

# RECORD COLLECTOR

JAN. 1985

No.65

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## BEACH BOYS' RARITIES



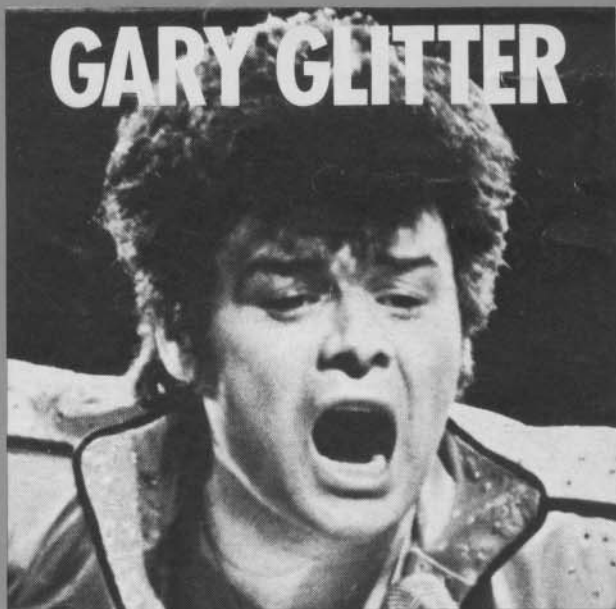
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# BEACH BOYS' RARITIES & LIMITED EDITIONS

A GUIDE TO THE MANY OBSCURE AND COLLECTABLE RELEASES THAT HAVE BEEN ISSUED BY THE GROUP OR INDIVIDUAL MEMBERS SINCE THEIR LAST NEW STUDIO ALBUM WAS RELEASED IN 1980

BY MIKE GRANT AND PETER DOGGETT

**I**t is now almost five years since the Beach Boys last released a new album, and anyone who hasn't followed the sorry tale of aborted projects and cancelled sessions over that time could be forgiven for assuming that the band had long since broken up. In the States, they are still a remarkably successful live attraction, though they perform a show that concentrates entirely on twenty-year-old material and completely ignores any of their more recent (e.g. early Seventies) triumphs.

For the last year or so, the band have been preparing a major comeback album, with Culture Club producer Steve Levine in the producer's chair; and chief Beach Boy Brian Wilson made a rare TV appearance on Channel 4's "Earsay" when he was in this country laying down the basic tracks. The album is now expected in the spring/early summer of 1985. But despite their low public profile, the Beach Boys have hardly been absent from the recording studios in recent years, as our feature this month confirms. In particular, Mike Love has become involved in a number of interesting outside projects, hardly any news of which — and no records — has filtered through to Britain. Rarities abound from his recent solo work with Dean Torrence, the Association and a host of other stars of the Sixties — while, to almost no publicity, the Beach Boys have also released a handful of new recordings in recent years, only one of which, a duet with Julio Iglesias, has even received a British release.

The tale of their abandoned recording plans stretches back to the end of 1980, when the idea of recording the old B.J. Thomas hit "Rock'n'Roll Lullaby" as their next single was first mooted. That was eventually discarded, as were several later Brian Wilson recordings (including "Sweetie") and a number of oldies, such as "Runaway" (planned as a single backed by a live "Santa Ana Winds" in 1982) and "California Dreaming" (which was recorded but rejected by their record company).

Other projects to have bitten the dust include a medley of their old hits, an all-star album to celebrate their 20th anniversary (it is now almost their 25th!), work with the Detroit Symphony Orchestra, and a new studio album with either Val Garay, Barry Gibb or Lindsay Buckingham as producer.

But the Beach Boys' legend and sound has been kept alive over the past five years by the small amount of new work which has appeared, together with a fascinating series of compilations which has allowed collectors access to some of their rarest work from their first 25 years together as a band.



*The Beach Boys during a late Sixties visit to Britain. Alan Jardine is at the front of the shot, with (left to right) Dennis Wilson, Carl Wilson, Bruce Johnston and Mike Love behind him.*

## BEACH BOYS RELEASES

### **Ronco RTL 2044: SUNBURN (January 1980)**

The Beach Boys' "Lady Lynda" was included on this film soundtrack album, which also featured previously released recordings by artists like 10cc, Janis Ian, Herbie Hancock, Johnny Mathis and Wings, besides Graham Gouldman's specially-written title song. "Lady Lynda" appeared here in the edited form previously issued on Japanese and U.S. singles, this being its first release in this country. The edited version omitted the Bach-like introduction and ending from the song.

