and I made a forty-five minute film out of it - a sort of sketch that has never been released but I think someday it will get shown. Greil Marcus wrote a great review when I showed it to him one day, (which he wasn't supposed to do) but it was a terrific review. Someday.

***Note: Check out the review of "Don't Look Back: Deluxe Edition" in the DVD reviews section of this issue to read about the additional footage that D.A. is speaking of!**

Let Every Psilocybinist Recite: The Orange Alabaster Mushroom

It was close to four years ago that I first heard the music of this fungi-named band with the heavy fuzzed out guitar sounds, the delay/effect laden vocals, the trippy backwards effects, lots o' cool sitar... and I thought to myself, yep another great band from the 60's psych era... I would come to find out through a little bit of research that this group was in fact 60's psych inspired, BUT these songs were recorded more than 2 decades after the time! Yes, the Orange Alabaster Mushroom's spores floated down from space eventually forming intricate networks of mycelium in which OAB would emerge in the early 1990's! Based in Ontario, Canada, Greg "Grog" Watson started OAB around 1991 while he was a student at Queens University in Kingston, Ontario. Oh, forgot to mention that Greg plays ALL the instruments himself! It took a bit for the first recorded output to be released, but in 1996, a 4 song EP "Psychedelic Bedroom" was unearthed complete with far-out cover of a skull, snakes, frogs & demented sort of looking monkeys. A few years later came a new single, then finally Earworm records released a proper full length compilation LP in 2000 with "Space & Time: A Compendium of the Orange Alabaster Mushroom." The cd release of "Compendium" came out a year later in 2001 on the Hidden Agenda label, which included a few bonus tracks to make a nice beefy collection of our fuzzed out fungi-friendly child of the mushroom Greg Watson, who would keep the flame lit of the torch of great vintage psychedelic sounds!



From the first song of the comp "Your Face Is In My Mind" you get hit with vintage 60's organ sounds followed with some tremelo-laden fuzz guitar... Their theme song as it's called "(We Are) The Orange Alabaster Mushroom" couldn't be more perfect with its lyrics about "tasting the vegetation" of the food of the Gods, then to go on describing the psilocybin experience and the effects on the mind - "forest starts to melt before my eyes, I sense a large reduction in my size..." And of course the great line "let every psilocybinist recite." The song "Tree Pie" is a great psych-punk cross-breed that just kicks some major mushie gill ass! Another favorite of mine is "Ethel Tripped A Mean Gloss" which decoded is DMT - dimethyltryptamine, a psychedelic in the tryptamine (tripped a mean) family.

The compilation spans songs that were created over the course of about 7 years, and I highly recommend getting your hands on it, try and get the actual official release, as it includes some very nice colorful artwork and liner notes with detailed track-by-track information on what years the songs were recorded. Greg had no problem discussing Orange Alabaster Mushroom and was cool enough to take the time out for a little interview. We discuss the name of the band, specifics on some songs, and some of Greg's influences and personal psych favorites. Dig the interview on the next page!



Photo Credit: both live shots this page by Matt Morel, live shot next page by Cara Ross, "Telepathic" flyer by David Aardvark, "Kaleidoscope" flyer by Gaven Dee-Anda



How did you first get into music and what was your first taste of psychedelia?

My family is all into music in one way or another: my Dad sang in the church choir and used to play jazz clarinet and saxophone when he was young. My Mom and brother both played piano. My brother and sister both received classical guitars for Christmas when I was four; and I was so jealous that my Mom bought me a ukulele for my birthday the following year. I remember working my way through a uke chord book, learning how to play. I also took grade 1 piano THREE times before I finally graduated to grade 2, at which point I just said forget it; my brother taught me a blues scale on the keyboard and I just taught myself from then on. I listened to a lot of music growing up - I guess what would be considered "classic rock" these days, bubblegum, '50s rock 'n' roll. Even the television shows influenced me (musically and otherwise) in the 1970s, with the Monkees running in syndication, the Banana Splits and various Krofft kids' shows on Saturday mornings. My brother got me into some prog stuff when I was pre-teen, and I loved Pink Floyd. However, it wasn't until after I'd gone through my metal phase, punk rock, and immersed myself into '60s garage and psychedelic stuff when I was 16-17 that I first heard Piper at the Gates of Dawn, which I became almost obsessed with, listening to it constantly for a while. While my tastes have expanded since then, garage and psych are still my favorite genres to listen to.

How did you come up with the name "Orange Alabaster Mushroom?"

A friend of mine from high school, knowing my love for all things psychedelic, had given me an orange, alabaster paperweight shaped like a mushroom. Though I'd recorded my songs on boomboxes and 4-track cassette machines since I was a teenager, I never had a name to attach to them. Since I didn't want to be mistaken for a singer-songwriter (shudder), I figured I'd need a pseudonym of sorts. So, while taking a break from recording "The Psychedelic Bedroom" sessions I decided to brainstorm; while looking around my room, my eyes suddenly stopped at this orange alabaster mushroom sitting on my bookshelf, and I knew instantly that it would make a perfect name for the music I was creating.



What were some of the big influences on the band?

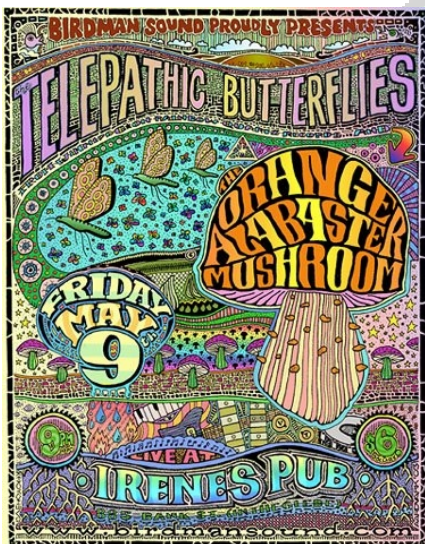
Well, the band came after the (solo) recordings, but I'd say I was mainly influenced by Syd's Pink Floyd and other UK Psych stuff, like The Pretty Things, Kaleidoscope, Move, July, Status Quo, Kinks, Tomorrow, Beatles, Soft Boys and Dukes of Stratosphear. There are also a number of US influences, including bands such as The Electric Prunes, Chocolate Watch Band, 13th Floor Elevators, Love and The Byrds.

The Space And Time record took 7 years to complete, any reason for the long wait on that great record?

I guess when I started recording those songs back in 1991, I never really intended to release an album - I just recorded a few songs in my bedroom for fun. My friend Alan Wright, who put out Cryptic Tymes zine, put a couple of them on a compilation cassette later that year, and then nothing really happened with regards to The OAM for a few years. Most of the songs were then released on The Psychedelic Bedroom EP (Perfect Pop, Norway) in '96. A couple years later, I was contacted by Dom at Earworm Records (UK), who wanted to reissue the EP. I told him I'd rather record some new stuff, so I did and then Earworm released The Slug single. A year later, they put out the 12" containing pretty much everything, aside from a few bonus tracks that were included on the CD (on Hidden Agenda) the following year.

Did you guys tour as Orange Alabaster Mushroom often?

I put together the band - who are all good friends of mine - after the record was released, in order to perform the songs live. We've played a number of shows since 2000, though we've taken a few lengthy breaks during that time too. I guess we've never really toured, though we've played one-off shows all over the southern/southeastern Ontario area, including Toronto, Hamilton, Ottawa and Kingston. The furthest we've driven was to the Wilderbeat Festival, which was near London Ontario, back in 2003.



Is Crazy Murray based on a real person?

Yes, Crazy Murray was indeed based on a fellow who used to live near my folks' cottage. Every line in that song, with the exception of the final verse, is factual. He really did name all of his animals "King", and traded us lumber for assistance with his pighthouse repairs. He really lived with his deaf mother, who had a Swedish nurse that yelled her prescriptions at her while we were enjoying (!) burnt tea and soggy cookies at their house one afternoon. I heard that Murray did pass away a few years ago, after walking many kilometers from a nursing home to his old house, where he collapsed in his driveway. While strolling past the house last summer (after hearing the story), I had a vivid mental image of his old dog King meeting him in the driveway and the two of them happily walking off into the forest.

What is Tree Pie about, what was the inspiration for that song?

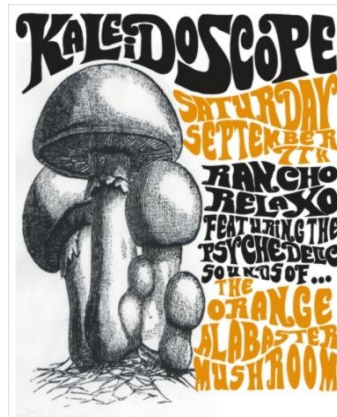
I'm not really sure what Tree Pie is about - it was one of my first attempts at writing a psychedelic garage song when I was 17, during the summer of 1987. While at a party, an inebriated friend of mine stuck his head through a doorway where I was hanging out, and he declared, "I am the tree pie!" How could that *not* become a song? Anyway, I remember walking through the fields behind my parents' house a lot that summer, to the bus stop usually, and piecing together the lyrics, playing with different word combinations and so on. At the time, I was playing in a mod garage punk band called The Buzzards - we were all in our mid to late teens at the time - and we performed Tree Pie a few times during our short existence. A few years later, when I was recording songs in my bedroom, I decided it would be a good one to include. I guess I was right - the last time I checked, a fan video for the song has over 200,000 views on youtube - crazy!

What are some favorite psych records of yours?

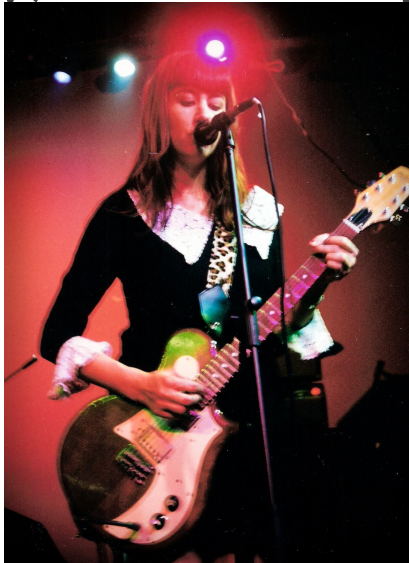
Pink Floyd - The Piper at the Gates of Dawn The Pretty Things - S.F. Sorrow Kaleidoscope - Tangerine Dream
Tomorrow - self-titled The Zombies - Odyssey and Oracle July - self-titled The Electric Prunes - self-titled
13th Floor Elevators - Easter Everywhere The Monkees - Head The Byrds - Fifth Dimension The Soft Boys - A Can of Bees
The Dukes of Stratosphear - Psonic Psunspot The Olivia Tremor Control - Dusk at Cubist Castle

Any future plans at all for Orange Alabaster Mushroom? And what are you currently up to in music these days?

Well, I've been saying it for years, but I would like to record another album sometime; I've had a number of OAM songs kicking around in my head for a while now. I perform those songs, as well as songs that I recorded back in the '90s, as a solo act occasionally. The band hasn't played for a few years, though we've taken long hiatuses before and will play shows again at some point. There was some talk of some European shows earlier this year, but that didn't end up happening, unfortunately. We'd love to do some dates overseas. I've been performing as a one-man band - a swampy garage blues punk act called Mississippi Grover - since 2005. It's completely different from the OAM, though I'd still consider it garage to some extent. I play drums with my feet, guitar with my hands, harmonica and kazoo - and sing - with my mouth. It's a lot of fun, and is a cool challenge to pull off. People dance to it, anyway! For the last two years I've also been playing organ mainly with a three-piece garage-punk band called Thee Lost Cause, which also includes Gord Mylks (who plays guitar in the live version of The OAM, bassist for The 14th Wray) on guitar and Chris Lyon (Owl Farm) on drums. We're doing songs that Gord and I have loved - and in some cases played - since we were teenagers. It's really upbeat, and again folks like to dance to it. We play a pretty killer version of "Gone" by The OAM, as well as Gord's song "Hallucination Generation" which was on the psych side of The 14th Wray cassette Wig, Man! Wig!!!



THE MUFFS



KIM SHATTUCK

Kim Shattuck was previously in an all girl garage rock group from the 80's called The Pandoras, but dissatisfied with the direction that band was going, Kim hauled ass out of there to start her own band - THE MUFFS around 1991 in Southern California. Combining the attitude of punk with the spirit of old rock and roll, the Muffs concocted a unique blend of bad-ass, catchy music and to top it all off, quite possibly THE best female scream in rock and roll history from Kim Shattuck! The Muffs released their first album, the self-titled "Muffs" in 1993. "Blonder and Blonder" was released in 1995, and that same year The Muffs had a big smash with their cover of Kim Wilde's "Kids In America," that would be featured in the soundtrack for the 1995 comedy "Clueless." A few albums later and the Muffs are still going strong sticking with the same solid lineup since 1995 - Kim Shattuck on guitar and vocals, Ronnie Barnett on bass, and Roy McDonald on drums. I was really, really excited to track Kim down for an interview, and she was super cool and friendly about my invitation to be a part of this issue of Psych Trail Mix. Enjoy the interview, and go get some MUFFS records if you have yet to do so!!!

What are your earliest memories of listening to and getting into music?

When I was super young I listened to Hanna Barbera records. Stuff like Pebbles and Bamm Bamm and Yogi Bear. It was cool sounding and melodic.

You were in the Pandoras prior to the Muffs, and the Pandoras were part of what was called the "Paisley Underground" scene back in the 80's & early on they were influenced by 60's garage. How soon after you joined the band did they go more towards the metal genre? How did you bite your tongue and hold out on quitting for so long?

I joined the Pandoras right before Stop Pretending was going to be recorded. That was pretty garage poppy and I mostly liked it. That was 1985. Paula was starting to fancy herself as a Madonna wannabe so that should have been a red flag. I think 87' or 88' was around when I starting really hating it. But truly should have quit in 1989. Oh well. Live and learn.

Were you starting to write your own music for the Muffs while you were still in the Pandoras?

I was trying to write songs since I was a kid. Nothing was any good though. I would make it up in my head or the piano. During the Pandoras I started getting better at it and started liking what I was writing. I was shy about letting others hear it though.

What are some of your favorite 60's bands? I love those 60's covers the Muffs did!

The Beatles, the Kinks and the Who. All pre-1967 though.

A lot of Muffs songs sound pretty pissed off, but they get that energy out in a fun/catchy way. What inspired the anger of some Muffs songs?

Anything that pisses me off or makes me upset or happy or anything that gets absorbed in my psyche are filtered and regurgitated as lyrics in my songs.

What was the rambling Courtney Love voice mail all about from the "Hamburger" record?

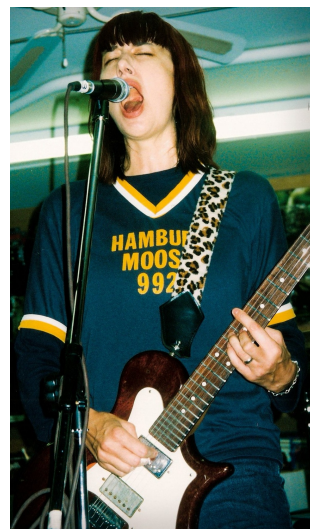
She's kinda crazy and had my mom's phone number where I lived at the time. I wanted to mess with her in a Fiz interview so I said that Kat Bjelland started the dress. The dress is referring to a late 60s style Peter Pan collar type girly dress that we all liked. She got mad and left that rambling voice mail on my mom's answering machine so I kept it.

If you don't mind, could you share a fun road story from the Muffs touring days - crazy, insane, weird or just fun things that happened on the road?

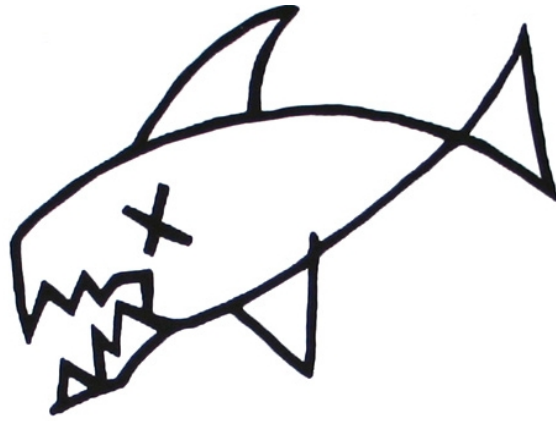
There are so many funny stories. Being on a long road trip makes you punchy. One time we're driving in the farmlands who knows where and we see a crop duster plane flying around. All of the sudden it's flying towards us along the highway and when it gets to us it suddenly dips down super low, insanely low like 100 feet above us or less. As its getting lower and lower we all start screaming and panicking. We don't slow up or swerve though. We are kinda playing chicken with an airplane. At the last possible second it pulls out of the dive and flies off. He was fucking with us. We just all started laughing hysterically.

What are you up to nowadays, are you still writing music and playing? Any chance of the Muffs touring anytime soon?

Getting our new songs mixed. I am producing it so I'm pretty hands on. It's stressful. We are doing a few opening gigs this summer and figuring out who we want to put out our album or if we should do it ourselves.



