

= Garage rock =

Garage rock is a raw and energetic style of rock and roll that flourished in the mid @-@ 1960s , most notably in the United States and Canada but also elsewhere . At the time it had no specific name and was not recognized as a separate genre , but critical recognition in the early 1970s , and the particularly release of the 1972 compilation album Nuggets did much to define and memorialize the style . The term derives from the perception that groups were often made up of young amateurs who rehearsed in the family garage , though many were professional . The phrase garage band is often used to refer to musical acts in this genre .

The style , a precursor to psychedelic rock , is often characterized by aggressive and unsophisticated lyrics and delivery , sometimes using guitars distorted through a fuzzbox . Surf rock and subsequently the Beatles and the beat groups of the British Invasion motivated thousands of young people to form bands in the US and elsewhere from 1963 through early 1968 . Hundreds of acts produced regional hits , and a handful had national chart hits . With the advent of psychedelia , a number of garage bands incorporated exotic elements into the genre 's primitive stylistic framework , but after 1968 , as more sophisticated forms of rock music overtook the marketplace , garage rock records largely disappeared from the national and regional charts .

In an effort to identify and recognize the music as a distinct genre , certain critics in the early 1970s began to retroactively refer to the style as " punk rock " , the first form of music to bear this description ; and it is sometimes called " garage punk " , " protopunk " , or " ' 60s punk " to distinguish it from the more commonly known punk rock of the mid- and late @-@ 1970s that it influenced . Garage rock has experienced various revivals over the last several decades and continues to influence many modern acts who prefer a " back to basics " and " do it yourself " musical approach .

= = Background and characteristics = =

= = = Milieu = = =

Use of the term " garage rock " stems from the perception that many of its performers were young and amateurish , and often rehearsed in the family garage . While numerous bands were made up of middle @-@ class teenagers from the suburbs , others were from rural or urban areas or were composed of professional musicians in their twenties . The earliest attested use of the term " garage band " dates from March 1971 , in a review by John Mendelsohn in Rolling Stone ; later the same year , the term was also used by Lenny Kaye in the same magazine . Garage bands performed in a variety of venues . Less @-@ established groups typically played at parties , school dances , and teen clubs . For acts of legal age (and in some cases younger) , bars , nightclubs , and college fraternity socials also provided regular engagements . Occasionally , local groups had the opportunity to open at shows for famous touring acts passing through their cities and towns . Certain garage rock bands went on tour , particularly the better @-@ known acts who scored nationwide hits , but also lesser @-@ known groups receiving bookings and / or airplay beyond their local vicinity . Groups often competed in " battles of the bands " , which gave musicians an opportunity to gain exposure and , if lucky enough , a chance to win a prize , such as free recording time in a local studio . Battles of the bands were held , locally , regionally and nationally , and the most prestigious contest was held annually by the Tea Council of the U.S.A , usually in Lambertville , New Jersey . In 1967 the event took place in Los Angeles at Gary Bookasta 's Hullabaloo and is chronicled in a short documentary by Paul Deason , which focuses on that year 's third place finalists , the Good Guys , who are seen playing two songs in the film .

= = = Stylistic features = = =

Performances often sounded amateurish , naïve or intentionally raw , with typical themes revolving

around the traumas of high school life and songs about " lying girls " being particularly common . The lyrics and delivery were notably more aggressive than the more polished acts of the time , often with nasal , growled , or shouted vocals , sometimes punctuated by shrieks or screams at climactic moments of release . Instrumentation was characterized by the use of electric guitars often distorted through a fuzzbox , teamed with bass and drums . Guitarists sometimes played using aggressive @-@ sounding bar chord riffs , sometimes referred to as power chords . Organs such as the Farfisa were commonly used as well as mouth harmonicas or hand @-@ held percussion such as tambourines . Occasionally , the tempo would be sped up in certain passages sometimes referred to as " raveups " . Garage rock acts were nonetheless diverse in both musical ability and in style , ranging from crude two- and three @-@ chord music (such as the Seeds and the Keggs) to near @-@ studio musician quality (including the Knickerbockers , the Remains , and the Fifth Estate) . There were also regional variations with flourishing scenes , particularly in California , the base of Strawberry Alarm Clock , the Electric Prunes , the Music Machine , the Standells , and Texas , offering bands such as Sir Douglas Quintet , the 13th Floor Elevators , Sam the Sham and the Pharaohs (whose " Woolly Bully " reached number 2 on the Billboard Hot 100 and charted for almost four and a half months in 1965) , and Fever Tree . The north @-@ western states of Idaho , Washington and Oregon had perhaps the most defined regional sound with bands such as the Bootmen , the Sonics and Paul Revere & the Raiders . Florida had a significant number of near studio quality bands , such as the Impacts , the Tropics , the Tempests and the Outlaws .

= = History = =

= = = Origins = = =

= = = = Early influences = = = =

In the late 1950s , the initial impact of rock and roll on mainstream American culture waned as major record companies took a controlling influence and ought to market more conventionally acceptable recordings . However , some young people were still inspired by musicians such as Chuck Berry , Little Richard , Bo Diddley , Jerry Lee Lewis , Buddy Holly , and Eddie Cochran , whose recordings of often self @-@ written and relatively unsophisticated and hard @-@ driving songs from a few years earlier had proclaimed personal independence and freedom from parental controls and conservative norms . Ritchie Valens ' 1958 hit " La Bamba " helped jump @-@ start the Chicano rock scene in Southern California and provided a three @-@ chord template for the songs of numerous 1960s garage bands . Guitarist Link Wray , best known for his 1959 instrumental " Rumble " , used innovative guitar techniques and effects such as power chords , distortion , and tremolo and is also often cited as an early influence in the development of the garage rock sound . Electric musical instruments (particularly guitars) and amplification were becoming more affordable , allowing young musicians to form small groups to perform in front of local audiences of their peers ; and in some areas there was a breakdown , especially among radio audiences , of traditional black and white markets , with more white teenagers able to hear and purchase R & B records . By the end of the 1950s regional scenes were abundant around the country and would influence much of the music of the 1960s .