### **Embassy CRB 31773: SUNFLOWER (October 1980)**

Although on the surface this was nothing more than a straight reissue of the 1970 Stateside LP, this budget release differed from the original in following the American track listing for the album, rather than the U.K. contents. "Cottonfields", the opening track on the original release, was omitted, while

"Deirdre" and "Got To Know The Woman" had their positions reversed on Side One. Creole Replay CR 214: "Surfing U.S.A."/"Surfin' Safari"/"Surfer Girl" (Dec. 1980)

From their titles, one would assume that these tracks were all early Capitol recordings. In fact, this maxi-single release marked the first British release of three of the group's pre-Capitol recordings, made for Hite Morgan's labels in 1961 and 1962. "Surfing U.S.A." is no such thing, by the way; it is actually the Beach Boys' first U.S. single release, "Surfin'".

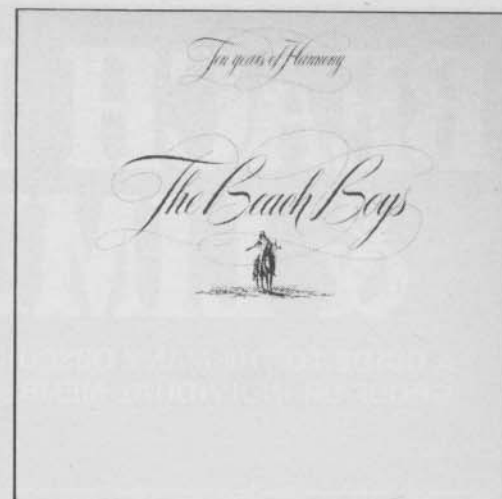
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"The Capitol Years", the World Record Club seven-album boxed set which is the best compilation of the Beach Boys' classic Sixties recordings.

"Surfin' Safari" was reissued as part of the Green Light budget series. Despite what it said on the cover all 12 songs from the original LP were included here.

"Ten Years Of Harmony" compiled the best of the Beach Boys' output from 1970 to 1980, as well as featuring two previously unreleased tracks.

#### World Records SM 651/657: THE CAPITOL YEARS (January 1981)

We reviewed this seven-album boxed set in full in issue 19 of Record Collector. It is still without doubt the definitive compilation of the Beach Boys' Sixties recordings, and would have been even without the bonus of an album of Brian Wilson's extra-curricular productions, many of which had not previously been issued in this country. The set's only drawback was its (lack of) availability, as supplies proved difficult to find even through the World Record Club only a short time after the set was released.

Material on this set previously unissued in the U.K. included "Be True To Your School" (U.S. single mix); "Auld Lang Syne" (without spoken passage, as previously included on U.S. Capitol promos); "Bluebirds Over The Mountain" (Dutch single mix); "Pray For Surf", "Hide Go Seek", "The One You Can't Have", "From Jimmy With Tears", "Tonight You Belong To Me" and "Goodnight My Love" by the Honeys; "Runaround Lover", "Summertime", "Thinkin' Bout You Baby" and "Story Of My Life" by Sharon Marie; "Sacramento" and "That's Just The Way I Feel" by Gary Usher; and "Guess I'm Dumb" by Glen Campbell. Also featured were two tracks by

the Survivors ("Pamela Jean"/"After The Game"), previously only available as a bonus single in EMI's boxed set of Beach Boys singles.

#### Green Light and Capitol album reissues:

During 1980 and 1981, Capitol in Britain and America reissued several of the Beach Boys' early albums, which had been deleted since the mid-Seventies. Capitol in the States followed their usual procedure by re-releasing their albums shorn of a couple of their original tracks. "Surfin' Safari" (Capitol N 16012) lost "Cuckoo Clock" and "Surfin' "; "Little Deuce Coupe" (SN 16013) came without "Car Crazy Cutie" and "Custom Machine"; and "Surfer Girl" (SN 16014) shed "Little Deuce Coupe" and "Our Car Club".

The British reissues were, depending how you look at it, either more straightforward or more complicated. EMI inaugurated the Green Light label for budget (£2.99) reissues of classic material, and four albums by the Beach Boys were included in the original batch of releases: "Pet Sounds" (GO 2002), "Beach Boys Concert" (GO 2005), "Surfin' Safari" (GO 2014) and "Little Deuce Coupe" (GO 2025), all of which appeared here in June 1981.