PSYCHEDELIC PUNK PIONEERS: FLIPPER



Flipper were a punk band from San Francisco, California that formed in 1979... but wait, Flipper were much more than a "punk" band. I don't think that the word "punk" completely categorizes Flipper to someone who has never heard the band. I admit, when I first broke my Flipper cherry on the "Generic" album, I listened to it and I was like "what the hell is this stuff??" It was so raw and sloppy and trashy and... well, for my young teenage mind at the time, I needed another listen, because it was unlike anything I'd heard up to this point in my life.. So another couple listens I gave it and it clicked... Yes, Flipper are much more than some one-dimensional anti-government screaming so called "punk" band. Flipper had all the anger and nihilism and plenty of ATTITUDE -yes, Flipper had that in droves. BUT Flipper's sound was so heavy and unique -one of the key elements of their sound is the guitar work of Mr. Ted Falconi with just his squelching LAYERS of yes, truly psychedelic guitar soundscapes -it's the kind of sound you could listen to over and over and still hear different nuances and things from the layers of feedback and noise and the unique way that he picked at the chords. This combined with the rebellious nature of Will Shatter -who was just a great writer when it came to the lyrics -Flipper's lyrics are fucking GREAT! So, yeah... the lyrics, yet another killer element of Flipper's music. Back to the "rebellious" "no rules" stance that the band took -they were in the punk scene in the late 70's/80's where many of the bands of the time were into playing at very fast tempos -but Flipper went against that and would play very sludgy and slow -yes you could trip out and groove on Flipper's slow, driving sonic assault. Who could forget Bruce Loose? A man who could handle his duties on bass as well as being the 2nd vocalist of the band (in no particular order of course) with the other being Will Shatter -Bruce had some of my favorite vocals of all the Flipper songs -the song "Sacrifice" could only be right if it were Bruce Loose manning the mic. Steve Depace guided the whole thing along with his awesome drumming - which included many fills... when listening to Flipper in our younger years (still today even) we always marveled at how great even the drums



were on top of everything else. I still love Flipper just as much today as back in high school when we were first turned on and our eyes were opened wide to the pleasures of their sounds.... Yes, Flipper STILL rules, okay? In 1982 they released on Subterranean Records what is still considered to be a classic of punk rock, their full length debut "Generic." Again, when I first heard it, I didn't know what to think, I had never heard anything that sloppy and punky sludgy in my life up to that point, then another listen or two and it just clicks. I began searching for more and more FLIPPER - immediately seeking out their 1984 live album "Blow'n Chunks." We played "Blow'n Chunks" and were blown away by the psychedelic aspect of the sounds, especially on "The Lights, The Sound, The Rhythm, The Noise." Just those layers of noise and feedback being driven by

Photo Credit: both photos this page by Bobby Castro, both Bruce Loose photos next page by Ben Buchanan, Ted Falconi photo on third page by Bobby Castro, Ted Falconi photograph last page by Ben Buchanan

the powerful drumming of Steve Depace who wasn't shy about throwing in plenty of fills and things, even the lyrics of this song were sort of psychedelic-punk - I believe space is even mentioned in the song... Ok, so we had "Generic" and we had "Blow'n Chunks"..... a trip down to South Street in Philadelphia, Pennsylvania one day is where would find the best Flipper treasure to date - the double vinyl of Public Flipper Ltd. My buddy laid his eyes on it first, so it was his for the taking.. We got to his place this hot summer day, cracked open a beer, placed the needle on the wax and were floored by the raw, unedited power of live Flipper - and this release had even more songs that we had never heard, some of the greats - "I'm Fighting," "Hard Cold World," "We Don't Understand," "Flipper Blues." Oh what a great set this was, not to mention the cool little game board on the inside with things like "keg party with Budweiser - plus 5 points," "spend the day sober - minus 5 points, go back 3 spaces," and "band gets busted for looking weird - minus 10 points, go to New Jersey" just to name a few! Tracking down the "Sex Bomb" compilation disc was a challenge in itself, fetching fairly hefty sums on ebay at the time... but that was the icing on our Flipper cake finding that with the killer single version of "Sex Bomb," and "Love Canal," and the insane "Ha Ha Ha," I could go on and on. A lot of these Flipper albums were hard to track down at the time, some being out of print etc... but years later they were re-issued on the Water record label, including the double CD of our cherished "Public Flipper Ltd" live album... You Flipper fans have it easy these days! Yeah, there was something about tracking down a Flipper album that we hadn't heard before, once you got it in your hands it was great... yes, there was just something about the hunt! Even though Will Shatter, one of the leading members of the band died in 1987 of a drug overdose, that wasn't the end of Flipper! Bruce Loose has kept the band going, especially today having played many live shows in recent times with a killer lineup including 3 original members of the band; Bruce Loose on vocals & bass guitar, Steve Depace on drums, and Ted Falconi on guitar. Rachel Thoele, formerly of the band Frightwig, has taken the spot on bass guitar and even vocals, screaming her heart out on inspired live versions of the classic Flipper tune "Sex Bomb." I had a chance to speak with Bruce Loose recently for a quick interview, here's what he had to say....

In your early years, you grew up on a farm and had beatnik parents that ran "Kicking Mule" Records? So you were around a lot of musicians as a kid? What was the scene like at the Loose household?

No, I grew up in S.F., I was born in Fresno, white trash city! I was moved to S.F. at age 9 months!(1960!) Yes my mum's third husband owned Kicking Mule(1980). But what does that have to do with Flipper or my life? So my scene was streets of S.F. 1965 and up, roaming the streets . Early latch key child! My mum was a semi beat, North Beach, That famous coffee shop in, dam I'm blanking on the name, Cafe Tresist(sp?) My music background; I was talent scouted from school choir to S.F. BOY Choir. World known now! I saw all the BAY Area Music from 1966 on, from a child point of view. I saw a lot of psychedelic bands from S.F. in the S.F. parks as a child. Big Brother Holding Company w/Janis Joplin, The Dead, all that 60's shit free in the Pan Handle Park.



At what point did you split and head to SF? And did you see any of the early wave of punk bands there?

I saw all early development of PUNK Rock in S.F., and exposures from other cities as soon as I was out of HIGH school, in June 1977. I saw the last Sex Pistols concert in S.F. at Winterland Ice skate arena!! Home of the Grateful Dead! Who I enjoyed as an under age teen! Punk slapped me across the face!

I read a couple different accounts on your first meeting with Will Shatter. So it was at a party, and you guys didn't like each other at first or something?

I used to go to Negative Trend shows, I would challenge Ross by reading Nietzsche books w/my legs up on the table top. Ross would jump on my table, I did not flinch, even with my down to my ass long hair. When I cut my HIPPIE child hair, Will came straight at me! Hey you want to sing or start a band or....we did substances of bad repute. By 1979 we made Flipper. The rest was just harmful fun!

What was one of your favorite things to do as far as provoking the audience?

To start I was the audience that provoked. Look at a lot of the early FAB MAB photos, I'm there somewhere, fucking off! Most time we spent in the girl's bathroom, having SEX and doing substances! It was the COOL place to go! I do not provoke audiences, who do you think I am? It is people who do not understand Flipper who started shit!

What are a couple of wild tour stories that you wouldn't mind sharing? Just funny/crazy shit that happened while on tour as Flipper?

Man, that's for my book I'm never going to write w/out a biographer, or ghost writer! UH...Being busted for leaking gas tank in Trenton, New Jersey by a short blond Nazi cop who was jealous of my bleached hair. No actually we had a ton of fire arms and drugs on us. We were on the way to try the first World Trade Center Blow up! But we were to high!!! LOL..... So we tried to blow up New Jersey!



You've gone a long way from the major back pain that you've dealt with for so long, now you play shows from time to time. How did you recover to get to that point?

I have not, I lived with a deteriorating back since I was age 18. It got totally worst when we signed w/American records, worst thing we ever did! There was no health coverage for my back, I had to drop out, to qualify for funds to afford my surgeries, 14 year later. I was down a long time, and my fucking back could go as bad again if I do not watch out for its health! Surgery is no FUN! Nerve damage is no fun. Still have nerve damage!

Any plans for Flipper in the future?

Yeah, do it as much as possible! Its been my life's work. One person told me I should just get Karaoke versions of Flipper songs so I could just travel around cheap and do my thing!

What Flipper feature would be complete without an interview with the man behind those lovely, feedback-laden, garbled, distorted, layered guitar sounds? Here's a great interview with Ted Falconi from 2008 by Greg Prato, originally posted on www.GuitarSite.com and reprinted with permission here in Psych Trail Mix! Also, check out Greg's Twitter page for information on his other great writings! - twitter.com/gregpratowriter

How did you get started on guitar, and who were your influences?

Let me talk about guitar as electric guitar. I was visiting Joe Reese from Target Video - he was working one of the Mutants videos - anyway, John Gulack [guitarist from the Mutants] asked me if I wanted to try it. I had never been attached to something that loud and responsive to the touch. In a week, I had a guitar and amp, and I was looking to start a band. Never looked back - I never have been a note player like Satriani. As far as that type of single note [style] - starts with Hendrix, Stevie Ray Vaughan, Robin Trower. I love the notes don't get me wrong, I'm just not wired that way. I like chords, so starting with Ramones to PiL, I never learned any of their songs, though I like to listen to death metal and thrash. I started with piano, came in on the end of Jerry Lee Lewis, and went to Monk and McCoy Tyner, etc. Went to guitar - Costa and Carelli. Went to Latin, got into synthesizers - Bucla and Moog with a four track. Diamanda Galas, Throbbing Gristle, Chrome, Sonic Youth, etc. Then the electric guitar. Target was my first exposure to electric guitar - just me on the stage with all of that power. Responsive, electric, loud, cool.

Flipper was one of the first punk bands to slow down the speed of punk - any idea how this happened?

The first bands that I was in were note for note structured exactly the same every time. When Will Shatter [Flipper's late original bassist] and I got together, we just enjoyed jamming around bass lines. His last band, Negative Trend, was pretty well structured and the chance to jam was a much sought-after change. Anyway, Will was kinda of an Anarchist - they played faster/tighter - exactly the same every time. So we jammed, it was kinda messy - relative to how much we were drinking! But with the distortion boxes, we were getting into these big rhythmic volumes of noise, so we were trying to develop an environmental thing - not just to pluck out a song. The structure came with the vocals and the repeatability factor locked it in. We really got into the sound of distortion - long, big chords. Effects were coming onto the market and from month to month, the sound changed with the addition of a new effect. It was nuts. All of these boxes. Bruce would stop singing, walk over, and start playing with the knobs.

The lyric content shaped the sound also, or at least the timing anyway. Will was into Lou Reed. We weren't straight edge, although we were definitely punk. I guess that this also answers how I was different. Instead of a 3 minute song and a 1-4-5 pattern in E, it was a 1-2-1-2-1-2-1-2-1-2-1-2-1-2 for ten minutes. I never got the guitar to do sax riffs - I was more into jet engines. Drums tell what dance you do, personally, I tried to lay down the background behind the bass. Guitar traditionally replaced the horn section when electricity came along - before that it was never used in bands. It just wasn't loud enough. Guitar players replaced the horns, but in the arrangements, they copied the sax and horn solos. I like jet engines - there is a sonic element to what strings can do. Hendrix was the man - the first guy to play 'electric guitar' - not just amplified guitar.

Please fill us in on the band's history.

When and where it came together, our first show - Golden Gate Park, sunny afternoon, the band shell. It was the first time that we hooked up all of Jim Hungry's equipment speakers, board, mikes, and power. We got it all working. We did the show with the Verses - it was the only show that Jim did with the band. Later, I saw him at a Ramones show and never again after that. Stealer - the Offs' drummer - played drums at that time. Will Shatter on bass and Ricky Williams on vocals, and me on rhythm guitar - Jim on lead. We went in as a 'John Doe band.' While cleaning up after the show, we were looking out at all of the people standing in line at the DeYoung museum for the King Tut show. It was a hot day and the line exuded sweat and anger waiting in line. At the same time, the band shell is next to the aquarium - all of these kids were coming out all hollering about how they wanted to go back and see Flipper. Will thought that it would be a great name for the band, and it was a name Ricky would remember. He had about 7-8 pets - rabbit, bird, fish, etc., and their name was Flipper...all of them! I think that it started with his fish...anyway, that is where the name came from. Will liked it because it wasn't an 'in your face' punk name.

When I did the graffiti of it, I did the fish with teeth and the crossed out eyes - drunk, stoned, comic book look. Steve DePace joined as a permanent drummer after that show. And there it was - Ricky, Will, Steve, and myself. It was like that for about 6 months. Ricky started having drug problems - two O.D.'s - and one night, he missed the show. So we opened the mike for auditions. Bruce had just gotten back from Portland, and came on stage and started singing. We did a bunch of things that he rehearsed in the beginning before he left, he has been there ever since. Bruce, Will, Ted, Steve. We did a lot of vinyl, a bunch of singles, a lot of compilations, 3 albums - a couple of others that weren't pressed - 7-8 U.S. tours. The truck tours. And that is the way it went until Will died [on December 9, 1987]. Heroin kills. That put the band on hold. I started jamming with a bass player, John Dorety. That finally led to the band coming back together. We got another album out, a bunch of U.S. tours, and a couple to Europe. We built up another album's worth of songs that never got out...and that is the way it went until John died. Heroin kills.

How did the band start up again after Will and John died? And how did Krist Novoselic become the band's bassist?

That stopped things until Hilly from CBGB's called and wanted us to do a benefit show for CBGB's. Steve Demartis - our long time stand-in bass player - came to the call. One thing led to the next, and we did a couple of tours, and opening for stuff like [the film] 'American Hardcore' at the Toronto Film Festival. What a gas - played with D.O.A. up there. They were always one of my favorite bands. We also did the opening in New York for the movie release. Steve Demartis, as good of a bass player as he was, was actually a guitar player with his own band, Goofball.

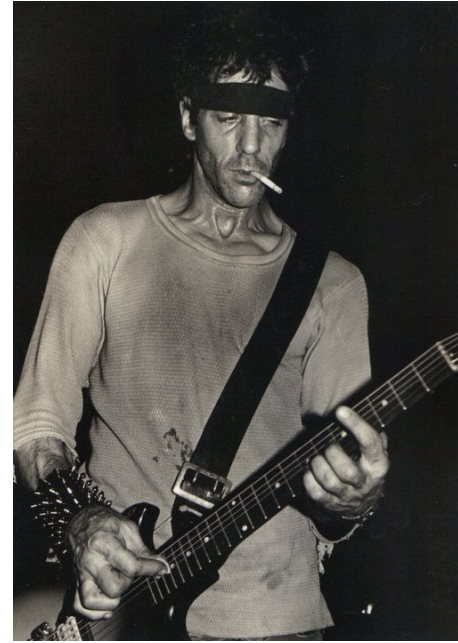
He also was tied to his business, and just couldn't do the time on the road, which sent us looking again. Andy...forget his last name, who once auditioned for Nirvana, suggested to Steve DePace that Krist Novoselic wasn't doing anything, and that we might want to give him a call. So it started...again. We don't play as much as I like. With everyone spread out across the west coast - Hollywood, Oakland, Garberville, Washington State - we do a week, once a month; either here in Oakland or in Washington. We have been out touring to pay for rehearsal time! Transportation is a bitch.

I heard Flipper has a new studio album ready to go.

We have a new album ready, recorded, done. We have another U.S. tour coming up, and then Europe. We are doing an Obama campaign rally show in Seattle next month. Who would have ever seen that coming!

What equipment do you use?

So with all of that, the equipment list fits in there somewhere. After my twin was stolen from the Guitar Center repair shop, I got the Marshall - originally a 50-watt. I was never concerned about the model number, I don't remember. I have an added gain stage and it actually tops out at about 80 watts. Stereo 4x12 cab. That, along with my Mitchell with two tubes, running a 2x12 Fender cab modified with a 12 and 15 EVM. Kicks ass. I usually run two amps - one set for full distortion, one set a little cleaner. I pick into chords - you can hear that clearly on one amp but not as clear on the other. Besides, you get a natural



chorus with two totally different sounding amps. You can play a kind of 'duet'...in tone anyway. The last album was recorded up at Krist's, using his Fender Twin and Super Reverb 6x10s - both are 4 tube 616 running on two tubes. It is the only way to play both without being too loud. I had been using the Nady guitar tube pre-amp and a Fultone distortion pro for added boost/distortion. The Twin doesn't have a master. On the first singles, it was my PA monster - distortion boxes/tape recorder pre-amp, Altec power amps. I also used an Orange during the 'Single days,' so that might of been also used some. On 'Generic,' a Traynor 4x10 with a custom tube preamp added. On 'Gone Fishing,' the hot rodded Twin and a Bassman through the 12/15 Fender cab. On latter stuff, the Bassman was replaced with the Mitchell head. On 'American Graffiti,' the Twin was replaced by the Marshall and used together with the Mitchell. Also used on the new album a old vintage Twin and a custom reverb together. I have a hot rod 50 watt Marshall and the stereo 4x12 cab along with an early Mitchell.

Which guitars have you used throughout Flipper's history?

My set-up when we played with PiL in San Francisco - Standard Gibson SG. Pick ups - changed to DiMarzios, Shallers, brass nut, Leo Quan mass brass bridge. That went to a Rat Distortion that went into a portable tape recorder mic. Input and headphones out to two Altec bi-amps modified to 100/30 watts, lo-hi frequency. That was put into a couple of horns, hi-mid, and the bass into 2x12 on one side and a 12 and a 15 on the other - also with the matching two horns. It was like a mini P.A. system. It looked patched together as it was, but sounded great. I got the Strat about '84, after the Gibson gave out for the last time - the neck kept breaking. I like to play the guitar - some sounds are only made when you are shaking the hell out of it. And the repairs never held up. The Strat that I have is indestructible and it is only a 3 bolt. 4 bolts are better if you are either clumsy or throw your guitar - I like them better. I practice a lot unplugged, and the Strat just fits in to the curve of your body. The Strat that I use is a '73 3 bolt hard tail. Grovers, brass nut, DiMarzio duel sound. I had the pickups hot waxed and impedance matched from John Carothers in Venice, California. Wired single/double coil switch on each pickup and a phase switch between them. Standard pots for volume and tone, the bridge is a stars guitars billet brass bridge, the pick-guard is brass. A little flat black paint and that is what it started as. Hard tails have a better acoustic sound than the ones with Wangers - I don't use them. If you want to bend it, bend the neck - the strings are high and the neck is low.



Kurt Cobain was a big-time fan of Flipper and your guitar playing. How do you feel knowing that you were an influence on important bands, and Nirvana in particular?

Kurt....hmmm. I had a friend call me the night he wore a hand-made Flipper shirt on 'Saturday Night Live.' Yeah, I thought that was pretty cool. I don't remember ever meeting him. We had over the years played a bunch through the northwest. I like it when a little rubs off - that is inevitable, and it goes both ways. We weren't on the field at the same time, well, maybe overlaps. I really liked the video of the acoustic set he did [Nirvana's 'MTV Unplugged in New York'], sorry to have never seen them live. Too bad heroin leads to death - too bad I know as many dead people as I do current famous ones. The tragedy of his death, what a fuckin' bummer. That is one thing he didn't learn from our mistakes.

SELECTED FLIPPER DISCOGRAPHY

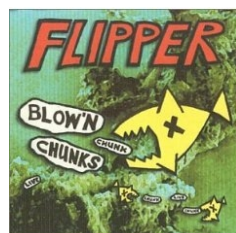
Album: Generic Flipper
Released: 1982 - Subterranean
Re-issued: 2008 - Water Records

The essential debut of Flipper here from 1982, an absolute punk classic! You gotta love the don't-give-a-fuck title of this too, simply "Album" or "Generic" it's usually referred to as. Flipper waves its middle finger in the face of what "punk" was stereotyped as at the time, they WERE punk. A turn from the norm, they slow punk rock down into a noisy, murky, sludgy groove.... The fun clap-along "Ever," the up-front truth of life, as painful as it can be in "Shed No Tears" and "Way Of The World," yes, Flipper didn't sugar coat, that's for sure! Total classic 10-minute "Sex Bomb" to close the record. Perfect!



Album: Blown' Chunks
Released: 1984 - ROIR (cassette only)
Re-issued: 2001 - ROIR (cd)

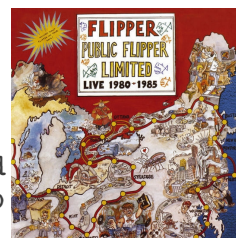
Great LIVE Flipper record here, recorded at the famous CBGB's in New York City in November of 1983. This is essential live Flipper for sure. Opens up with "Way Of The World" off their classic Generic record, followed by "The Sound The Rhythm The Noise," & a track never



the noisy, psychedelic "The Lights" released on a studio recorded Flipper album "In Your Arms." The cd reissue is the one to get here as it includes 4 bonus tracks "Life," "Sacrifice," "If I Can't Be Drunk," and "Ice Cold Beer." This was my introduction to live Flipper, but the best was to come in the next review.

Album: Public Flipper Ltd 1980-1985
Released: 1986 - Subterranean
Re-issued: 2008 - Water Records

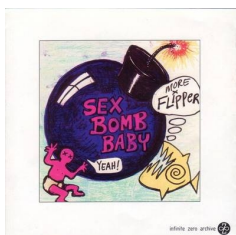
Raw, live un-edited Flipper! Apparently Flipper had a ton of songs that were never released on their few studio albums, and this record contains a slew of them!



"New Rules, No Rules," "I'm Fighting," the interactive "I Am The Wheel," the Flipper anthem "Flipper Blues." So many great songs, fun moments with Flipper busting the balls of the crowd ("it's called their mentality, dope"). So many funny moments - the band demanding more beer to play "Sex Bomb," Bruce Loose asking "am I Billy Idol Yet?" THE live Flipper you NEED!

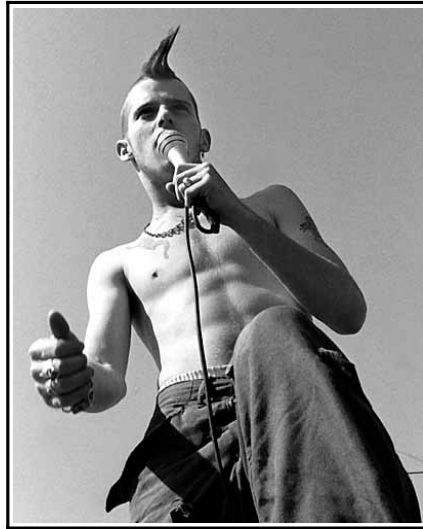
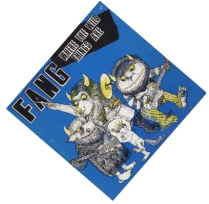
Album: Sex Bomb Baby
Released: 1988 - Subterranean
Re-issued: 1995 - Infinite Zero
2008 - Water Records

Insanely great compilation album containing singles, compilation songs, live cuts and more. I have always loved the single version of "Sex Bomb" more than the one off



"Generic," and it is contained here complete with the rain/thunder infused intro, and the ambulance sirens near the end. Classic Flipper singles "Love Canal" and "Ha Ha Ha." In my opinion, THE best live version of Flipper's anti-war song "Sacrifice" here, Bruce's vocals just pierce right through you. The demented cover of "Old Lady Who Swallowed A Fly" is genius. MUST HAVE compilation of Flipper, if you're a fan of Flipper, you NEED this!

WELCOME TO SAMMYTOWN!



Fang are by far one of my favorite punk bands EVER! I had discovered Fang as a teenager in high school, and there wasn't a better antidote for all the stupid bullshit that I was exposed to on a day to day basis. I remember when I first got the cd and looked at the back and saw it was put out on "Boner" Records, that set the tone from the beginning. Yes, if you want to talk about the attitude of PUNK and what punk rock was all about, FANG had it in flying colors. "Landshark" (1982) and "Where The Wild Things Are" (1983) have got to be 2 all time classics of punk rock, without a doubt, killer tunes from cover to cover; Law & Order, Fun With Acid, Everybody Makes Me Barf, Invitation, I Wanna Be On TV, the list just goes on and on. The lyrics were offensive as hell, and that is what I needed at the time for my pissed off teenage brain. Fang weren't your run of the mill punk band either, they had some very experimental elements as well. Their guitarist Tom Flynn could produce some incredible wailing feedback and they even had a unique/heavy distortion on the guitar that added to the big fuck you attitude and just that punk spirit of doing whatever the hell you wanted to do. I was disgusted with my surroundings at the time (still am in many ways) and I felt a kinship with Fang as they ripped apart their hometown with the absolutely scathing "Berkeley Heathen Scum," speaking about Berkeley, California. There's not too much in the way of live recordings from the early days of Fang, but if you can find it, try and seek out a copy of the video of Fang live in 1983 on public access TV, it features the band in its early heyday incarnation and the footage is great! Fang would go on until about 1989, at which point their lead singer Sam McBride murdered his girlfriend Dixie Lee Carney in a drug fueled haze and served a six year prison sentence for voluntary manslaughter. I got in touch with "SAMMYTOWN" Sam McBride for a short interview, here's what he had to say!

How did you get into punk rock? Did you attend old punk shows in the late 70's even prior to the formation of Fang?

I started out as a fluffer in the gay porn industry in S.F. and all the bathrooms at the bath houses had the Sex Pistols on loop for hours so I became inundated with lesions and punk rock seeped into my soul. I went to a million shows and licked the blood off the floor afterwards.

What are your memories of the recording sessions of Landshark and Where The Wild Things Are?

UUUmmm memories...I think Chris Wilson was naked so we were all scared and scarred after that. There was a lot of whiskey I think and maybe we got to break a bottle in the hallway for some reason. Jhon Renoir is the grandson of Renoir so I think we felt we were in the hallways of great art peeing down our legs.

A lot of those songs on the Landshark/Where The Wild Things Are, are so intense and the lyrics are delightfully vulgar and in your face, dealing with many dark themes even with songs like "Invitation"..... what was the inspiration for a lot of the songs that you wrote for those records?

Being 15 or 16 or whatever and living in a cardboard box or with my 30 year old girlfriend, shooting cocaine and heroin and waiting for the acid rain and the nukes. Oakland at night, gunshots, fear, anger and never having the right shoes.

One of the things I love about Landshark/Where The Wild Things are is that they don't stick to any sort of defined "punk" formula in that there's great fast numbers as well as some really great slow grooving songs too. Did you guys ever catch flack back then for any of that?

Catching flak is what it's all about! But really we just didn't know there were rules cause if we had we woulda been doing it on purpose.

What was the "Madonna Inn"?

Strip Club, Meat Market, Liquor Store, Shooting Gallery, Home for wayward youth, Porn Bathroom, Crackhead Pool hall, Nitrous Dispensary, The shortest road to the free clinic, Hostile Hostel, Garbage can, Roadkill Graveyard, Home Sweet Home.

Do you have a couple of crazy road stories from back then that you wouldn't mind sharing? Touring with Fang must have been nuts.

The band sold me for gas money to a crazy old Greek man in Milwaukee and then we all joined the Christians in Penn state and Tom Flynn became a preacher but it made Tim mad cause of feelings it brought up about his youth and the priests and some shit about open your mouth for communion, Jail in Cincinnati and Iowa and New York and Austin and ..why was I always the one that went to jail. International counterfeit smuggling charges in Canada, deportation, Marilyn Chambers with a German Shepard?!? Handguns and hallucinogenics in the Vegas desert with Op Ivy, bad tattoo toss, stitches, Nature walk in the old Mine field in France, Dog Bites, The Northern Lights (we thought Reagan had pushed the button), fist fights, It all crashes down the hole one dark night.

What was life like for you in prison? Did you get to indulge in any sort of music activities while you were there? How did you make the time pass?

It was like masturbating on a 12 day crank run without the crank and the only lube I had was my tears and blood. We beat the walls and rang the bars and howled at the pigs and sung the blues. Time didn't pass it stopped and once suspended you sharpened the point of the shank waiting to breathe again.

What's life like these days? Are you still involved in music at all?

Fang records a new record in a hot minute it's called "Here Come the Cops" should be out in May on Malt Soda. Did some music with Tom Flynn and Dave Chavez and Jamey Dangerous doesn't have a name yet but 7 inches of it should be available soon. . The Disciples is another band, look us up on the web or something. Playing, touring, hopefully Europe this summer, Raising my daughter, raising the stakes, staying away from the long arm of the law and the shooting galleries, And stilllllll PLAYING PUNK ROCK!!!!



& BEYOND

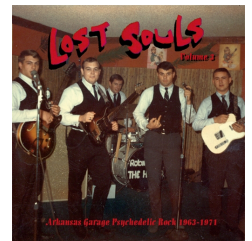


Artist: Various
Compilation: Acid And Flowers
Label: Timothy's Brain



Over 20 songs here of rare 60's psych nuggets to feast on. The first track sets the tone nicely with The Crystal Chandelier's "The Setting of Despair," with what sounds like even some violin mixed in there? Anyway, great song with a sort of bleak sounding verse then the chorus lifts you up, "oh how she would look at me, look at love wherever it may be," a nice combo. You can hear some pops in there as many of the rarities were ripped from vinyl, but I have no complaints here, that's rock n' roll baby! The Whatever's "Valley Of Death" sounds like it could be an extra track on CA Quintet's masterpiece "Trip Thru Hell" with that kind of desert-trip like quality of the song mixed with western-psycho-psych type soundscapes. Oh and tons of great 60's fuzz on here, just listen to "Colors of My Life" by West Coast Branch, just loads of those great 60's fuzz tones we love here at Psych Trail Mix! "Death Bells At Dawn" by The Lords features some great organ throughout and cool lyrics, this aint no peace/love/hippie trip type song, it's pretty out-there, definitely one to squash people's preconceived notions of what 60's psych is. "Acid and Flowers" by The Zero Tolerance (cool band name by the way), is such a great instrumental! Tons of effect-laden fuzz throughout, maybe the best track on the entire comp! There's some great clean guitar work, and on top of it we have this amazing fuzz guitar with other effects on top of it, killer 60's psych instrumental! Nice 60's comp!

Artist: Various
Compilation: Lost Souls Vol. 3
Label: Psych Of The South Records



Psych Of The South unleashes volume 3 of their "Lost Souls" series, bringing us more garage/psych rock obscurities from Arkansas from the 60's and some early 70's. Harold Ott has once again done a great job in digging around, lifting up rocks, seeing through the dust and bringing some great rock and roll to light that might have otherwise been lost in the vast webs of rock music that was being recorded during that great era. Starts off with a great tune by Richard Vanover & Bob Ralph called "I Can See Your Ways," from 1968, just a couple notes, minimalistic, but it sure works and it's got that attitude.... Lots of garage rock with attitude and some that would even be worthy of such comps as the worshipped "Back From The Grave," just listed to the Villiger's cover of "Empty Heart," great cover with lots of attitude and pure rock n' roll snarl! I really dig the rockabilly "Mr. Flying Saucer Man" from Jimmy Ford & the Luzers (love the misspelling on losers by the way!), simple song, great guitar and way cool lyrics, yes Mr. Flying Saucer Man remove me from this planet so I can leave these brain-dead Kardashians a memory of the past, another planet! I love the fuzzed-out version of the Kink's "Till The End Of The Day" by The Tuesday Blues! 29 songs jam pack this disc, so you surely get your money's worth with the purchase.

Artist: July
Album: July
Label: Rev-Ola



Hailing from London, July were only together for about a year or less (68' to 69') and put out one self-titled record in 1968, but it sure is a classic amongst 60's psych/garage fans. I will say that the album cover art is pretty wild, it looks like it could maybe have been a vision that Terence McKenna encountered while ingesting DMT in the Amazonian jungle! The disc starts off with some swirling keyboard sounds on "My Clown," reminds me a bit of Syd Barrett with the whimsical lyrics, I'm sure the English accents really push that flavor as well. The song breaks into some nice thrashing psychedelia with distorted frantic guitar leads - tripped out lyrics too. "Dandelion Seeds" is one of the best on the record - totally lysergic guitar work with hippy-esque lyrics (come and be with me, where the air is clean, Dandelion Seeds), but not too cliché-like corny hippy, this is by far one of my favorites on the whole record. It even breaks into this whole eerie sort of lullaby section in the middle of the song, then just continues with the trippy guitar work and nature-filled lyrics painting images in your mind while the guitar and sounds melt your surroundings. "Jolly Mary" lightens the mood a little, a song about a boat, still a fun song - still some GREAT fuzz guitar sounds, and you know how we here at Psych Trail Mix feed off of FUZZ. Oh is that little jingle in about a minute and forty in the start of "Going To The Chapel"? "The Way" is a great psyched-out number with some sitars and really psych lyrics - inviting you in "what's it gonna be then" - some awesome fuzzed out wah guitar, eerie lyrics and killer riff on the sitar - just dripping with psychedelia! Yep, these guys knew what they were doing and how to create the soundzzzz for the mind. Yep, after hearing "To Be Free," yes these guys do remind me in places of early-Floyd, the verses of this remind me of Pink Floyd's "Apples And Oranges." That's not a bad thing, just an observation. "Crying Is For Writers" contains some incredible wah, fuzz guitar with lots of different varying brain-warping tonage and head-tripping sustain that just never stops - badass song! "A Bird Lived" invites you once again "the door is open wide, just come inside," then more of that awesome dripping psyched out lead guitar that peppers the whole record. This Rev-Ola release also includes 4 bonus tracks including single versions of "My Clown," "Dandelion Seeds" and "The Way," making this a nice complete set! Definitely check this out if you like tripped out exotic psych sounds laden with great psych lead guitar - the door is open, come on in and join us!

Artist: Rising Storm
Album: Calm Before...
Label: N/A



This long-time collectors item was recorded by a group of six guys while they were attending Phillips Academy over here on the east coast, right up in Andover, Massachusetts. I always loved the front cover of this album for some reason, sort of a "calm" mellow kind of feel, but unique. Anyway, kicks off with a nice cover of The Remains' "Don't Look Back," great jangly sort of guitar sound they've got, nice raw young garage band sound. The second track "To L.N./Who Doesn't Know" is a great trance-inducing number, beautiful song, it has the same affect that song "A Summer Song" has on me by Chad and Jeremy, it's like natural heroin almost... I know that sounds far fetched, but they really space me out in a blissed out sort of opiated way - staring out the window here watching to sun shine on the trees only adds to this pleasant effect. They do a nice cover of Love's "Message To Pretty" that stays true to Love's original version with harmonica and all. "Frozen Laughter" includes some beautiful acoustic guitar and a song of "soul-crumbling" love gone bad, sort of a dreary kind of song, but a great one, possibly Love-inspired? "She Loved Me" contains some great fuzz tones (they let the note ring out too reverberating fuzziness in your head and the song pummels on) and some great teenage angsty type lyrics of the girl who "doesn't care" but the confusion of but "she said she loved me." Again, brain-tingling fuzz tones on this one! So-so cover of "Big Boss Man," but I guess I'm just spoiled hearing the snarling versions by the Pretty Things. I can't totally dismiss this version though, listen to that drummer, they've got a great drummer and he saves this from being a sub-mediocre cover. Oh, and great scream at the end too! "The Rain Falls Down" is another one of those trance-inducing songs that I had mentioned earlier, sensitive, mellow, great acoustic guitar and a different style of drumming on this one that works well here. Great variety on "Calm Before...", the band can pummel along with fuzz-induced teenaged snarl and also play some beautiful, mellow, folk-type acoustic ballads. I think these guys should have stuck with all originals, leave the covers out for maybe some live-show jams, because all their originals are great, way better than their covers.

Artist: The ID
Album: The Inner Sounds Of The ID
Label: World In Sound



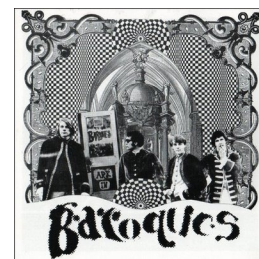
Released in 1967 and masterminded by guitarist Jerry Cole, the ID was an improvisational, unique record played by a group of LA session musicians. You think it's pronounced, I.D. like short for identification card, but no, it's just like it looks ID, as the Jerry Cole says it on the title track of the record. Starts off with "The Rake" which is oddly dance-able even with its weirdness and chanting lyrics. "Wild Times" is more of a standard 60's rocker, but still good stuff. "Stone and Steel" is one of my faves on here, eerie sort of lyrics that bring back memories of childhood, then it goes into a speedier break with the chorus "stone and steel, empty and cold." "Boil The Kettle Mother" is without a doubt the best song on the entire record, with strange lyrics, great jangly guitar work and some hints of Link Wray in the chicken scratching of the leads that are peppered throughout in the beginning. The vocals sound like Dracula, strange indeed. The end/last minute of this song is just amazing - orgasmic explosions of breakneck guitar and drumming that leaves you undoubtedly bobbing your head and grooving to this far out trip. The stranger/unique tracks of the record are much better, the standard rockers kinda kill the mood, but this is still worth picking up for "Boil The Kettle Mother" alone!