Carl Wilson pictured during the Beach Boys' legendary appearance at the Wembley festival in June 1975

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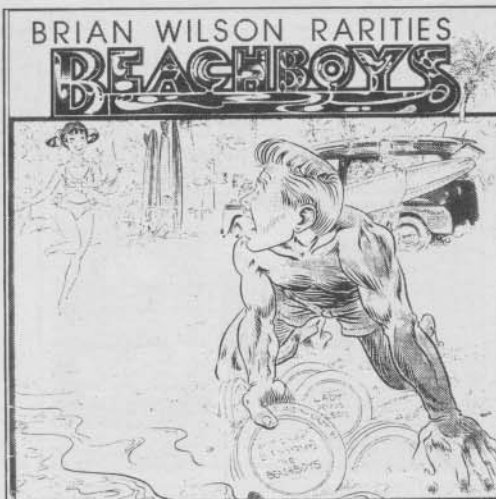
All four albums appeared in the original front cover artwork, while "Concert" received the bonus of the U.S. back cover pictures not included on the original 1964 U.K. release. However, the sleeves for both "Little Deuce Coupe" and "Surfin' Safari" wrongly indicated that two tracks had been omitted from each release (the result of Capitol having taken their artwork from the U.S. reissues rather than the original LP sleeves). On record, this wasn't the case; but the cassette version of "Surfin' Safari" was actually two tracks short.

**Capitol CL 213 (UK)/Capitol 5030 (US):  
"The Beach Boys Medley"/"God Only Knows" (August 1981)**

1981 was the summer of the disco medley, with various artists being subjected to the Starsound treatment — whereby ill-fitting soundalike versions of their hits were tied together and slotted into a disco beat. The most unlikely groups were persuaded to re-record their old hits (the Merseybeats with their "This Is Merseybeat" effort), or allow



This "14 All Time Greats!" compilation was only available through Boots' shops as part of a promotion campaign for Coppertone suntan lotion.



The Australian "Beach Boys/Brian Wilson Rarities" compilation featured one previously unreleased song, "What'd I Say" (recorded live in Sydney in 1964).



The British and American "Beach Boys Rarities" LP included several unreleased tracks and takes, but barely scratched the surface of the band's out-takes.

them the original tapes to be butchered (the Hollies, whose "Holliedaze" was actually one of the more successful of these monstrosities). Eventually, Capitol Records created "The Beatles' Movie Medley"; but they – and, in particular, tape editor John Palladino – warmed up with "The Beach Boys Medley".

Despite some rather laughable pieces of editing, and the addition of some non-Beach Boys voices to enable "Barbara Ann" to fit into the rest of the track, "The Beach Boys Medley" was actually one of the most popular medleys of the year, reaching No. 12 in the States. Its progress in this country was halted by the success of another Beach Boys medley, Adrian Baker's "Beachboy Gold", issued on Stone SON 2162 and credited to 'Gidea Park'. This far more professional production won Baker the chance to perform and record with the Beach Boys over the following months.

Less well-known is the fact that before Capitol issued the medley, the Beach Boys had themselves attempted to create their own version of the gimmick, re-recording several of their major hits in tandem. This was scrapped when neither the group nor their record company could bear to listen to the results.

The medleys didn't end there. In November 1981 Capitol in Australia issued "The Beach Boys Greatest Hits", a 66-minute single LP which included two medleys still unreleased in Britain or America. First of all, Capitol extended the original medley until it lasted 6'48", and included: Good Vibrations/Help Me Rhonda/I Get Around/Little Deuce Coupe/Little Honda/Hawaii/409/Noble Surfer/Dance Dance Dance/Shut Down/Surfin' Safari/Barbara Ann/Surfing USA/Fun Fun Fun.

In addition, they also put together a 9'30" medley entitled "Beach Boys Ballads", which was greeted by fans with far more enthusiasm than the original single had been. This featured longer portions of fewer songs: Surfer Girl/Girls On The Beach/Ballad Of Ole Betsy/We'll Run Away/Caroline No/The Surfer Moon/In My Room.

Subsequently Pathe Marconi in France issued a 12" single (2C 052 528 992), which coupled yet another edit of the original medley (this one 5'20" long) with the "Ballads" compilation. Finally, EMI-Toshiba in Japan coupled the two long medleys from the Australian hits LP, also as a 12" single (ECS 27004).

To complete this rather remarkable

chapter of the Beach Boys' history, we should note that Capitol reissued the original "Medley" single in the summer of 1983 to

cash in on the unexpected success of the TV-advertised "Greatest Hits" packages. Second time around, no-one was too impressed.