Artist: Alexander Spence
Album: Oar
Label: Sundazed



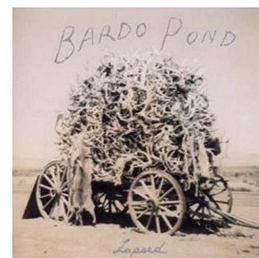
If you don't know the story of Alexander "Skip" Spence, he was co-founder of the band Moby Grape from San Francisco circa late 60's. There was the incident when Moby Grape were in New York, and fueled by too many doses of LSD, Skip tried to chop down one of his band-mates hotel room door intending to kill him with the fire axe he was wielding at the time. He was forcefully subdued and then spent about 6 months in Bellevue hospital in Lower Manhattan (he was diagnosed schizophrenic there) where he wrote what is considered his best work - Oar when he was 22 years old. Recorded in 1968, Skip plays all the instruments on the record. The record does sound a bit depressing, Skip did write this while in Bellevue, and it shows, but there's mad genius that makes this a great record, and when I say it can sound a bit depressing, it does, but it's totally REAL, from the heart, documenting a man's dark journey. The music is great too; just listen to the groove of "Little Hands," great guitar, beautiful lyrics. On "Cripple Creek" Skip's voice has a Leonard Cohen-esque flavor, great vocals. This album isn't all doom and gloom, "Diana" is a beautiful love song, great acoustic guitar work from Spence. "Weighted Down" shows the dark side in full swing, it's so deep and sincere, it's sad yet beautiful at the same time. "War In Peace" is one of the gems of this record, amazing stuff, a nice slice of Americana Psychedelia my friends, check this if you have yet to - trippy brilliance of a mad-man, I love it! Mind-blowing song, mind-blowing lyrics, true psych! How the hell is he making those swishing amped up psychedelized bird sounds, is that his voice? His guitar? Such a GREAT song! I think this record gets better with every listen! The Sundazed release is primo as usual, beefy book of liner notes with photos etc... Classic American psych, get this if you don't already own it!

Artist: The Baroques
Album: Purple Day
Label: Distortions



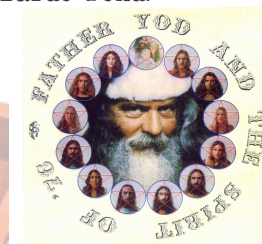
Their one and only self titled record from Milwaukee, 1967, the Baroques put out some great gems of psych delight! The opening track "Iowa, A Girl's Name," is one of, if not THE best song on the record. A wild break of some spine-tinglin', brain massaging fuzz, then it slows down to a mellow, trance-inducing pace with great keyboards and vocals to end the song. "Seasons" is a bit more mellow, still a good song. "Rose Colored Glasses" is a great fast-paced piece of 60's pop - uplifting. I really dig "Musical Tribute To The Oscar Meyer Weiner Wagon," displays the great vocals that are throughout the record, and some great noisy guitar breakouts/tones freakouts again, great stuff! Love the fast-paced "Bicycle," displays their signature keyboard work nicely. "Purple Day" is mesmerizing, blistering guitar brain candy. Not much poppy-happy 60's tunes here, there is a nice dark sort of feel throughout that gives this record its charm.

Artist: Bardo Pond
Album: Lapsed
Label: Matador



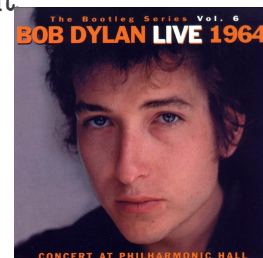
One of Philadelphia PA's own psych bands BARDO POND with their third album "Lapsed" from 1997. I can't believe it took me this freakin' long to discover one of the best psych/noise rock forces right up the road here from me in Philadelphia! Well, this is the first Bardo Pond record that has graced my collection, and a great first one to get as well! The first track on the record appropriately entitled "Tommy Gun Angel" features a relentless fury of frenetic distorted guitar sounds from the Gibbons brothers - John & Michael, offset by the beautiful vocals of Isobel Sollenberger which complement the flavor nicely - then that great guitar solo kicks in still with the relentless fury of the rock-your-world distorto guitar behind it, chaos and beauty all wrapped into what is my favorite track of the entire record. "Flux" is another one with great distorted guitar accompanied by the beautiful vocals of Isobel, this combo of the guitar work and Isobel's sweet angelic vocals are to me, what give Bardo Pond their charm and make them stand out. "Green Man" is a great instrumental clocking in at a little over 6 minutes, with unrelenting beautiful distorted guitar peppered with hints of Isobel's flute.... Last track "Aldrin" is a nice long spaced out psych jam. Definitely a good record to start with if you want to enter the world of Philly's - Bardo Pond!

Artist: Father Yod And The Spirit of '76
Album: Contraction
Label: Swordfish



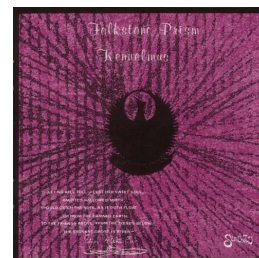
I have to say that the first thing that struck my interest with this record was the album cover. Father Yod looking rather sinister on the cover with that grin and the surrounding members of the group - looks strikingly similar to Charles Manson's cult "Family." To give a little background, Father Yod founded "The Source Family," which was a commune in the Hollywood Hills. They also started one of the very first health food restaurants in the US "The Source Restaurant." Do an image search on it by the way - they had a very trippy sign out front! Unfortunately, I am more intrigued by the story than the music. The music consists of some improvisational jazzy flavored stuff with Father Yod ranting and shouting what sound like sort of hokey type lyrics to me. There's a couple spots of some decent experimental guitar feedback and noise, but that's about all I get out of it. It's a shame, based on the album cover and the story, I expected more. But it definitely is worth hearing after you've read the story of the commune/restaurant.

Artist: Bob Dylan
Album: The Bootleg Series Vol. 6 - Live 1964
Label: Columbia/Legacy



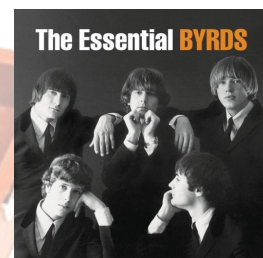
Another winner in the great Bob Dylan Bootleg Series! This one is from Halloween night in 1964. I love early Bob Dylan, so this great 2 disc set is a treat for me. Needless to say, the sound quality is superb for this early acoustic-era Dylan gig at the Philharmonic Hall in New York City, direct from the original master tapes. We get the great material from the "Another Side" record like "Spanish Harlem Incident," "To Ramona," and others, along with songs that weren't released yet that would come out on the "Bringing It All Back Home" album; "Gates Of Eden," "Mr. Tambourine Man," and "It's Alright Ma, I'm Only Bleeding." Yes, the crowd would get a glimpse of Bobby D evolving and steering slightly away from the protest type songs and more towards the "stream of consciousness" type songs and painting images in your head with his lovely poetry of his visions of the world and prophecy and all that deep stuff that we love about him, you know what I mean... I mean it's BOB DYLAN! He's the master. The first disc closes with one of my all-time favorite Dylan songs, one of the greats, the incredible prophetic "A Hard Rain's A-Gonna Fall," and it's a great version of it too. The 2nd disc is equally great, a sweet version of "Don't Think Twice It's All Right" and Bob ripping some mean harmonica here! Joan Baez joins him on 4 of the songs near the end of the set, including a playful version of "Mama You Been On My Mind," I love hearing early Bob and Joanie together. Oh, an awesome version of the old folk tune "Silver Dagger" by Joanie is included here! Bob Dylan is friendly and talkative throughout, very playful, even mentioning at one point that it's Halloween, so he has his "Bob Dylan mask on." Beefy booklet include with great liner notes/photos as well. Essential stuff!

Artist: Kennelmus
Album: Folkstone Prism
Label: Sundazed



I've talked about this in previous issues, but good psych always seems to come from down south near the deserts and strange Americana, correct-u-mun-do? Anyway, Kennelmus would fall into that category of strange southern psych, not Texas this time, but its not too distant neighbor of Arizona. This record from 1971 is a wacky diverse little number. The song titles all have little explanations next to them, kind of like how the 13th Floor Elevators had in their Psychedelic Sounds Of record, although I'm not sure if these are as deliberate and fully serious in trying to convey some sort of message as the 13thFE were. "Patti's Dream" is one of the standout cuts on here for me, some lovely acoustic guitar accompanied with some electric guitar leads providing a nice sort of deserted landscape type of feel, and the song changes tempo midway with some fast-paced drumming, then breaking back into the mellow acoustic/electric part, ending with some strange bird sounds and tripped out distorted nature-esque vibes. "Dancing Doris" is actually danceable - interesting mystical sort of chimes thrown in, great drums too with lots of fills and things - oh yeah, half the songs are instrumentals on this. "Black Sunshine" is great with some groovy wah wah and fuzz gee-tar yeah! Nice instrumental! Psyched out surf rock but a little more strange than that... "Think For Yourself" reminds me a bit of West Coast Pop Art Experimental band with the nasal-ey vocals and just the style of the music. Unique record, definitely one to snag if you don't have it yet.

Artist: Byrds
Album: The Essential Byrds
Label: Columbia



How can you be a fan of psych music and not be a fan of the beautiful sound of Roger McGuinn's 12 string guitar! That lovely, rich, full sound of the 12 string serenading you into bliss with that great 60's Rickenbacker tone that he had! Ahhh yes, it's one of the reasons why I love the Byrds, a vital ingredient to their awesome sound! You get your money's worth here with 2 cd's and 33 songs jam packing this collection of essential Byrds with singles and b-sides as well. As far as Byrd's collections/best of discs, this is probably the best that you will come across, and the best value as well. I have another "Best Of" Byrds disc, but it omits many essential items including tracks from the "Easy Rider" movie like one of my all-time Byrd's faves "Wasn't Born To Follow," - you gotta dig that phaser-induced guitar break in the middle of the otherwise mellow track, it's a beautiful song that gives images of nature in a very psychedelic way with "wander through the forest where the trees have leaves of prisms and break the light in colors." Great stuff. "He Was A Friend Of Mine" is included in this collection, and as far as I know it hasn't appeared in other best of Byrds packages, so a nice addition there that sets this collection apart from others.... You get all phases of the Byrds career here, including some of their great McGuinn-Rickenbacker-lush-12-string-induced Bob Dylan covers, yeah! A nice diverse set of the best Byrds songs and the best one I've seen to date, a great value!

Artist: The Seeds
Album: The Seeds
Label: Big Beat/Ace Records



These Seeds re-issues have been in the making for a long time... but it was WELL worth the wait! I could not wait to get my hands on this. The mono mix kicks ass, right in your face with lots of punch, first time available on CD! In previous mixes the bass was a bit buried, but not on here.. and the bass doesn't overpower either, it's perfectly mixed and you can still hear Sky Saxon's signature unique howls and screams, fucking incredible vocalist he was. The bonus tracks are an added treat, and that studio banter is PRICELESS, with the producer reprimanding Sky for dancing, hahahaha! That 15 MINUTE version of "Evil Hoodoo," WOW, I love it, Sky's shamanic chants, delicious brain-massaging fuzz tone! This amazing release contains the original record of 12 songs, 10 bonus tracks, making for a packed 22 song digipack set, killer 36 page booklet with unseen photos, interviews with surviving members with details on the songs and more. MUST HAVE! Best reissue in years. And the remaining Seeds catalogue will all be coming out on 2 disc sets!

Rare Psychedelic Gems Unearthed From The Internets...

This is a brand new feature I'm launching here in issue #7 that will probably be a staple of all issues to come.

The "60's Psych & Beyond CD Reviews" has been a constant feature since I started this zine, but there are always those bands from the 60's that only released like one 45" single that consists of an a-side and a b-side, and there are some absolutely KILLER rare gems like this out there. I've always stumbled upon them online from either someone sending them to me or just finding them by chance in youtube. Wanting a way to get the word out on these amazing songs that I think many readers of this zine would enjoy, I give you the first installment of "Rare Psychedelic Gems Unearthed From The Internets..."

Artist: The Pretty

45: Mustache In Your Face/The Electric Hand (1968)

Apparently, this 45 is incredibly rare, but once again thanks to the internet, I've stumbled upon another absolute gem of the 60's psych genre. A couple of real fuzz monsters here with these tunes... The a-side "Mustache In Your Face" has a killer fuzzed out riff with some attitude-laden lyrics to a girl who "aint gonna taint my world" then an odd choice of words for the middle finger at her, but not a middle finger but "moustache in your face"..... weird lyrics throughout the song really, the fuzz riff repeated throughout along with a nice blistering guitar solo near the end. Killer song, but I think the real gem of this is the b-side "The Electric Hand." Filled with effects and one of my favorite things about this is just the unrelenting sustained fuzz guitar throughout that just sears in the mix - brain-tingling fuzz guitar throughout the song, just when you think it's gone you hear it sneak up on you. Lots of effects, but not in a hokey way, and they work well with the song, and the lyrics just sound like a good time with riding the wave of psychedelic bliss through the annals of time. A 4 minute trip that goes through some REALLY trippy segments of freakout, but staying tight by always coming back to the sustained fuzz drone trippy drippy-ness of the main groove of the song. A GREAT find that I think ya'll will enjoy proper. GO listen!!!



Artist: The One Way Streets

45: We All Love Peanut Butter/Jack The Ripper (1967)

Another gem I've discovered on the internet, it's also on the "Back From The Grave" compilation, volume 1, but I discovered this one online prior to getting a hold of BFTG. Anyway, this is just a really fun, kick-ass, rockin' anthem type song! I'm not even sure exactly what the song is about, but there are a lot of cool references and sort of "hip" sounding phrases in it; "you and I will take a trip now, and do the things that Superman did now," "some say it's a craze, some say I'm a nut.. peanuts are nice but the acid is rare," "with the atom bomb you'll be up in a cage." The song is sort of a jangly groove throughout, then I fucking love the part where the heavy fuzz kicks in a couple minutes into the song! KILLER song... Oh and if you can find it, there's a great video someone made on youtube where, yes once again we can thank the folks who made those great 60's anti-drug propaganda films, because they go perfectly with many of these songs! Do seek that out! Its flipside "Jack The Ripper" is some nice primitive 60's garage as well.



Artist: The Breakers

45: Don't Send Me No Flowers (I Ain't Dead Yet)/Love Of My Life (1965)

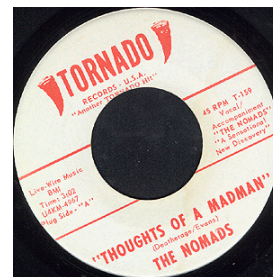
Plenty o' attitude here with this 60's fuzz punker! This song is great because it has a simple clean guitar sound interlaced with what I like to call "swaths" of sustained fuzzed out guitar that you get hit with, a cool effect - and the fuzz is extra distorted and heavy, combine that with the snotty lyrics and you've got a match made in heaven for any fan of 60's garage who also digs... yep, killer FUZZ! Now, there is a version of this song done by a band called The Blue And The Gray, and their version is very lo-fi, not really any fuzz, BUT I think I may prefer it due to the vocals - they're just much more "punk" and sneering than the Breaker's version, so really both versions have their good points. Now, seek out The Blue & The Gray's version on youtube because there's a great video someone made with, yep you guessed it - a 1960's anti-drug propaganda film!



Artist: Nomads

45: Thoughts Of A Madman/From Zero Down (1967)

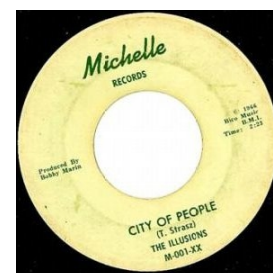
The Nomads, from North Carolina released this killer 45 back in 1967 with the real gem here being the intense, punky, borderline suicidal "Thoughts Of A Madman." No folks, the 60's wasn't all peace signs, flowers and bell bottoms - this song is quite out there. Starts off with just a really catchy riff with killer guitar tone, then some keyboards kick in along with the crazed lyrics.... "suicide has crossed my mind," "into die and find peace of mind".... I mean this isn't flower children type stuff here, quite deranged lyrics. How about that totally insane, tortured scream right about 2 minutes and 14 seconds in?? WOW, one of the best screams I've ever heard on any 60's garage release. Absolutely killer song, goes down as one of the greats in my book! By the way, seek out the Green Telescope's version of this song - a great cover with some heavily fuzzed out guitar leads. The b-side "From Zero Down" isn't a bad tune, but just pales in comparison after hearing the primitive insanity of "Thoughts Of A Madman."



Artist: Illusions

45: City Of People/Wait Till The Summer (1966)

Amazingly catchy 60's punk here with Illusion's (from Michigan) "City Of People." Fast tempo song with just some basic chords, but they just work so well with the attitude-driven lyrics.... Could they have been singing about being harassed during the 60's, not an uncommon thing as having long hair (long hair is mentioned in the song) and even being a musician would get you some flack in those days.. the lyrics give that feel with "when I walk the street, the people stare and laugh at me they put me down." Then the punk, even almost zen-like response "I just act serene and tell them, don't you mess with me, don't put me down, if they want to laugh and stare, go ahead cause' I don't care." And I love that line "if they want to laugh and stare, go ahead cause I don't care.. baby don't you follow me cause you know you could never bring me down, hey hey hey" then another GREAT scream right before the quick little guitar solo. Awesome little 60's punk anthem here! Oh, I love that misleading false stop at the end too! The flipside here is "Wait Till The Summer," which is also a great song, I hear hints of the Dovers in the longing for love aspect of the lyrics... About one minute and twenty five seconds into the song there's some great primitive jangly guitar strumming. Great 45 here, and I think "City Of People" takes the crown though as the "gem" of this baby!



Artist: Tintern Abbey

45: Beeside/Vacuum Cleaner (1967)

This band has been a staple of my youth since having heard the amazing "Vacuum Cleaner" back in high school when myself and a friend of mine put some cash together and bought the great Nuggets 2 Box. Little did I know until stumbling upon it on the web that they have another equally great song on this 45 with "Beeside," ironically on side A of the single! "Beeside" is a super tripped out song that will take you very high into the clouds with what I like to think of as a dream-like pleasant trip of brain-candy, it touches upon an almost child-like sense of bliss in its innocence as far as the lyrics - a conversation between a human and a bee - quite a beautiful song starting off with a bit of piano, then some lovely psychedelic mellotron sounds throughout the song with effects as well, particularly nice touch with the echo on the cymbals - trance like psychedelic bliss my friends! Ahh yes, "I can't rest while the sun and the stars are so bright" - says the busy bee... must hear song, I'm so glad I stumbled upon this. Then on to the actual b-side, while a little less obscure, but no less in quality, the amazing "Vacuum Cleaner." One of the best parts of this song is the drums - unique way they're used here in the almost jazz like style that works so well with this. "Everybody's got new clothes, makes me feel kind of old, but in my heart I really know, gold clothes don't buy my soul." Then the great line "fix me up with your sweet dose, now I'm feeling like a ghost." The best part of this song is the incredible guitar feedback solo from Don Smith - a beautiful sounding piece of this incredible tune, intricately laced swaths of feedback that leave impressions in your brain matter, again sending you off to that place... Incredible song and a GREAT 45 all together.



*Note: There is a great video someone made for "Beeside" on youtube - DO check it out

FIX ME UP WITH YOUR SWEET DOSE



Interview With Don Smith of ... TINTERN ABBEY

A special treat in addition to the review of the Vacuum Cleaner/Beeside 45, is the full story of Tintern Abbey as told by their original guitar player Don Smith. In this exclusive interview, we talk about Don's origins in music, the formation of Tintern Abbey, in depth discussion on how he achieved certain guitar sounds/effects and serenades us into the sunset on walls of eternal feedback... and much more. Don "fixes us up with a sweet dose" of the interesting history of one of the best, albeit short-lived 60's British psychedelic rock bands - TINTERN ABBEY!

How did you originally join the band?

Well, I formed the band actually. I had been playing guitar in a band in a suburb of London called Richmond - which is where the Rolling Stones and the Moody Blues and quite a few people got their breaks in... there was a music club, and they played there and it's actually very close to another suburb called Twickenham, which there was a very famous club named Eel Pie Island - everybody who was anybody played there and would go there regularly.. I would go there every week and spend my little bit of cash and watch all the early incarnations - and that's where I first met Jeff Beck, Eric Clapton, John Mayall.....etc where these people used to play..

So, I played in a local band called the "Turnkeys," which I put together. When I finally left them, left home and moved from Richmond to a part of London called Earls Court, getting close to central London. So I come up to London to get away from home. Earls Court would have all the backpackers coming to find cheap lodgings. And one of the clubs there was called the Overseas Visitors Club - and they had a basement in which they held the occasional band that used to play... not really a music club, but just for general entertainment. I popped in there one night for no particular reason, I heard they had music there... and I saw the band - can't remember the name of them, but I didn't think that much of them, but I liked the lead singer - caught my attention, so I chatted with him about this... and suggested that he was worth being in a better band. And he said well what do you reckon, shall we try and make a band? So that brought the two of us together. So in my imagination I would say that was my initiative (laughter...)

I was also looking for new digs, a new place to live... and he (David MacTavish) was living in a flat in Chelsea with a Banker friend(who actually paid for the Busybee/Beeside demo before Nigel Samuels became involved) So I moved in and became a flat mate with him. So that was two of us..... So, I was a bit of a night clubber. And I wouldn't say a druggie, but like everybody in the 60's, I did take drugs. My drug of choice was amphetamine, or uppers you know... Not in great quantity, but it did mean I tended to be a night owl, as I still am by nature. I would spend a lot of times in nightclubs.. so I was a big clubber, where Dave was a pot smoker... so you have a dichotomy of personalities where Dave was laaayed back and I was hyper you know. He was charismatic and a confident stage performer.. and quite good with the girls. This had a payoff of course, in that he always had quite attractive, and quite sophisticated women on his arm. He was unemployed at the time, but he was "signing on" which at the time meant that he was claiming financial benefits from the government for not having a job, and this required in those days every week you had to go to the local government office to sign a paper to claim the money. And it so happened in that where he had to go every week, that he met Stuart MacKay who was a bass player - so that's how we got Stuart MacKay in the band... I was in a night club called the Cromwellian in Earls Court, and I saw a band there that I liked.. again, the name escapes me, but I liked the drummer very much and that was John Dalton. So I got a word in his ear and pinched him from his band.

So you were very instrumental in forming the whole band then!

Totally.

And we used to rehearse in that particular flat. I really just enjoyed the music and showing off onstage and that was a good chick magnet. That was more my motivation really. The word record deal hadn't really been invented... but we wanted to make a recording. In those days there weren't many options for recording stuff at home, mainly mono reel to reel....very simple....in Tintern we sometimes used the first Phillips cassette machine which came out that year, so not many people had them. David managed to acquire a girlfriend at the time, and her brother was a chap called Nigel Samuels who happened to run one of the top underground psychedelic newspapers at the time - The International Times. David got Samuels to put money into the band. And he ended up sort of managing us and paying the rent on the apartment, and paying for the creation of this first recording.



L to R: David MacTavish, Stuart Mackay, Don Smith, John Dalton

That bit of controlled feedback in the middle of Vacuum Cleaner is amazing! How long did it take you to perfect that for the final version of the song?

I always find this an embarrassing question to answer because in those days it was.... don't think too much about technique. I don't rate myself as a guitarist... my real interest, I got into it like most English guys who got into guitar... A previous generation of musicians, there was a band called The Shadows, with a lead guitarist named Hank Marvin, and they did very much the same sort of thing as the Ventures, very clean notes, it was all to do with the tune, that kind of music... So we all got into guitar playing. And again, it was much chick driven.. I thought, I want to be in a band and pull in the birds! So, I got into guitar and started out with a 3 watt amplifier that I made out of an old radio set that had 2 gramophone input sockets on the back, and I had to make a little preamp to boost the guitar signal, which I made myself. It was so interesting because that was the only time in my life that I got a complaint from the neighbors, with my little 3 watt amp... it was during the first year I started playing, so I was making some strange kind of experimental noises I'm sure. I got a message slipped under the front door of the apartment that I was still living at my Father's place, this cryptic message that said "please take your banjo, and play it in the park" (laughter).... The Beatles hadn't had their first release at this point. So I went from that to a 14 watt amp... had a bit more grunt as we would say.. but still all about clean notes. The Rolling Stones and Eric Clapton with John Mayall is where I first heard sustain, you know.. notes held long through feedback... Eric Clapton and Peter Green were the first 2 real exponents of that technique that I was exposed to... And they did through having acquired the very first of the Gibson Les Paul guitars that I saw in this country... And at the time they were playing.. Jeff Beck was playing the Telecaster with a Vox amp, and Clapton was playing a Les Paul with a small Marshall amp combo with 4 10-inch speakers - and that was a powerful amp, and the guitar was very keen to responding to sustaining well when it was in the sound field of the amplifier. The signal was good with that and if you did the right thing with the strings, you would get this held note. My equipment at the time wasn't capable of achieving that, because the amp wasn't loud enough, the guitar I was using was a bit dead and it just couldn't do that sort of thing. There's one picture of me standing solo with a Gibson SG guitar, and the back end of the guitar, the strumming end... just past my waist-line, and what I would do is take the back end of the guitar and just lean it against the corner of the amplifier (Don is showing a stance of him holding a guitar and slightly leaning back for a bit, then back to original position etc..). So the vibration of the speaker cabinet would come directly over to the guitar,

and this kind of forced some energy into the guitar to sustain notes. So, that was just a cheap way in the early days I used with a cheap amp and a cheap guitar, to sustain. So that song was played using that technique to drive the sustain. By that stage I was playing with more powerful equipment, so by then you'd get top harmonic feedback creeps in... which has more to do with the acoustic feedback that comes through the air on top of the mechanical feedback - mechanical feedback was good driving low notes, but didn't work so well on the higher notes.... So as you can hear on that solo, it's a continuous low note with the occasional high note harmonics creeps in...and that was serendipity in truth, I don't think I operated in a high harmonic ear, it's just like wow, you know it just happened. Also this was recorded with a Telecaster which I modified with a Gibson soapbar pickup at the fingerboard end borrowed from Peter Green and also had turned the control plate round so that the tone pot faced forward allowing me to crank it with my little finger to create a sort of swell sound as I played, I added an extra capacitor to it to deepen the effect. Yeah, so that was the basis of that solo. I'd been using that technique for only a few months prior to recording that solo on the record, so I had been changing from Hank Marvin style of guitar playing to more of Eric Clapton/Peter Green style as many guitarists were at that time...I bought a Telecaster because Jeff Beck was playing one.. then I bought a Gibson SG because Eric Clapton was playing one and I wanted to sound like Eric Clapton! Anyway, for "Vacuum Cleaner," in the control room during the mix, and I've actually spoken to Stuart about this.. my recollection is that in the control room of IBC - it was all very simple stuff - but when it was mixed the master was ran through an experimental gadget that was on top of the control desk, and that was one of the very early experimental solid state phase/flanger kind of units. A box, and then in/out, twiddle a knob and you've got this whoosh whoosh going on.... and Jonathan Weber, who was the producer at the time added that effect over the guitar - so the phase/flange that you hear in the guitar, that happened in the mixing. Stuart seems to think they did it in the very early system of running 2 tape machines in sync, if you know the first phasing techniques.



It's amazing now how they're just built into the amplifier, you know.. you just turn a knob and...

Yeah, I know, but I still don't think they sound as good....

No, they don't. There's a certain kind of charm/raw aspect to those early... even the fuzz boxes from the 60's were just so much more fuzzy, primitive and raw.. another reason I love a lot of that music from back then...

You could more or less create the fuzz box thing...

Right, but there's something about those tones back then that were so great.

Well, you had to go back to the old circuitry, you have to go back to a few transistors in a metal box like the old fuzz tones... but when you do it as they do now with microprocessors with a box and a switch that gives you 95 different sound effects, it's all been over-engineered electronically. That's really the main difference... it's like the old crybaby wah pedal, it's very simple technology, and there's a lot of wah pedals out now, but they don't have that slightly earthy, primitive sort of sound that they had.

Was the lyric in that song "gold clothes don't buy my soul" in reference to Nigel Samuel trying to dress you guys in the "mod" clothes of the time?

No, definitely not. My understanding of that reference was that it was simply a put-down on people who think they're cool if they dress a certain way. And they exist now even, the fashionistas... You know some people.... Although that was a bit of the first sage advice that I got from one of the older wiser men during my apprenticeship, he said "you'd do better with 100 dollar clothes on your back, then going out with 100 dollars in your pocket." If you wanted to pull a lady, or meet a girl, spend 100 dollars on the suit, so you look good, because she won't see the

100 dollars in your pocket. I've never forgotten that, and in a way it contradicts that particular line in lyric, but that was a thing that David had... and some people who are a bit dense up top, some ladies... and they still do.... they wear these long fingernails... they just see it as if that's what matters. Ya know, the fingernails aren't right, then they aren't going out for the night...

Yeah, I mean I don't know any guy who pays attention to those super long fingernails you know what I mean? I don't know why they think that's something that's any good....

I agree, and I feel mostly the same about things with that kind of approach. These days it seems all about the body.. like if you haven't got a six pack or whatever it is, then you have to look a long way to find a woman who wants to spend time with you.

Yeah, I've never really felt like putting the effort in to get a six pack! Maybe a six pack of beer though.. hahaha....

Someone on a program that I was watching last night expressed it so well last night, something like - don't decorate the mantle piece so well if the fires out!

That's a good line, yeah!

Yeah, like whats the point in doing this and that with you nails and boobs when you've got a face like the back of a horse's ass or something, you know.....And as far as the nails, I feel I would fear for my reproductive abilities if I let hands with those kind of nails near my you know....

Yeah, scary!

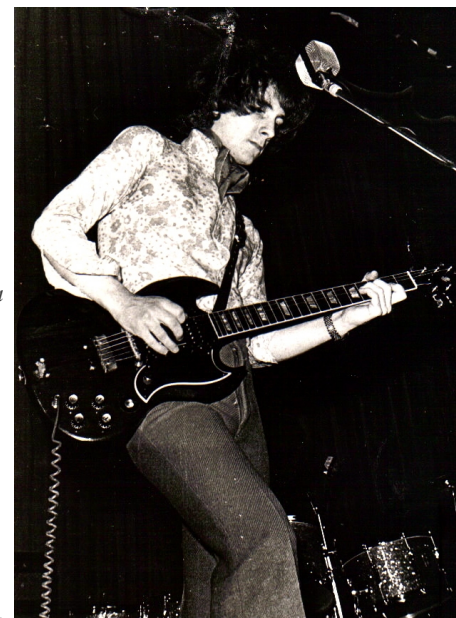
Anyway, where was I... yes, I don't know where the Nigel thing may have come from, because what I was wearing was closer to mod, then it was psychedelic. You know a flowered shirt, and it's very tailored... slightly flared trousers.... Yes, I have no recollection of Nigel Samuels imposing any style on us at all. He just paid the rent on the apartment and put money into the band...

I heard that the "break it up, break it up let's have it now" is in reference to hash. Was that the drug of choice to Tintern Abbey at the time?

It was the drug of choice for other members of the band, not me. I was on uppers. At the point in my life I didn't even smoke. So the whole idea of inhaling smoke was slightly alien to me. Smoking and smoking hash was a habit I picked up after I left the band and I went to play in a rock group in Turkey. And as some pundits would say, Turkish hash was the best of the best if you know what I mean... It was the right place to be... Also, I think that was what led to the ultimate break up of the band. Because our time schedules were so different. I would come walking in from a club at 5am and they would start rehearsing at 10am. And to them daylight was fun, to me daylight was sort of like.. you know let's get on with daylight. So getting up at 10am to rehearse to me was bad news. So I'd stay up late and not be performing at my best, and that would lead to arguments and conflicts, and eventually they invited me to leave.

Did they hammer you for your choice of drugs?

No, no, I think it was just recognized that the effects of the drugs did 2 different things. I don't think that was too uncommon a thing in those days with bands. And one thing we never had a problem with in the band was alcohol... I mean David would drink but he was never a drunk or anything like that. I would drink maybe a rum and coke or scotch and coke, but I would maybe have like 2 of those because alcohol really wasn't my thing, never has been. I don't think alcohol has crossed my lips in 20 years. That's not because I have some righteous thing about it, it's just that the effect it has on me doesn't suit me. I guess I like



Don Smith Onstage - Note the Gibson SG

having my hands end up where my brain tells it to go. To me it's all about precision and what you want to do.. that's why I found amphetamines - I would become more enthusiastic, I could spend all night with a soldering iron building a piece of electrical equipment. I had some experience with psychotics... which was mescaline at the time, did it 4 times in my life, and those 4 occasions I still remember to this day, and the effect it had on the way I listened to music, and hearing things in the music that I hadn't noticed before... and pot smoking which as I said in Turkey, I was living in Istanbul at the time when I discovered the effects of being stoned. I can still remember the first time I heard the first Traffic album and the first Led Zeppelin album I was in Istanbul - and in those days if someone came around with a new record, it would be full house for a week with people coming around to hear that record... some brought all the way back from the UK. And those were astonishing experiences for me. When you were nice and stoned on GOOD drugs to listen to those albums for the first time was quite a moving experience. That vibe, I can still recall it now. It gave me new insight on my adventurous side... I just felt braver in what I was going to do in my own performance... Some of the braver ideas I've had I wouldn't have had before I had done LSD... but it was mescaline for me.. I did LSD once with some young lady. I was briefly in the social mix of people that involved a guy who was reputed to be the drug supplier of choice to several famous bands... and he was importing stuff which was pretty good quality as you can imagine. And in route I happen to get involved with this four nights that... what was it a mix of peyote and...mescaline was the name of it, this drug that came from some cactus plant in Mexico, so it was very organic.. I think I learned everything about me and how to open my mind to what else might be going on in music compared to what you superficially hear. So yes, back to "Vacuum Cleaner," that was a song about hash..

I read something online about it being hash and then the vacuum was in reference to vacuuming up the evidence or something?

I have no recollection... but I haven't directly asked Stuart about that. Stuart seems to be in mental retreat the moment and not very keen to talk about the old days... I'm supposed to reconnect with Stuart because he has the original 4 track masters of the song "Snowman."

How did the Beeside song come up? Do you have any insight on the songwriting process for that and exactly what the lyrics mean on that song?

One of the interesting things about my approach to music has never been lyrically focused... I love the technology of guitar playing, and I like the sounds that I can achieve experimentally... very often, even when I listen to contemporary music, even if I've heard the record a dozen times, I couldn't start to tell you what the hell the guy was talking about. To me it was more about the drums, the guitar and this and that dadadada..... I couldn't even tell you the whole lyric of "Vacuum Cleaner," but I did like that expression "gold clothes don't buy my soul." I remember that and was there for the process.. but "Beeside"... David... we lived in the same apartment but had separate rooms, and we really had separate lives. We'd share the kitchen and bathroom.. but once we got in our rooms we were doing very different kind of things. He would go into his room and create these songs on the acoustic and David emerged with it the next day in snippets, but we never sat down and worked it out together. We would accommodate what he had in rehearsals to include bass, drums and those things... At that stage I still wasn't listening much to the words... I'd been listening to the words as if they were an instrument.

Did you guys play many live shows back then, and what songs did the set consist of?