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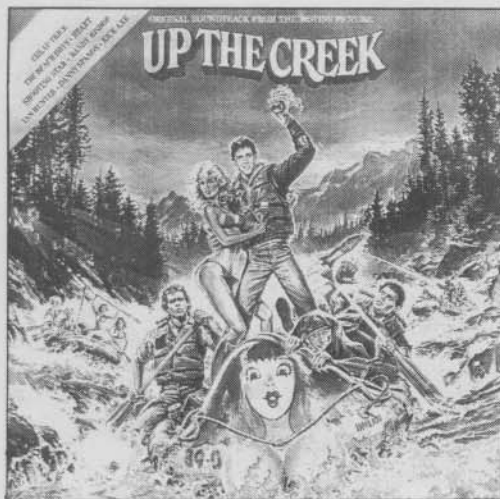
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The American soundtrack album to the film "Up The Creek" included the first new Beach Boys song on record for years, "Chasing The Sky".



The "Smile" bootleg borrowed its artwork and catalogue number from the legendary original album which was held back from release in 1967.



The album-sized backing card which accompanied the "Rock'n Roll City" cassette release. Included here was the Beach Boys' "California Dreaming".

**Caribou CRB 88563 (UK)/37445 (US): TEN YEARS OF HARMONY (November 1981)**

This double-album compilation of post-1970 recordings was fully reviewed in Record Collector No. 29. Besides correcting the impression (fostered as much by the group as anyone else) that the Beach Boys had done nothing since the Sixties, the compilation simultaneously rounded up some obscure and unreleased mixes, and also passed up on the opportunity to issue some of the more interesting out-takes of recent years.

In an interview with the American magazine "Goldmine" late in 1981, Bruce Johnston announced: "We're going to collate the 'Smile' album in this compilation. We're gonna go through the 'Smile' album - Brian doesn't know this - and just take little sections of the tunes we have and put it out as a sampler of the 'Smile' album...you'll love it."

No doubt we would have done; but like most promises surrounding the legendary unreleased "Smile" tapes from 1966, this came to nothing. Instead, the group offered two unreleased tracks, "Sea Cruise" and "San Miguel", and a number of rare mixes and alternate takes: "It's A Beautiful Day" (edited U.S. single take); "California" (U.S. single take); "Rock And Roll Music" (single take);

"Cool Cool Water" (edited U.S. single take); and "School Days" (remixed alternate take).

Carl Wilson handled the mastering for the album, and took the opportunity to remix a couple of the tracks, notably "Marcella", which sounds much stronger here than it did on "Carl And The Passions" in 1972.

"Come Go With Me"/"Don't Go Near The Water" was taken from the set as a single in Britain and America, and reached No. 18 in the States, proving that it should have originally been issued on 45 in 1978.

**Pushbike PBR 0019: 14 ALL TIME GREATS (1981)**

Continuing a long tradition which insists that Beach Boys' hits album should always have covers that feature (a) waves or (b) girls in bikinis, this unadventurous selection of Beach Boys favourites appears to offer little to the collector. However, the album was manufactured only for use in the promotion of 'Coppertone' suntan oil, and was only obtainable as a special offer through branches of Boots, the chemists. It therefore stands a good chance of becoming the kind of item quite impossible to get hold of ten years after the event.

For the record, the track listing included: Do It Again/I Get Around/Help Me Rhonda/

California Girls/Darlin'/Good Vibrations/Heroes And Villains///Cottonfields/Surfer Girl/You're So Good To Me/Do You Wanna Dance/Then I Kissed Her/I Can Hear Music/Barbara Ann.

**Capitol ST 26463 (Australia): BEACH BOYS/ BRIAN WILSON RARITIES (Nov. 1981)**

Predating the U.S./U.K. "Rarities" compilation by a couple of years, this album included much material which had been unavailable on normal commercial releases for the best part of two decades. Unfortunately, it has now been deleted, and surplus copies have been withdrawn from record stores, so anyone finding a copy should pick it up now while they can. Its prime claim to fame was the inclusion of one previously unreleased track, the 'live in Sydney, 1964' version of "What'd I Say", which features some enthusiastic saxophone playing from Mike Love. It was the rather 'unofficial' inclusion of this track, found among a pile of Australian radio tapes, which apparently led to the album being withdrawn.

Elsewhere, the album duplicates much of the bonus "Brian Wilson Productions" from the World Record Club boxed set, including four tracks by the Honeys, three by Sharon Marie, two from the Survivors, and one apiece by Glen Campbell and Gary Usher. In addition, both sides of the 1970 Dennis Wilson single "Sound Of Free" appeared here on LP for the first time, together with a batch of Beach Boys 'rarities': "Be True To Your School" (single take), "Cottonfields" (single take, included on U.K. "Sunflower" LP in 1970), "Celebrate The News" (flipside of "Breakaway" from 1969), "Bluebirds Over The Mountain" (Dutch single version with the clip-clop percussion), "You're Welcome" (1967 flipside of "Heroes And Villains") and "The Lord's Prayer" (the flipside of "Little Saint Nick" from 1963).

**Capitol and Fame album reissues/compilations** Green Light Records proved to be an unsuccessful venture for EMI as far as the Beach Boys were concerned, and after about a year all the band's four LPs issued on Green Light were deleted. "Pet Sounds" was transferred to MFP's new budget label, Fame (FA 3018). In the States, "Beach Boys Party" was reissued by Capitol intact, with slightly different cover artwork to the U.K. and U.S. originals (N 16272); "Sunshine Dream" (SVBB 12220) was issued as a double-album set to complement the existing "Endless Summer" and

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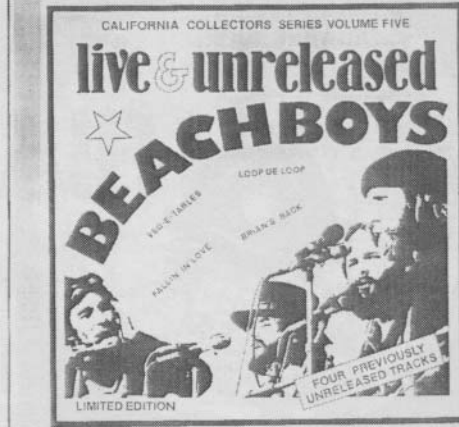
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The Beach Boys' unreleased "Still I Dream Of It", one of Brian Wilson's best songs, was the highlight of this California Collector's series 'unofficial' EP.



Recording session out-takes from the Sixties and early Seventies made up Volume Three of the California Collector's Series EPs.



"Live & Unreleased Beach Boys" comprised studio tracks by the band and Mike Love, and two live tracks taken from an early Seventies TV show.

"Spirit Of America" collections; and "Be True To Your School" (N 16273) mopped up the pairs of tracks left off previous Capitol reissues, throwing in the single take of the title track as a bonus (its first U.S. album release).

**Radio Shack 51-3009 (U.S. cassette only):**  
**ROCK'N'ROLL CITY (March 1983)**

This record shop-promoted tape featuring twelve new versions of Sixties classics was in effect a Mike Love/Dean Torrence solo project, and full details can be found below. But it did include the first new Beach Boys' recording for three years, their cover of the Mamas and Papas' "California Dreaming". It

was a beautiful piece of work, with some strong harmonies, fine vocal leads from Carl Wilson and Alan Jardine, and a first-rate Bruce Johnston/Terry Melcher/Al Jardine production. The track had originally been submitted to CBS as a possible single release, but the company turned it down — and then refused permission for it to be included on a Japanese album. Its only appearance on vinyl to date, therefore, is on the promo album of the Radio Shack cassette, pressed in very limited white label quantities on Hitbound HR 1001.

**EMI BBTV 1867193: THE VERY BEST OF THE BEACH BOYS (June 1983)**

This "buy one, get one free" double set did the

impossible, springing the Beach Boys back to the top of the U.K. albums chart in the summer of 1983. Its sole interest to collectors lies in the fact that it featured the first U.K. commercial release of the Dutch single mix of "Bluebirds Over The Mountain" (listed on the sleeve as "Blueskies...."!).

**Capitol EST 7122931 (UK)/ST 12293 (US):**  
**BEACH BOYS RARITIES (September 1983)**  
Reviewed in full in Record Collector No. 52, this album again scratched the surface of potential Beach Boys' rarities. It included several unreleased songs ("With A Little Help From My Friends", "The Letter", "Land Ahoy"), unissued alternate takes ("I Was Made To





The Beach Boys' first new single in four years, a collaboration with Frankie Valli and the Four Seasons called "East Meets West".

Love Her", "Good Vibrations", German-language "In My Room" and live "All I Want To Do"), and several obscurities, though some of them are less obscure now than they were the first time they appeared on a compilation. "You're Welcome", "The Lord's Prayer", "Celebrate The News", "Cottonfields" and "Auld Lang Syne" were by now familiar rarities; though Capitol did invent one new oddity by remixing "Bluebirds Over The Mountain". The original U.K./U.S. single track was left on one channel, with the Dutch overdub percussion track on the other. Played in mono, this reproduced the sound of the Dutch single; in stereo, it sounded hilarious.