Poster Promoting The Amsterdam Gig

Now you've really got me! I can't help you much with this... My recollection is that I never played a live gig with that band in the UK. There was one point that it was discussed that it would be kind of a good idea for us to get some kind of experience in front of an audience. But Nigel didn't want to break the band without kind of a test run, and he suggested or somebody suggested that we go to Amsterdam, in Holland to some club that I suspect Nigel may have known through his International Times Magazine... but we flew out to Amsterdam and played I believe it was 2 nights at some club whose name completely escapes me, and I don't think we did more than 2-3 songs anyway. We didn't have a big sellist... for most of the time I was with the band it was all about "Vacuum Cleaner," "Beeside," and a couple of other tracks, they may have just been covers.. I really couldn't tell you. Stuart was interviewed some years ago and he had a couple slight different variations on my recollection.

Are you surprised there is still a fairly large interest in Tintern Abbey to this day?

Well I discovered about 8-9 years ago through searching on google, and that was the first time since being in the band that I discovered there was interest, or the releases on compilation albums.... I left the band in 68' and went out to Turkey, stayed there for 18 months, then came back to the UK and became a film sound, film operator with a television company and never went back into music, but I did stay connected with it. But Tintern Abbey was just a memory of that time, of then, that was no longer... except I've held onto some memorabilia. So for 30, 35 years I never gave it a second thought... Now, I can be a bit pompous about my thing... but after I left Tintern Abbey, the band carried on for another year and a half with several different incarnations and quite a few personnel changes, but musically achieved nothing and didn't go as far as the release of the second single.. which that song I said "Snowman" is pretty feeble as is the "Beeside" demo is pretty feeble compared to the production... Well I think that "Snowman" song mastered absolutely brilliantly, could have been an absolutely valid follow up to "Beeside." It would have been true to Tintern Abbey, it would have taken it to the next step, it would have been

true to vibe and attention of the band, and everything about it was right on.. And why it got the elbow after I left the group, I mean maybe they were getting rid of me with that.. But I believe.. let me tell you a little story about this. When I left they did audition a couple of other people.... Stuart tells me that they did actually audition David Gilmour, but then he got a better gig as we all know! (laughter) But they ended up with this chap called Paul Brett. And he became their guitar replacement of me... Paul Brett was a technically good guitar player... he's one of these people who knows how to play things very fast and in different styles, do acoustic picking and use more than 2 fingers at the same time, this kind of stuff.. And he was roped into the band.. and from that point on it all went a different direction. And it became gig orientated, public performance orientated.. And if you look at the material that's out there from then, he put out a 4-track EP of Tintern Abbey, that sounds nothing like the Tintern Abbey stuff that was around when I was in Tintern Abbey. When I get my hands on the original master of "Snowman," I intend to bring out the full story of Tintern Abbey, as opposed to anything else that happened after I left. That's what I'd like to do to complete the package for fans out there who want to know what actually happened. Now, what I brought to the band wasn't brilliant guitar playing, it was the right guitar playing for what the band was doing, and that to me is more important in the end. They brought in a brilliant guitarist, but to me had absolutely no soul whatsoever. And I haven't found a single note of interest... But when I got on the computer and started hunting things down and discovering this interest, because I didn't know what happened to Tintern Abbey after I left until about 8-9 years ago.. I mean as far as I knew they could have completely folded after I left. Or they could have been still going today... And that's when I discovered this thing about Paul Brett. I actually located his website and read his claimed discography that he played on, and he actually had on there that Tintern Abbey single "Vacuum Cleaner/Beeside." Now, already I'm thinking that I don't like this guy. So I thought just for the hell of it, in case he's made a mistake - I actually directly sent him a question posing as a fan, because he wouldn't have known my user name or anything from Adam, a basic question - that you asked.. how did you get that sound on the Vacuum Cleaner guitar solo? And he replied "use a Leslie speaker cabinet." Not disclosing that he hadn't played on it. Now I can see that could be a valid way of achieving it if you were doing gigs. Hammond also made an amplifier to work together with their organ, and if you really wanted an effect and were serious they had a cabinet, quite a big one.. containing an amplifier and 12-15 inch speaker, and the speaker was mounted on a rotating platform that was driven by an electric motor and you could control the speed of the electric motor and rotation speed was controllable with a foot pedal - and the idea is that the sound would rotate and be thrown to different parts of the room as it spun... especially with the high notes, they would be loud coming at you, then go away as the speaker goes round and round. And it has a similar effect of phasing. Quite a unique effect. So Paul Brett wasn't technically incorrect. If my question was how can I duplicate that sound at a live gig, that would have been a fair response. An honorable man would have said that "I didn't actually record that" and blah blah blah...then he could have gotten his respect back, but he didn't, he made a claim to it in that response... And since then I haven't heard particularly good things about him... Stuart won't mention.. won't hear his name because took some equipment with him when he left.... I think it's important if people out there are interested in it, the guitar sound.. I tell them the truth. So the discography I play on, ends with "Snowman" and everything out there is with Paul Brett.

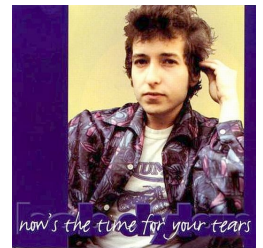
BOB DYLAN BOOTLEGS.... THE CHOICE NUGS



This feature will be a section of reviews on the best Bob Dylan bootleg recordings - based on my preference as far as the era of Bob Dylan that I enjoy most. I've been quite clear on this era in previous issues - my preference for the man's work from the 1960's. Criticize if you like, call me not a true fan, but this is the Bob Dylan time period I like, and I REALLY like it, to an obsessive point to where it's almost maddening! I had been into Bob Dylan for quite some time, but only recently did I decide to dig and see what live recordings were out there from my Dylan years of preference. Bob Dylan is said to be one of the most bootlegged artists in history, so this presented itself to be somewhat of a daunting task, but I was thirsty and decided to venture out into a journey in an attempt to quench this thirst that I had for the best of the best 60's-era live unauthorized Bob Dylan recordings. If you're like me and prefer the 60's-era Dylan, this list may be a valuable reference for you to begin seeking out these gems for yourself. I give you - Bob Dylan Bootlegs: The Choice Nugs.

note: yeah, yeah I know it may have been a bit juvenile/immature to put an actual picture of "nugs" in this feature, but I couldn't help myself, and it was really funny to me at the time.

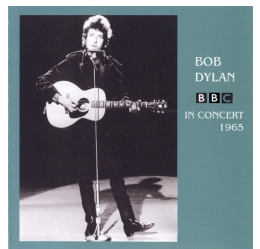
Title: Now's The Time For Your Tears
Date: May 7, 1967
Venue/Location: Free Trade Hall, Manchester, UK



First off, my absolute favorite Bob Dylan performances/live shows - come from D.A. Pennebaker's amazing film Don't Look Back, covering Dylan's spring/summer tour of the U.K. This would be the last tour of just solo acoustic Bob Dylan performances - and he sure goes out with a bang! In the past, I have searched for recordings of shows from this tour, but to no avail. I got my hopes up at one point seeing that one of the official "Bootleg Series" releases was from the "Royal Albert Hall" - then I found it was 1966, not the 65' UK tour, but it was still a great release though! I was disappointed years ago when I came to a realization that no good soundboard recording of one of the 1965 UK shows probably existed... until recently when I was really researching in depth and found this GEM of a recording. This is a crystal clear SOUNDBOARD recording of a show from the beloved Dylan tour that I cherish - and I found out, it's the only one so far in existence - at least the only one circulating. May 7, 1965 at the Free Trade Hall, Manchester, UK. We get the best of all world's here; his early protest-type songs like "Lonesome Death of Hattie Carroll," "With God On Our Side," also his amazing, prophetic, stream-of-consciousness surrealistic type songs he started writing after that period - "It's Alright Ma, I'm Only Bleeding," "Gates of Eden," and his amazing love songs (Dylan was one of the best) like "Don't Think Twice It's Alright" and my personal favorite, "Love Minus Zero/No Limit." Not to mention, the best live performance I have ever heard of "Mr. Tambourine Man." The sound quality is amazing and without a doubt, this could easily be an official release. Dylan gives an incredible hypnotic, ethereal, spine-tingling, haunting performance that is second to none in the realm of un-official Bob Dylan show recordings. Spruce it up as the next release of the official "Bootleg Series" set with a sleek cover and nice booklet inside with rare photos from this tour, and I would totally buy it. Who knows if that will ever happen though, so THANK YOU to whoever unleashed this heavenly performance upon us! Most definitely a "choice nug" among Bob Dylan bootleg recordings!

Note: The release of this recording that I am speaking of is entitled "Now's The Time For Your Tears." There was a release a few years prior entitled "Now Aint The Time For Your Tears," that was digitally enhanced, and some people complained that this enhancement removed something, maybe the natural sound of the recording. This release sounds amazing, I can't imagine why one would want to meddle with the sound at all.

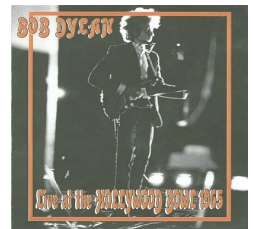
Title: BBC In Concert 1965
Date: June 1, 1965
Venue/Location: BBC TV, London, UK



When I began to think that my soundboard live spring/summer 1965 recording search was over after I found the May 7, 65' show, I stumbled across this little jewel - a TV broadcast performance, live June 1965 at the BBC! In researching this, I found out that all versions from when this first went into circulation were very poor quality - sourced from a fan just pointing a recording device at the TV, and not a very advanced recording device at that - this was 1965 mind you. BUT, there happened to be a fan or fans out there who found a way to record the show while it was on live TV via a line input. So, much thanks to whoever you are out there for capturing these shows so we can archive them with the all-time great Dylan bootlegs. The whole performance took place in London, UK on June 1, 1965, but these TV broadcasts were broken down into halves with the first 6 songs showing on June 19, 1965 and the last 6 songs on June 26, 1965. The quality on this is very nice. We get songs that were played in the May 7, 1965 show that I mentioned before, but also some added treats; it starts off with a really great version of "Ballad of Hollis Brown" that I think is better than the album version. This version is much more frenetic and intense, as opposed to the slower dirgey version that appears on "Times They Are A' Changin'." We also get a couple back to back songs that aren't on the Free Trade Hall disc, a couple of the great Dylan love songs; "One Too Many Mornings" (about his heartbreaking break up with Suze Rotolo) and the great "Boots Of Spanish Leather," and GREAT versions to boot! - no pun intended! I think the vocals are a bit better and more clear on the 2nd half/broadcast - the last 6 songs, although I'm not sure if that's the way the broadcast was originally or if a different taper was the source of the 2nd half. Doesn't affect anything though, this is another must have of the solo-acoustic 1965 era, which is my absolute favorite era of Bob Dylan. This is the 2nd essential piece of your Bob Dylan collection as far as the time he spent in the UK during the spring/summer of 1965, the first piece of course being the May 7, 65' recording. Grab this BBC TV broadcast CD and add it to your archives!

Note: The idea of a full set from this era on video is beyond exciting, however I read that the BBC had wiped the reel this footage existed on, as they had a tendency to be cheap and re-use reels for other recordings... This came from a supposedly reliable source, but I don't want to believe it just yet, this would be most likely the only FULL live video recording of a Bob Dylan performance from the mind-blowing sets of that spring/summer 1965 UK time period. Let's keep our fingers crossed that this exists somewhere, as it would be a travesty beyond words if we were shit out of luck for a full performance video during this Dylan era.

Title: Hollywood Bowl 1965
Date: September 3, 1965
Venue/Location: Hollywood Bowl, Los Angeles, CA



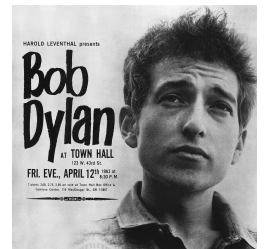
In my ongoing quest to seek out the last of the "choice nuggets" amongst that acoustic 1965 era sound of the one and only Bob Dylan, I stumbled upon this show at the Hollywood Bowl from September 3, 1965. This show took place a little over a month after the famous "Dylan goes electric" performance at the Newport Folk Festival, so the set is split into 2 parts - the beginning being his solo acoustic set, then the other half he brings out a band for the electric set. This is a very clear soundboard recording, great stuff! The acoustic set is amazing. Starts off with an awesome version of "She Belongs To Me." His singing is again very much like that incredible 1965 UK tour that I spoke about from the Manchester 5-7-65 recording. Again, this is my favorite Dylan era. We get a great 7 song acoustic set here (incl. "Gates Of Eden" "Baby Blue" "Love Minus Zero" and more) & one of the best parts about it is a live acoustic version of "Desolation Row"! And a great version of the song it is indeed, the vocals are so loud and crisp and clear. You can also hear the powerful full-rich sound of each strum of his guitar, I am so glad that a live version of this song exists from this era, especially in this quality. I was enthralled when I heard this version. And you know that part on the album version of "Desolation Row" where it's got that little frantic guitar thing at the end of each verse? - that digga, digga, dig dig? Well, on this live version Bob sort of improvises that part on his guitar nicely more as strumming out that sound rather than the note picking-style version you hear on the "Highway 61 Revisited" record. The electric set here is interesting in that it isn't what would be the powerhouse backing/arrangements that he would have on the 1966 tour that he did, but in this electric set it's more like the raw early version from the Newport Folk Festival 65'. Nice, raw version of "Maggie's Farm" here! There are a couple of funny moments where Bob addresses someone in the crowd who is blowing some sort of horn-type instrument. The main prize here is the brilliant acoustic set, but the early/raw electric set is interesting & a nice addition. The best electric Dylan would come soon once the legendary 66' tour began. Needless to say, another amazing sounding must have, a sure "choice nugget."

Title: Through The Looking Glass (Vol. 1 through 3)
Date: 1963, 1964 & 1965
Venue/Location: Newport Folk Festival, Newport, RI

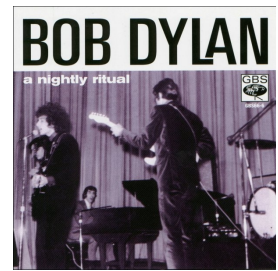


This is a great 3 disc collection that was put together by someone who obviously has a lot of love for the 3 times that Bob Dylan played the Newport Folk Festival; 1963, 1964 and 1965. I really dig these performances as well, so this set is brilliant to me, with a cool title to boot! For quite a while I've had Murray Lerner's amazing "Other Side of The Mirror" DVD (reviewed in issue #3) - and I'm surprised that I haven't worn it out I've watched it so much - incredible footage. Well this set borrows from that along with other sources and things to bring what is probably THE most comprehensive audio compilation of Bob Dylan's performances at the Newport Folk Festivals. In other words, you get even MORE of the songs that were played than what was included within the footage of Lerner's "Other Side of The Mirror" Newport DVD. Instead of putting on the DVD, waiting for it to load and navigating through - you can pop in one of these discs from any of the 3 years - 63' 64' or 65' and have an even more comprehensive collection of the performances with more songs, and not only that - sometimes you just want to listen to the songs instead of sitting down to watch the footage. The guy who compiled this went out of his way to seek out the best sources for the audio as well, a lot of heart went into this. And he even includes little interview segments like Joan Baez riding in the car, if you remember the scene from the DVD. Really sweet collection here that gives you an even more in depth feel for each of the years Dylan played Newport. A nice fat juicy "choice nug" for sure!

Title: Town Hall 1963
Date: April 12, 1963
Venue/Location: Town Hall, New York City



Another great recording here, this one being from early on in Mr. Dylan's career - Town Hall, NYC April 12, 1963 and this one is absolutely essential stuff! This is a beautiful full soundboard recording of an amazing early Bob Dylan show that would without a doubt be eligible for official release! Even though it's circulating now, again like I've mentioned before - if they give this the nice treatment for an upcoming official "Bootleg Series" release and include a nice booklet with exclusive photos from this era and essays and things, I'd buy it! After floating around in varying degrees of quality, I believe this FULL soundboard version only recently came to light a few years ago. One of the gems of the recording is surely the beautiful fingerpickin' tune of lost love about an amazing woman who inspired a good amount of the best early Dylan songs, that woman being Suze Rotolo, the song being "Boots Of Spanish Leather." Here, at this show the song makes its debut. "Tomorrow Is A Long Time" is another beautiful love song (Dylan wrote some of the best love songs for sure), and what a great live version we have here. This is one of those songs that can bring tears to your eyes with its beauty and breathtaking imagery. Bob ends the first set with a crowd favorite in "Hard Rains A Gonna Fall." Second set is equally as good as the first. Many songs make their debut here, and the amazing "Freewheelin' Bob Dylan" record wouldn't be released until a little over a month later, so the audience gets some nice first time treats here. Making its second live appearance (still not album-released yet though) is one of the greats, another Suze Rotolo inspired beauty - "Don't Think Twice It's Alright." Mesmerizing finger-pickin' (sounds a little too much like finger-lickin' huh?) goodness. Bob questions if he can pull off the tune, but he does nicely and the crowd sure loves it based on the applause it receives, and rightfully so. "You've Been Hiding Too Long" is a GREAT song that is still ABSOLUTELY relevant today with Bob calling out the "phony super patriotic people." This song is timeless and sounds like it could be written today - in every corner of the crazy ol' USofA, and I surely see these types around my area, Bob calls them out, speaking the truth in the last line of this great song with the line "You bin hiding too long behind the American flag." The last song is another that could apply to today with the needless ENDLESS wars that this country partakes in, yes Bob calls out the "Masters Of War" in the last song of this amazing performance! An unusual, but sweet/loving ending to the show with Bob reading a poem he wrote for his main inspiration called "Last Thoughts on Woody Guthrie." A heart-felt little reading of tribute to Bob's inspiration Woody Guthrie, this may have been a little better as the opener to the show, but who am I to judge BOB DYLAN? Amazing recording, QUALITY is second to none - if you are seeking to gather a "choice nugs" batch of unauthorized Bob Dylan recordings, this little 2 disc gem deserves a spot within your collection.



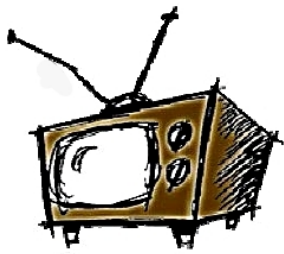
Title: A Nightly Ritual

Date: May 16, 1966

Venue/Location: Gaumont Theatre, Sheffield, UK

Aside from the officially released Royal Albert Hall show from the "Bootleg Series," this is the best I have heard as far as audio recordings from the 1966 tour. It's a shame it isn't complete, but what a great performance it is and the soundboard audio is incredible quality. Here, we get treated to the entire acoustic set, and a few of the songs from the full-band electric set. A great, haunting acoustic set is contained within this Sheffield recording. "Visions of Johanna" on this show is probably the best live version of this song that I've heard. Also, a beautiful version of "Just Like A Woman." It sounds like Bob is really into it at this show. The electric set, at least the few songs of it that we get, sound really amazing - blistering guitar work from Robbie Robertson really shines on the board recording. Even though I'm a bit bias to acoustic Dylan performances, I must admit that the electric version of "One Too Many Mornings" from this set kicks some major arse. You would think that a song like that, in all its delicacy, would have to be played acoustically in order to even work, but they pull off the electric version of the song really nicely here while retaining the sweet quality of the emotional original acoustic version. It's a shame it's not the full show, but based on the amazing, haunting acoustic performance and the blistering clear-to-the-brain quality of the few songs from the electric set that are included, I'd rate this as a "choice nug."

There you have it, my "choice nugs" for the crème de la crème of unauthorized Bob Dylan recordings. I'm positive that all of these could be put out as official releases on the great Bob Dylan "Bootleg Series" collection. The quality stands up as some of the best out there as far as vintage Bob Dylan recordings. I'm grateful that these are out there to hear as it would be a damn shame if they were lost or hoarded in some bitter hoarding nerd's attic or something. I don't personally know the people who unleashed these mind-blowing live Bob Dylan performances, but if you are out there, THANK YOU! You have enriched my life with these amazing recordings. I know maybe that sounds a little over-the-top to some people, but I had been a huge fan of this era of Bob Dylan as far as the officially released records go, but the world of unauthorized Bob Dylan recordings was fairly unknown to me, a road that I had yet to begin travelling upon. I just had never gotten around to doing the digging and seeing just what was out there for me to sink my teeth into.... Honestly, I don't know why it took me so long! I guess I'd just been busy involved with other things, but I had no idea the quality of material that was available if you desired to seek it out. The Manchester, UK, 1965 show was truly a revelation to me, I'm not exaggerating... when I found this recording that I never knew existed (searched a bit years ago for something from this tour), I was overcome with joy as I knew how much I loved the spring 1965 tour of the UK, but I had no idea just HOW great this would be until I listened to the recording and was 100% blown away by the quality of it. I knew that it would be good based on what I read about it upon discovery, but had no idea that it would be pristine to this extent. Again, I thought a live soundboard quality recording of that era didn't exist, or at least wasn't available to dig up, then I happened to stumble upon it. The discovery of the Manchester, UK, 65' recording inspired a further search for more of the "best of the best" live Bob Dylan performances of the era that I cherish. Sorry to anyone who prefers a different era of Dylan that I did not cover in this feature, but this is my zine and I write about what I love and am passionate about. In any case, I hope you still enjoyed this feature regardless! These recordings are exceptional quality, and like I said before in the reviews; if these are released officially with nice packaging and booklets with nice photos from the era of the corresponding shows, then I'm absolutely sure that they would be purchased by Bob Dylan fans. I would even go as far as saying that many of these DESERVE an official release, it's only right - this stuff is primo Bob Dylan and it deserves to be out there and available for his fans!



DVD & BOOK REVIEWS



DVD: Hit So Hard

Order: www.pattydoc.com/www.amazon.com



Hit So Hard is a documentary on the life of Patty Schemel who played drums for the band Hole from 1992 to 1998. Patty had quite the life as evidenced in this well put together documentary. The film is chock full of great archival footage throughout including some intimate behind the scenes type footage of Kurt Cobain, whom Patty was very close with. It was revealed that Patty actually came very close to being in Nirvana before Courtney Love snatched her up to play in Hole. The film explores all aspects of Patty's life from her beginnings in a hick town called Marysville, Washington where Patty, being a Lesbian, was afraid to come out, to her rise in Hole, then her fall years later which ultimately led to her living on the streets and doing various things to get money to score drugs. One of the things that seemed to lead her to this point (or at least not help at all) was the studio session for Hole's "Celebrity Skin" record where the producer was a HUGE dickhead to Patty and tried to "break" her to get her to quit due to whatever differences he had with her. Ultimately, she walked out on the session and would never again return to play with Hole. Patty was clearly a talented, powerful female drummer who could hold her own, so I'm not sure the differences the producer had with her. This part of the film was a bit troubling - I mean isn't there some loyalty among band-members, and shouldn't the rest of the band have waved a giant middle finger FUCK YOU right in the face of this producer and told him to fuck off and stand up to defend their long-time friend/band-mate Patty? Apparently, that didn't happen and when Patty left the producer brought in a session drummer or what Patty called "Johnny One-Take" to drum on the record. Hole guitarist, Eric Erlandson admits that 1998's "Celebrity Skin" is clearly missing some of the magic that the band had with Patty due to her absence. Yeah, I mean Hole clearly had some fuck you money at this point, so I found it rather disappointing that they didn't tell the producer to go screw himself. In any case, it's interesting to hear the entire story and get the viewpoints of all band members concerning the subject. Another element that is covered in depth concerning Patty's close relationship with Kurt Cobain is the time when Patty got the call that Kurt killed himself and the impact that it had on her and her substance abuse issues. On top of that, Patty dealt with the loss of another close friend, Hole's bassist Kristen Pfaff had overdosed in June, just a couple months after Kurt killed himself. A double whammy that would have a big impact on Patty. It's amazing and inspiring that Patty made it through all this on top of her own substance abuse. If you're a fan of Hole, interested in women in rock music, the struggles/discrimination that gay/lesbian people have due to the small-minded boneheaded among us, OR even just want to watch an inspiring story of a woman who managed to pull herself out of some dire circumstances and live to tell the tale, "Hit So Hard" deserves a view from YOU!

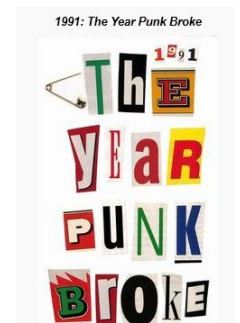
Note: Watching this will probably make you want to spin an old Hole (visual imagery much?) record. After a few drinks and upon the film's ending I surely blasted myself some "Live Through This" in my upstairs lair. By the way, I think the band was the best with Patty in it and that "Live Through This" is the best Hole album - although I'm quite fond of their noisy debut "Pretty On The Inside." "Live Through This" brings back memories of many a drunken angsty teenage nights in the bedroom of my parent's house. "Celebrity Skin" also marked the point where Courtney was becoming Miss "Hollywood" Love, it really was a turn-off and I think Hole was never as good upon this dreaded transformation.



DVD: Nirvana: Live At The Paramount

Order: www.amazon.com

Nirvana, probably one of the last great rock bands to come out of the mainstream, before the corporate stranglehold took effect and pumped out endless troughs of auto-tuned earpuke marketed to people who don't know actual MUSIC exists! With that said, this DVD is a gem! The homecoming concert takes place on Halloween, 10-31-91 in Seattle, just a little over a month after their "Nevermind" record hit the shelves. This happens to be the only Nirvana show ever filmed on 16mm, so the quality is REALLY nice. The sound is also quite amazing, really crisp and you can hear each instrument nicely in the mix. Man, Kurt had such a cool voice didn't he? And what a scream he had, one of the best screams ever in rock history, in my humble opinion. The DVD starts out with some footage outside of the club, showing the sign with Nirvana headlining, and Mudhoney and Bikini Kill the supporting acts! I wish they would have even included their sets on the discs, I love Mudhoney and Bikini Kill too! Filmed with multiple cameras, we really get some nice shots here, up close and personal shots in between songs onstage. Krist Novoselic mentions "there's more cameras in here than in a 7-Eleven," along with some other stage banter throughout the set. They open with a blistering electric version of the Vaseline's "Jesus Doesn't Want Me For A Sunbeam," a very powerful performance. There's material from their Bleach album as well as a slew of songs from their current album at the time, Nevermind. The band is really tight throughout! We also get treated to an early version of "Rape Me," with a guitar solo! Kurt introduces the song "a song about hairy, sweaty, macho redneck men.. who rape," and some of the clueless in the crowd cheer, and you can kinda see a puzzled look on the face of Kurt. It's known that Kurt had a hard time dealing with the fame and didn't like looking out into the crowd and seeing the jock types he despised in high school now attending his concert. The show comes to a climax with the "secret" hidden song from Nevermind, "Endless Nameless," and it is a GREAT version of the song, Kurt's screams are really intense. The band smashes the equipment at the end, which sounds really cool with the crisp soundboard mix of the audio for this amazing live music DVD. I've never seen Nirvana live, but this is the next best thing!



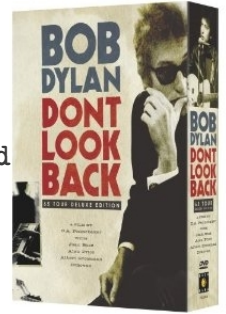
DVD: 1991: The Year Punk Broke

Order: www.amazon.com

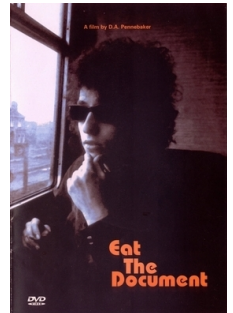
This film was a staple of my youth; I picked it up at a hip music store when I was visiting Georgetown in Washington D.C. with my parents. I was really into Nirvana and Sonic Youth at the time, and with the cool looking punk cover I figured I couldn't go wrong. This has been one of my favorites ever since! I hadn't seen it in forever since my VHS player along with the tape itself were buried somewhere in my closet, so it's VERY cool to see a well-deserved DVD release! The picture was digitally restored and the sound was remastered in uncompressed PCM stereo. The full version of the original film is included here from the European tour of August-September of 1991 with performances by Sonic Youth, Nirvana, The Ramones, Babes In Toyland and more! It's interesting to see Nirvana just months prior to making it big, Kurt looks to be having a lot of fun hanging out, and you gotta love the footage of him jumping into the drum set at the end of "Endless Nameless." There are many clips of Thurston Moore just being goofy and rambling, interviewing people on the street, and making an ass out of himself in public, great stuff! The film is really cool in that not only do you get live performances, but you also get all the goofing around backstage and the bands mingling and interacting with one another, and it looked like they were all having a blast. Along with the original film, we get over 60 minutes of bonus footage in the extras, which makes this DVD a great value. There's a 40 minute bonus film called "This Is Known As The Blues Scale," which includes extra footage of the tour from the filmmaker Dave Markey's vaults, along with more live performances from Sonic Youth and Nirvana. Also, an interesting Q&A called "Broken Punk" which was filmed 12 years after the flick. Trailer included in the extras as well. If you are a fan of 1991: The Year Punk Broke, you need to pick up a copy of this definitive DVD release with all the bonus goodies!

DVD: Don't Look Back (Deluxe Edition)**Order: www.amazon.com**

This deluxe edition not only contains the original "Don't Look Back," it also contains an additional DVD entitled "65 Revisited" with footage that didn't make the original film. I think if you like "Don't Look Back," then you will definitely like this, and it is essential footage to have in addition to the original. You get more of Dylan messing with the press, which is always funny, more of jokester Bob Neuwirth, Dylan interacting with fans, more of my favorite part - the backstage, hotel-room jams.. just beautiful stuff! Bob jams on "Let Me Die In My Footsteps," in the hotel, but replaces the words with chants, and I am telling you, it is truly psychedelic Bob Dylan! Probably THE best thing about this in comparison to DLB is that the performances here are uncut/FULL song performances! I believe this element makes this an absolutely essential companion to have with the original Don't Look Back film! Oh yeah, there's even a surprise appearance from Velvet Underground's NICO!

**DVD: Eat The Document****Order: N/A**

Eat The Document is an unofficial release of D.A. Pennebaker's footage of Bob Dylan during his 1966 tour of the UK with a full band. The story goes that Dylan edited the footage himself and it was rejected by ABC due to the random artsy sort of mish-mashing of it due to Dylan's editing choices. In either case, I think it's an interesting string of footage that should be viewed if you can track it down. Bob is much different than the previous film "Don't Look Back," and the beginning shows a loopy Dylan after what looks to be him snorting lines of coke! Bob looks quite run down, apparently due to the constant touring and hard partying at this point in his career. There's some great hotel room jams again, I love that stuff.. You also get some cool footage of Bob and Johnny Cash, Bob messing with the press, and footage from the infamous "Judas" concert. Worth checkin' out!

**DVD: Circle Jerks: My Career As A Jerk****Order: www.amazon.com**

Circle Jerks are one of the first punk bands that I ever got into during my teenage years... while I was in high school, a good time to discover a band like the Circle Jerks! This documentary by Dave Markey gives you the full story of the band, complete with interviews with members of the band; Keith Morris, Greg Hetson, Lucky Lehrer, Earl Liberty and Zander Schloss. Henry Rollins makes an appearance and tells of his experiences with the band also. The early classics we all know and love like "Group Sex" and "Wild In The Streets" are discussed in detail. The turmoil within the band is also very interesting. The documentary is chock full of rare live performance footage spanning the band's career, as well as rare photographs. It was so cool watching the FULL story of one of my favorite punk bands of ALL time. Extras include 30 minutes of deleted scenes with even more interesting tid-bits including some great footage of the woman who designed the album art for "Group Sex," discussing the details of it, just great behind the scenes type footage! Oh, AND the story behind the phone number at the end of "Group Sex" is contained within the deleted scenes as well!

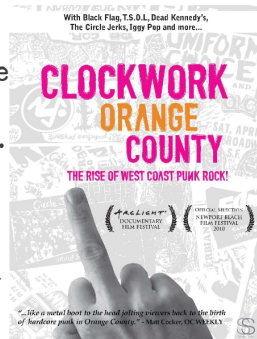
**DVD: Festival****Order: www.amazon.com**

Murray Lerner's "Festival" documentary on the Newport Folk Festival 1963-1965 years is presented here on a handy little DVD, and I must tell you that the footage looks amazing. Beautiful black and white footage, and when you consider how old it is, it really is amazing how great the transfer came out! An eclectic group of singers, artists, musicians are shown here including; Buffy St. Marie, Joan Baez, Donovan, Bob Dylan, Paul Butterfield Blues Band and many more. You even get some incredible footage of some of the old black blues guys, for instance the Son House footage was very interesting, we get to see him play and hear him speak in little offstage segments. Mike Bloomfield express his love of Son House and the "mystical" vibe that he gets in was great too. Intimate documentary in that not only are the performers filmed, Murray also does a good job in getting the crowd, footage of them sleeping on the beach nearby and just jamming around there camp sites, talking about what they think folk music is all about. My ONLY gripe, and I know you can only fit so much in 1 doc, is that we get teased with snippets of some amazing performances. Small gripe, great film!



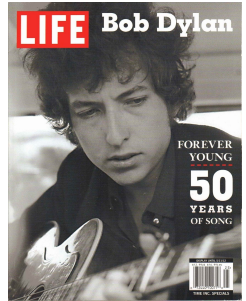
DVD: Clockwork Orange County
Order: www.amazon.com

When I was in high school, over 10 years ago now, I guess I was about 15 or 16, I discovered the old punk rock stuff and really started getting into it. At one point I traded someone for a VHS copy of Urban Struggle: The Battle of The Cuckoo's Nest. I really loved that documentary, it was super bad ass REAL punk rock to me back then. I wasn't into any of the newer stuff that passed as punk, I mean, I just preferred the early, raw, primitive punk rock when it was original and just groundbreaking, and not so commercialized and marketed... Anyway, this documentary goes in depth on the original film about that insane club with interviews from the people who were there and experienced it all; Keith Morris (Circle Jerks), Henry Rollins (Black Flag), Chuck Dukowski (Black Flag), Jack Grisham (TSOL), and many more. Very entertaining with lots of footage from the actual doc, my only gripe would be that they didn't include the original Urban Struggle doc, but I think it was due to some business BS, yeah, not very punk rock. Great follow-up doc! Jerry Roach rules!



Book: Life Magazine
Issue: Bob Dylan - Forever Young: 50 Years Of Song

One day while finishing up some grocery shopping, my wife luckily spotted this gem for me. The grocery store isn't the most exciting place - and standing out like a jewel amongst a bunch of shit (the celebrity-Kardashian worshipping tabloids) in the checkout aisle was this beauty. I was also on a HUGE Bob Dylan kick at the time, so the timing couldn't have been more perfect. The book quickly goes over Dylan's vast career, but the best part is the amazing photographs! Loads of amazing rare photos of Bob, including some rare candid shots of him and his children near Woodstock, NY and many lovely full-page photos as well! Off news stands, but track down a copy online!



Book: Timemazine #6
Order: mtimelord@gmail.com

Timemazine once again puts out another jam packed issue of great material! They seem to be in tune with what I like to read about as far as the kinds of music that they cover. Issue #6 features some great stuff, with my favorite piece being a beefy feature on peyote Texas psych legends - COLD SUN! Nice big beefy interview with Billy Miller that goes in-depth on the strange tale of Cold Sun - not to be missed! Other good reads include a feature on UK psych band July with interview, Bent Wind, Electric Prune's James Lowe with a very heart-felt sweet write-up on fallen friend/band-mate Mark Tulin. Lots of reviews and much more! The Timelords are passionate about music and it shows in their great mag.