**Pasha SZ 39333: UP THE CREEK (April '84)**  
The Beach Boys' first new recording for two years surfaced on this U.S.-only soundtrack album for a film which (to judge from the cover artwork) must have been extremely tasteless. "Chasin' The Sky", sung but not written, played or produced by the Beach Boys, boasted a fine lead vocal from Carl Wilson, backed by the group's trademark harmonies. The material was standard American radio fare, with the customary Van Halen-soundalike guitar solo jumping in the way of the vocals whenever possible; but for Beach Boys fans the acapella harmony section more than compensated. Less enticing was the fact that the rest of the soundtrack LP was filled with American hard rock material, from Cheap Trick, Ian Hunter, Heart, Kick Axe, Shooting Star, Randy Bishop and Danny Spanos; and that the Beach Boys track wasn't, as originally planned, issued as a single.

**CBS 86308: 1100 BEL AIR PLACE CALIFORNIA (August 1984)**

"1100 Bel Air Place" is a Julio Iglesias album, but these days you take the Beach Boys wherever you can find them. Brian Wilson is



Michael Love pictured onstage in the early Seventies. In recent years, he has been easily the most active member of the group in the recording studios.

credited as vocal arranger on "The Air That I Breathe", a rather maudlin run-through of the old Hollies/Albert Hammond hit; and the Beach Boys are credited with backing vocals on this track. Quite honestly, though, it could be anyone singing the harmonies here, as the vocals are mixed so far back behind Julio that they are unrecognisable. Only completists are likely to gain much satisfaction from this.

Collectors should note that this album also includes Julio Iglesias's duets with Willie Nelson ("To All The Girls I've Loved Before") and Diana Ross ("All Of You").

**FBI FBS-7701: "East Meets West"/"Rhapsody" (September 1984)**

A collaboration between the Beach Boys and the Four Seasons had been mooted for several years before the release of this single late last year. Rivalry between the groups went back two decades, to the time when they were the kings (respectively) of West coast and East coast harmony rock. "East Meets West" took its cue from that rivalry, mixing the elements that had made both groups famous into a suitably modern rock format.

Written by Bob Crewe and Bob Gaudio, and credited to the rather unwieldy 'The Beach Boys/Frankie Valli and the Four Seasons', the single was issued on the newly christened FBI label. Ironically, it proved easier to buy copies on import in this country (through Record Corner in Balham) than it was in the States, where the single sank without trace. That failure was unjust, as "East Meets West" featured the most exciting

## THE NEW ALBUM



"New Album" was the title given by bootleggers to a collection of mid-Seventies material, most of which still remains officially unreleased.

Beach Boys harmonies for many years, as well as lead vocal trades between every member of the group and Frankie Valli (the only Season audible on the track). Even Brian Wilson was persuaded to take a solo part for the first time on record since 1977.

The single's flipside was the Four Seasons' "Rhapsody", which appears to be identical to the track released on the band's "Helicon" album in 1977. Further collaborations between the two groups appear unlikely.

### UNOFFICIAL RELEASES

**CALIFORNIA COLLECTOR'S SERIES EPs:**  
These 'unofficial' EPs issued in attractive picture sleeves came in limited editions (usually 500 apiece), and contained rare and unreleased material dating back to the early Sixties:

**VOLUME 1: "Carnival Of Sound"** — this featured six tracks from Jan Berry's (of Jan and Dean) unissued LP of that name from 1967, although Jan's actual involvement in the sessions (at the time he was suffering from brain damage after a major car accident) is open to question. Monkees fans should note that Davy Jones takes the lead vocals on "Laurel And Hardy". The full track listing is: "Carnival Of Sound"/"Mulholland"/"Stay"/"Blowin' My Mind"/"Louisiana Man"/"Laurel And Hardy".

**VOLUME 2: "Five Rare Tunes"** — the Beach Boys, Jan and Dean and the Fantastic Baggys were all featured on this EP. The Baggys' tracks included two only issued in South Africa ("Hot Rod USA" and "How Wrong You Can Be"), and one alternate take ("Debbie Be True"). Jan and Dean contribute "Get A Chance With You", later rewritten for official release as "New Girl In School". But the real gem here is the Beach Boys' "Still I Dream Of It", essentially a Brian Wilson solo track of beauty and majesty from the unissued "Adult Child" album in 1977.

**VOLUME 3:** This includes Brian Wilson's original demo of "Gonna Hustle You", which then became "Get A Chance With You" (see above), besides his "Don't You Just Know It", which is a duet recording with Jan Berry from which Berry's vocals have been deleted! The rest of the EP is taken up with Berry's cover of the Beatles' "You've Got To Hide Your Love Away", and rather tedious extracts from a Jan and Dean recording session, "A Teenage Bat".