Book: Ugly Things #32 & #33
Order: www.ugly-things.com

Always a pleasure to receive a new copy of my all-time favorite mag - Ugly Things! Couple great new issues here - #32 features Paul Revere & The Raiders "in the psychedelic era," a great feature/interview on the amazing "freakbeat" of Wimple Winch, part 2 of an interview with Them's Billy Harrison, previously untold story of the obscure LA band Creation of Sunlight + lots more. Issue #33 is equally great - part 2 of the excellent feature on Wimple Winch, more freakbeats "The Craig," great extensive interview with Johnny Echols of Love, I always wanted to know more about the strange "Group 1850," so the feature on them was killer - and they even tracked down the leader of the group Peter Sjardin, so we get to see what he's up to these days, and it's quite interesting. Both issues also feature the usual massive review sections as well!



Book: **Savage Damage Digest #2**
Order: www.midheaven.com

Fairly new zine here put out by Cory Linstrum in California. Interview with UK's trippy 60's group July, lots of info on Fabienne Shine's "Shakin' Street" from France, some amusing comics, the addition of the "Bonus Freakout Wallet Photos" was a nice little touch. Great feature on 60's fuzz monsters The Bedlam Four from Minneapolis! Nice big review of a recent book on Joey Ramone. I like the balance this has between punk and 60's psych/garage - a diverse little zine, do check it out!



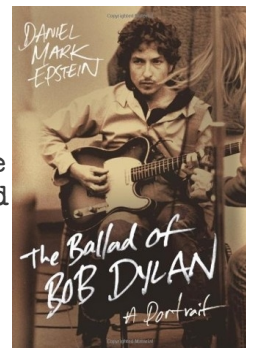
Book: Shindig Magazine Quarterly #3
Order: www.shindig-magazine.com

Another issue from Jon Mojo Mills and the the folks at Shindig! magazine. One thing I took notice of near the beginning of the issue was an amusing Bob Dylan comic with some nice illustrations, very funny stuff. Nice feature on the 60's influenced Paisley Underground scene of the 80's covering the great Rain Parade, along with The Long Ryders, Bangles, Dream Syndicate and more. The cover story is a well put together piece on The Left Banke. Also, their usual reviews section of books, DVD's, and music. Their signature "Vinyl Art" piece at the end of each issue is always a delight, especially this time as it features the cover of one of my favorite Hawkwind albums "X In Search Of Space" that was created by the late Barney Bubbles. Dig it!



Book: The Ballad of Bob Dylan
Author: Daniel Mark Epstein
Order: www.amazon.com

This is the first full book that I have read on Bob Dylan - yeah it took me this long... so I don't have any other Dylan books to compare it to, but I thought it was an excellent read written by someone who is obviously an enormous fan. The book has four parts with each part being a particular concert in which the author tells the story of from a first hand perspective, then the story delves into the chronological history of Bob where it left off from the previous part of the book. Anyway, I learned a LOT from reading this; from Bob's early years and his journey of how he evolved his artistry, the influences he culled his inspiration from, his romantic escapades and the effect they had on his music. It's a fascinating bio of an amazing artist. The actual music is analyzed, giving in depth info on the meanings behind many of the songs, I love to read about that kind of stuff. Reading this just makes you want to pop on the music! Bob's story is as fascinating and full of meaning as his music is, and this book does a good job of combining both. Definitely recommended!



Book: Too High To Die: Meet The Meat Puppets
Author: Greg Prato
Order: www.themeatpuppets.com

I've been into the Meat Puppets for quite a while, but never really knew that much about them, so when I saw that an entire book was coming out about them I had to have it! The Meat Puppets have been evolving since the 1980's and continue to put out great music, and it's all covered in this book. As far as the style of the book, it's told in sort of an interview style or "oral history" I guess you could call it, meaning there's blurbs from various people throughout the book like Paul Leary of the Butthole Surfers, Kim Thayil of Soundgarden, Chuck Dukowski of Black Flag, members of the Meat Puppets themselves... and many could even appear on the same page depending on how long they speak about a particular topic. The book is really a great read, and it's a cliché term, but I'm going to use it anyway: it's hard to put down. The book covers everything, from the band growing up as kids to their early days as outsiders when they were on Greg Ginn's SST records - yes they were even outsiders on a punk label... the Meat Puppets were a unique band. It covers the trials and tribulations of the band including the tragic ordeal that Chris Kirkwood went through with some bitchy lady at the post office which led him to getting shot by a cop! Yes, this book covers it all and it's a fascinating "trip" through the life and times of our acid-fried friends the Meat Puppets. I enjoyed reading different people's experiences with the band's music as well, particularly their early work. Great book!



Book: Flashback Issue #2
Order: www.flashbackmag.com

Great new mag from the UK, put out by Richard Morton Jack (Endless Trip), along with a variety of contributors, many with familiar names like Patrick Lundborg (Acid Archives), Richie Unterberger (White Light White Heat, Unknown Legends Of Rock & Roll), and more. The second issue contains some really juicy features including the FIRST ever interview with Steve Morgen who created the heavy psych CLASSIC "Morgen" album from 1969, lots of interesting revelations in that int. Also, the last ever interview with 13th Floor Elevator's guitarist Stacey Sutherland, transcribed from audio from 1977. A lengthy feature on UK psych greats Tomorrow, & more. Well put together mag, grab it!



***FEATURE REVIEW**

Book: Teenbeat Mayhem!


Author: Mike Markesich

Order: www.pricelessinfopress.com


Over twenty years in the making - finally Mike Markesich's epic tome - TeenBeat Mayhem is available for all the 60's garage heads out there to sink their vinyl-craving teeth into! The story of all the research and lifting up rocks and blowing through the dust could be a story unto itself, but let's get to the beef of the matter shall we? When The Beatles performed on their first live television appearance in the US, it ignited a tidal wave of inspiration across the UsofA from sea to "shining sea." Yes, four dudes with mop-tops inspired countless teenagers around the USA to pick up their gee-tars, drums, bass gee-tars among other varied instruments and start their own bands! A chunk of these bands were lucky enough to cut at least a 45 single, which is where Mr. Markesich's beautiful book shines in its detailing of such recording expeditions... There's a foreword by Tom Kirby followed by some words from Mike himself, then a nice heartfelt tribute to the great Greg Shaw of "Bomp Records," "Who Put The Bomp" zine among MUCH more.. There's also a beefy historical perspective of teenbeat, chock full of great photographs, newspaper clippings and more.


ILLUSIONS

Michelle 001

(St. Clair Shores, MI) 

City Of People / Wait Till The Summer

 crude trebly gtr~riff snotty punk anthem

 crude somber jangle punk lament

TeenBeat Mayhem!

Commemorating America's forgotten musical heritage: those teenage rock & roll combos of the swingin' 1960s

1960s



by Mike Markesich

INCLUDES
45 rpm
DISCOGRAPHY

<----- sample of A-Z discog w/garage-o-meter rating & brief song descriptions



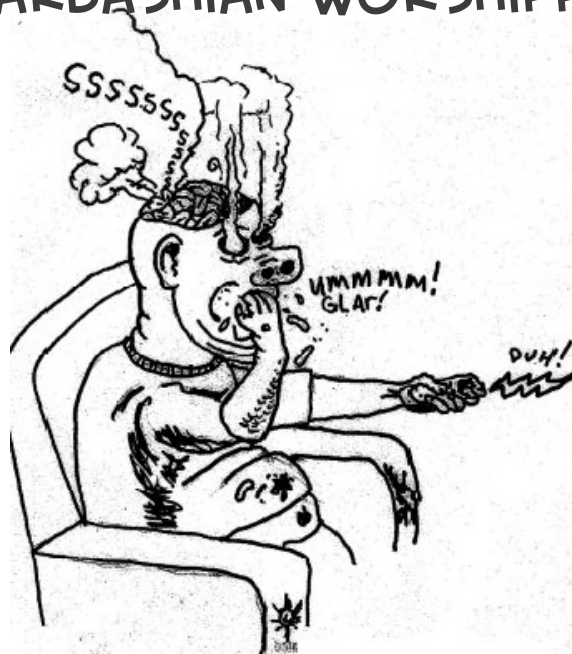
Just before we get to the juiciest part of the book, Mike explains his methodology behind the ratings, categorizations etc.. This way the terms and things are FULLY explained so it doesn't sound like simply some random brainfarts next to the songs... My favorite part of this book begins on page 53 with the MASSIVE A-Z discography of 60's psych/garage/teenbeat (whichever term you may prefer) 45's. Each listing contains the month and/or year of the release, the location, the "garage-o-meter" rating of 1-10, with 10 being the the highest rating, AND a brief description of each song in a few words! Now, I think most would agree that a simple discography-only would be rather boring & not much fun to look through, but it's the combination of the 1-10 rating along with the little description of each song that make this such a treasure and a valuable resource. Not to mention, what an impressive feat to rate and describe each and every song in this huge discog! Due to the vastness of the 45" singles that are out there from the groovy 60's, it can be hard to rake through and find the choice nugs, but I think this rating system is an amazing resource when it comes to being able to do that now. Yeah yeah I know that many people will

disagree with some ratings and think some should have been rated higher or lower than others, but hey everyone has an opinion right? And the rating system is clearly explained prior to the discog, like I said before. I think that for the most part the ratings are right on. And I love the descriptions next to the songs, things like "tuff heavy fuzz-beat mover" or "moody hypnotic org-trippy vibe." Amazing resource, and I have already discovered KILLER 60's tunes that I'd never been exposed to prior.. OH, it's not over yet - also featured is the TOP 1000 USA garage songs! And like the other great detail/added eye-candy throughout this book, the top 1000 isn't simply in list form, nope.. you get the actual label of each 45 single listed in the top 1000!!! After the top 1000 is a selected gallery of picture sleeves, unique artwork from the era, the sleeves that held many of these great 45's, sample spread here ----->

This is a work of love for sure, and Mike should be commended on what went into creating a book as detailed as this. Teenbeat Mayhem! is an incredible resource and I'm sure I will be referring back to it for years to come.



BLOATED CHEESE WHIZ FILLED WINGNUTS BRAIN-DEAD KARDASHIAN WORSHIPPERS & MORE!!!



Disclaimer: These rants are all in good fun and a good way for me to vent and express how I feel about my surroundings, which at times are... to put it lightly "scary." I admit, these rants can also be a bit self-indulgent in my slamming of everything that gets to me. But they are also representative of how I really feel, no bullshit. Some people are selling their souls for a very cheap price, not coming from any real creative sort of place or enhancing people's souls in any sort of way - and they are in the public eye. There are those among us who are just slowing down the evolutionary process by distracting people with their stupidity/narcissism/gluttony and even the glamorization of those things and the lowering of standards to get people to accept sub-mediocre garbage. These rants are here to call out the bullshit that surrounds us on a daily basis in a fun sort of way and laugh at it for what it is.

Could people stop saying "just sayin'..." It's become like the new "it is what it is." It's just a line that irritates the hell out of me for some reason - plus it's something that the sheep pick up and everyone starts using, because people are for the most part, yes, baahhhhhhh - sheep. Just look at what happened to "it is what it is," it turned into the most over-used dumb-ass saying overnight.



I believe it was back 6 issues ago - issue #1 of this zine that I had ranted about the joke that is the Empty-V Video Music Awards. Quite some time has passed since then and it almost seems silly to waste print space on this utter CRAP, but I just had to vent a little based on just how ridiculously douchey and lame the whole thing is, it is beyond parody at this point. Speaking of this year's 2012 event, it seems this "music" awards show gets more fake, corny and UN-talent producing every single year that goes by. Auto-tuned dance shows consisting of no real TALENT whatsoever. Hey, do you ever notice how it gets more "glamorous" and produced every year? The stage show, fireworks, the costumes, and lighting get bigger and bigger at each one of these vomit bowls of narcissistic, ego-filled events. That's because they NEED all of that to hide the fact that these people have no fucking talent! Strip away the giant stage show, dancers, glitter, and fireworks and put these people onstage and let's see what they can do - maybe then the sheeple of the USA will awaken out of their dormant consciousness. Come on folk's, isn't "pop culture" a bit of an oxymoron at this point? There's no "culture" in this crap.



People can sit there and say that I sound like a grumpy old man and that this is "what the kids are into these days." No, I'm not being an old man, I'm just stating the TRUTH - this is not an opinion, I want to make that clear - the Empty-V Video Music Awards are a fucking JOKE. Sound hateful? But you know what, I say all this out of love - I wish that kids nowadays had something better to look up to in the mainstream - I hope that they don't stop their hunt for music at this nauseating display of complete shit that is anything BUT music! Music can take you to other places, it can give you even a spiritual lift, it can REALLY affect your SOUL - BUT you will not get any of this from Empty-V, sorry.... if you think you are getting that (I have no clue how you could even think you are), then you are simply fooling yourself. Getting your music from Empty-V is like getting your nutrition from McDonald's. Come on kiddies out there: mind-expanding, soul-enriching MUSIC exists, yes it really does! Don't settle for the talentless, auto-tuned, dance-show joke that Empty-V places in front of you. Dig a little deeper. Trust me, it's worth it.



Ok, I never wanted to bring politics into this zine at all, and this isn't directly related to politics, but I just had to get this off my chest. With the Occupy movement appearing here in the U.S. it brought out some of the people who are against it (even though they don't know why) along with their incredibly lame, un-hip, douche-chill inducing, head-up-the ass insult comments. Hearing some of the crap coming out of this anti-Occupy crowd of bloated, Fox News watching bobble-headed half-wits just made me cringe and even be embarrassed to be living in this country. First off, how can they even be against the movement? Do they even really know what it stands for? Or do they just listen to their Fox News masters and rally against it? They claim that "dur dur dur, they don't even know what they're protesting against." Ummm, all you need to do is read some of the signs you bloated cheese-filled morons. And then "dur dur dur, what do they even want?" The movement so far in its beginning stages was successful in raising the consciousness of MANY people to the fact that there is MASSIVE economic inequality in this country..... Then the cretins spout off in response to that "dur

dur, well then pull yourself up by your "bootstraps" and work for it and stop wanting a handout you freeloaders!" Have you ever heard anything so small-minded in your entire life? And they're not even coming up with this shit themselves - they get it from the pig-man Rush Limbaugh and of course the channel for the brain-dead - Fox News. And these people, for the most part are NOT wealthy, they aren't, nor will ever be part of the uber-rich in this country - so they rally against as well as vote against their own self-interests... it's astounding! Even though it's right in front of them: this big, giant, purple-veined plutocracy penis is pumping their asses hard from behind, they still choose to remain ignorant and hurl insults at people who are trying to WAKE PEOPLE UP- and two of the lamest insults of all that they use - you see some dumbass bloated, root-beer-barrel shaped old man scream out to the protesters "GET A JOB!" or "TAKE A BATH HIPPIE!" After that he laughs a half-wheezing gross rotund chuckle as fried cheese-whiz melts and ranch dressing undulate inside his massive All-American belly. Gee, what a clever comment Butch, you really showed them with that one. Meanwhile, half the jobs are being shipped overseas and it's getting harder and harder for even someone with a college education to get a job. Funny thing is either he's already retired or if he lost HIS job he'd surely be the first one to be crying about it. Filthy, ignorant, racist, homophobic, sexist pig-slobs each and every one of these brain-dead doofuses. My God, this country produces some of the DUMBEST of the fucking dumb!!!

I think I may have even brought up the dreaded douche-chill inducing name in previous rants, but things have gotten even more out of control since then. You can't walk through a grocery line or pick your nose without having this lame ass Kardashian bullshit shoved in your face. Could we move on and at least find the next set of boring, uninteresting people to shove in the sheeple of the USofA's faces? Because you know they'll gobble up whatever mound of complete shit you place in front of them (see Empty-V and 99% of what's played on the radio). Who is the next talentless bore who will make a sex tape? It's just really sad at this point. You know, I think my expectations for the human race were a little too high and that's why it's still a shock to me that people are this fucking stupid to buy into these mindless drones. At this point, I've seen it all and it's getting less shocking. I don't know if there's marketability in something so INSANELY uninteresting, soul-sucking, brain-zapping, consciousness lowering, and just plain BORING that can match the "Kardashian" obsession

(the current state of the music industry probably equates to it). This country has become a sad place when it comes to this kind of stuff, it really has. Oh, and did you see... and I'm even ashamed to admit this and I HATE that I know this, but you can't avoid it even at the grocery store checkout line - the main "Kardashian" (even the name brings on a sudden shiver of douche-chills) is with Kanye West? Wow, I mean that's something I would joke about in a rant; 2 of the lamest, most untalented, money/"bling" flashing bores on the planet getting together. Of course there will be people out there defending this guy - "Yo man, you can't deny the talent of Kanye." Seriously? If you equate this moronic waste of space with any dribble of talent whatsoever, then you need a heavy HEAVY awakening. "Well just because everyone doesn't like what you like, that doesn't mean it isn't any good" ---- no, sorry that argument doesn't work - first of all, I'm not asking, nor expecting everyone to like what I like. Your argument is like saying "just because you don't like dried piss french fries with a shit milk shake, doesn't mean everyone else is stupid and that it's not any good!" And then the yawn-inducing old argument of "well the Kardashians are watched by millions and Kanye makes millions and millions from people that want to hear his music, so he must be pretty good then, got ya there!" - No, sorry there buddy - you can't measure talent by how much these soul-less morons rake in because it's clear that they can market ANYTHING to get people to buy into it - just look back through popular culture in the last so many years, it's utterly frightening. Plus, they mass market plastic junk to sell at Walmart and millions of people buy it, doesn't make it good - same thing with this, plastic garbage, it's just readily available at every corner! Anyway, just had to get this off my chest - it's sad I'm even wasting this much time/print space on them, but walking around and seeing this obsession with these bores go on for this LONG and seeing their annoying faces on every magazine in the grocery aisle has just been scary and really makes me lose hope in the human race evolving as a whole. WAKE UP PEOPLE! Stop wasting your time on this shit! There's a whole world out there of interesting things, and with the internet it's all at your fingertips!



THANKS FOR READING ISSUE #7 OF PSYCH TRAIL MIX – I LOVE YOU ALL!