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## WATFORD MARKET

# ADULT CHILD



*The original "Adult Child" album, copied for this 'unofficial' release, was rejected by the Beach Boys' record company in 1977 as unsatisfactory for release*

**VOLUME 4:** "Dean Torrence Music Phase 1, 1964-1967" — five Dean tracks mostly issued on obscure U.S. singles made up this release. "Vagabond"/"When I Go To Sleep" was a rare single coupling; "Theme From Leon's Garage" was issued as a flipside by Our Gang in 1966; and "Vega-Tables" appeared under the name Laughing Gravy in 1967, featuring Brian Wilson on backing vocals and an original Beach Boys "Smile" backing track. Finally, "Like A Summer Rain" is an alternate take of a song from Jan and Dean's withdrawn "Save For A Rainy Day" LP.

**VOLUME 5:** "Beach Boys: Live And Unreleased" — exactly what it says, this is the most interesting of the five EPs for Beach Boys fans. The live material is "Vega-Tables" and "Falling In Love" from the 'David Frost Show' in 1971. The studio tracks are Mike Love's solo "Brian's Back", with harmony vocals by Carl Wilson and, best of all, "Loop De Loop", a Beach Boys oddball classic from 1970, which is (still) a guaranteed hit single if they ever put it out.

## **HNG 10: CARL AND THE PASSIONS — LANDLOCKED**

"Landlocked" has been listed as the original title for the project that became "Surf's Up" in more places than I care to remember, including Record Collector. Further research has revealed that such an album was never planned for release, and the name appears to have been nothing more than a catch-all title for material recorded around 1970. This bootleg album includes excellent quality studio material taped during the sessions for "Surf's Up" and "Sunflower", besides both sides of Dennis Wilson's "Sound Of Free" and the 1974 Christmas single, "Child Of Winter". Other tracks include: Loop De Loop/Susie Cincinnati/San Miquel/HELP Is On The Way/Take A Load Off Your Feet/Over The Waves/I Just Got My Pay/It's About Time (percussion track only)/Tears In The Morning/Good Time/Big Sur/When Girls Get Together/Til I Die/Lookin' At Tomorrow.

## **BR 409: CARL AND THE PASSIONS — MADE IN USA**

Little unissued material surfaced on this LP, which mostly included material difficult to come by on official releases — the usual single takes of "Be True To Your School", "Cottonfields" (a track it seems impossible to avoid when buying any Beach Boys album), "Bluebirds Over The Mountain" and so on. Except-





"Da Doo Ron Ron", the extremely rare promo single used to publicise the "Rock'n'Roll City" compilation cassette issued by Radio Shack.



The Radio Shack LP compilation "Christmas Party" features several tracks with involvement by Mike Love, plus tracks by other vintage recording artists.



The Association's "New Memories" LP contained seven of their own recent recordings, plus Mike Love's solo rendition of the classic "Stagger Lee".

ions were "Karen", less than a minute of a TV theme tune which had previously been included on a bootleg double-EP called "Hawthorne Hotshots"; and several minutes' worth of unissued portions of "Good Vibrations", taken from a U.S. radio series called "The Best Summers Of Our Lives".

#### 'Brother' ST 2580: SMILE

Despite coming in an almost authentic copy of the original sleeve, this is NOT the complete version of the Beach Boys' most infamous unfinished project. For those new to the subject, "Smile" was scheduled for release in 1967 as the follow-up to "Pet Sounds", but perished as Brian Wilson was subdued by various external and personal pressures. Official release of part or all of the "Smile" tapes have been dangled like a rotting carrot in front of the fans for years, so as soon as the existence of "Smile" material was confirmed, it was only to be expected that bootleggers would take matters into their own hands.

In fact, the only completed material on the album was that already issued on Beach Boys LPs — "Cabinessence", "Wonderful" and so on. The remainder of the material was unfinished, unedited and occasionally (in the case of "George Fell Into His French Horn") inconsequential. But any album that included material as strong as "Barnyard" and "Can't Wait Too Long" could even be pardoned the inclusion of a Miles Davis track ("Holidays") under the guise of a rare Beach Boys instrumental.

#### CS 1: THE NEW ALBUM

#### CS 2: ADULT CHILD

#### CS 3: MERRY CHRISTMAS FROM THE CALIFORNIA LEGENDS

#### CS 4: CALIFORNIA FEELING

As with the "Smile" tapes, the fact that no-one was prepared to give this material a legitimate release was a positive invitation for someone to give it an illegitimate one. By and large, this was late Seventies material recorded during the Beach Boys' final troubled months with Warner Brothers. "Adult Child", "California Feeling" and "Merry Christmas" were all, with minor revisions, presented to and rejected by Warner Bros. as being unworthy of release. "The New Album" includes other tracks from this period which at one time or another were considered for release. Little of this material is prime quality Beach Boys; but much of it is excellent Brian Wilson, and the "Adult Child" set in particular deserved some kind of official release. The Christmas album

is something of an abomination, two or three tracks aside, while "California Feeling" is little more than an early version of the 1978 release, "MIU Album". "New Album" includes too many tracks already on the other releases in this batch, but also rounds up some stray Brian Wilson masterpieces in the shape of "You've Lost That Lovin' Feelin'" and "Sherry She Needs Me". Even in their tacky artwork covers, and less than hi-fi sound quality, these albums met a pressing need.

### SOLO AND RELATED RELEASES

We covered the Beach Boys' solo work in detail in Record Collector No. 40. At that time it appeared unlikely that Carl Wilson's second album, "Youngblood", would be released in this country; but it did appear in February 1983 (Caribou CRB 25225), eventually dragging a single ("What You Do To Me"/"Time", CRB A 3046) in its wake. Collectors should note that the U.S. copy of the LP (BFZ 37970) produced a couple of anomalies: early copies of the LP's lyric sheet omitted any mention of "What You Do To Me", while the first 10,000 copies of the album cassette in the States left off that song altogether.

With one exception, Mike Love's 1983 Christmas single ("Jingle Bell Rock"/"Let's Party", issued in a picture sleeve on Creole CR 61 in the U.K. only), subsequent solo Beach Boys appearances have been on albums by other artists:

#### Radio Shack 51-3009 (U.S. cassette only): ROCK'N'ROLL CITY (March 1983)

As already mentioned, this cassette included the Beach Boys' "California Dreaming". Also featured were tracks by Bruce and Terry, the Association, Paul Revere and the Raiders, and Mike Love and Dean Torrence. Mike contributed "The Letter", "The Locomotion", "Sugar Shack" and "Da Doo Ron Ron"; Dean added "Baby Talk" and "Wild Thing"; and the pair duetted on "Lightning Strikes" and "Hey Boyfriend's Back".

Besides the promo LP mentioned elsewhere, two other songs from the set appeared on a U.S. record: "Da Doo Ron Ron"/"Baby

Talk" was issued as a promo single on Hitbound HR 101.

The entire cassette, minus the Beach Boys' track and with the addition of Mike and Dean's "Alley Oop", was issued last year in Japan as an LP on Invitation VIH 28138, under the title "Listen To The Air". On this release, a disc-jockey introduced and linked each song.

#### Hitbound HB 1003: CHRISTMAS PARTY (September 1983)

The second Radio Shack/Hitbound project in the States was this soundtrack LP from the TV Special, "Scrooge's Rock'n'Roll Christmas". This delight has so far eluded British viewers, as has a chance to buy the LP. It included seasonal material by Merilee Rush, Three Dog Night, Paul Revere and the Raiders, the Association, Bobby Goldsboro and, of course, Mike Love. Mike sang "Do You Hear What I Hear" with Mary McGregor, "Jingle Bell Rock" with Dean Torrence, and "Have Yourself A Merry Little Christmas" on his own. Once again, this LP was given a full commercial release on Invitation in Japan.

#### Hitbound HB 1005: NEW MEMORIES (April 1984)

This Radio Shack/Hitbound album included seven versions of oldies by the original members of the Association, plus "Fever" by Bobby Vee, "Sugar Sugar" by Mary McGregor and "Stagger Lee" by Mike Love. Again, distribution was restricted to Radio Shack shops in the States.

#### Other guest appearances/compositions:

Mike Love appeared on and co-wrote the B-side of Mayfair's "Summertime City"/"American Girls" single (Mayfair FAIR 1), a highly commercial sun-kissed single written and sung by Adrian Baker. Love and Baker also collaborated on "Bop Bop" On The Beach, by the Flirts and Jan & Dean, which appears on the recent soundtrack LP to the film "The Karate Kid" (Casablanca CANH 10). Finally, one of Brian Wilson's rarest early productions, "The Revolution" by Rachel and the Revolvers, was included on the U.K. compilation "Where The Girls Are" (Kent 016), issued in April 1984.

**FEB**

CLOSING DATE  
FOR LISTINGS  
IS JANUARY 3rd

**MAR**

CLOSING DATE  
FOR LISTINGS  
IS FEB. 1st