= = = = Pacific Northwest 1958 @-@ 1963 = = = =

According to Lester Bangs , " the origins of garage rock as a genre can be traced to California and the Pacific Northwest in the early Sixties " . The Pacific Northwest , which encompasses Washington , Oregon , and Idaho , played a critical role in the inception of garage rock , hosting the first scene to produce a sizable number of acts , and pre @-@ dated the arrival of the British Invasion by several years . The signature garage sound of the Pacific Northwest is sometimes referred to as " the

Northwest Sound " and had its origins in late 1950s , when a handful of R & B and rock & roll acts sprung up in various cities and towns in an area stretching from Puget Sound to Seattle and Tacoma , and beyond . There and elsewhere , groups of teenagers were inspired directly by touring R & B performers such as Johnny Otis and Richard Berry , and began to play cover versions of R & B songs . The Playboys were a racially integrated R & B group hailing from Seattle and featured Ron Holden and were one of the popular bands that would also influence later acts . The Frantics from Seattle had several instrumental hits , such as " Werewolf " in 1960 , which featured the presence of " clanging " guitar chords indicative of much of what was to come . During the late 1950s there were a host of other instrumental groups playing in the region , such as the Ventures , formed in 1958 in Tacoma , Washington , who specialized in a surf rock sound . The Blue Notes from Tacoma , Washington , fronted by " Rockin ' Robin " Roberts , specialized in a hard @-@ driving R & B sound and were one of the city 's first teenage rock & roll bands . The Wailers (often billed as the Fabulous Wailers) , were one of their chief rivals in Tacoma , and eventually exceeded them in popularity with their national chart hit in 1959 , the instrumental " Tall Cool One " . After the demise of Blue Notes , " Rockin ' Robin " did a brief stint with the Wailers , and with him on vocals in 1962 , they recorded a version of Richard Berry 's 1957 song " Louie Louie " , which became an unofficial anthem for practically every band in the region . It was Portland group the Kingsmen 's 1963 off @-@ the @-@ cuff version of " Louie Louie " , largely based on the Wailers ' arrangement , that took off , first as a regional hit in Seattle , then rising to # 1 on the national charts and becoming a hit overseas , making it the de facto " big bang " for three @-@ chord rock . Berry 's song was written as an ode to the lovelorn confessions of a drunken Jamaican sailor , to be sung as if a monologue to a bartender , and displays Latin influences with its " El Loco Cha @-@ Cha " riffs which were subsequently pared down to a more basic and primitive rock arrangement in the Kingsmen 's version , providing a stylistic model for countless garage rock bands to come . Paul Revere & the Raiders , who also recorded a version of " Louie Louie " around this time , were originally from Boise , Idaho , but relocated to Portland , Oregon , when Revere returned from a stint in the armed forces in 1962 .] The Sonics , who formed in Tacoma in 1960 , would later record a rendition of Berry 's " Have Love , Will Travel " .

= = = = Elsewhere 1958 @-@ 1963 = = = =

Elsewhere , regional scenes of teenage bands playing R & B @-@ oriented rock , and often competing against each other in " battle of the bands " contests , were particularly well established several years before the " British Invasion " , in Texas and the Midwest . In Milwaukee , the Nomads were formed in the late 1950s , influenced by rockabilly and blues recordings . A rival band were the Bonnevilles , a band led by guitarist Larry Lynne and based in a newly built middle @-@ class suburb . Lynne said that he was inspired to form a band by the R & B radio stations broadcasting from the South , together with the experience of seeing some of the original rock and roll acts , such as Gene Vincent , perform when he was younger . With its use of " cheesy " sounding Farfisa organ riffs and banging drums , the 1962 hit " Let 's Dance " by Chris Montez featured stylistic elements that anticipate the garage sound . By 1963 singles by several such bands were creeping into the national charts , including the Trashmen , from Minneapolis , and the Rivas , from South Bend , Indiana . At the same time , in southern California , bands such as the Nomads (not the Milwaukee band) formed , playing raucous guitar- and saxophone @-@ driven instrumentals . Many bands were heavily influenced by surf rock and hot rod music , and there was a cross @-@ pollination between these influences resulting in an energetic and upbeat sound . This is sometimes referred to as frat rock , which can be viewed as an early subgenre of garage rock , and it is often associated with many Pacific Northwest acts , such as the Kingsmen , but also thrived elsewhere . Writer Neil Campbell commented : " There were literally thousands of rough and ready groups performing in local bars and dance halls throughout the US prior to the arrival of the Beatles ... [T] he indigenous popular music which functioned in this way ... was the protopunk more commonly identified as garage rock " .

= = = Impact of the Beatles and the British Invasion = = =

As the mid @-@ 1960s approached , garage rock entered a new period reflecting a different set of influences and circumstances . On February 9 , 1964 , during their first visit to the United States , the Beatles made a historic appearance on the Ed Sullivan Show watched by a record @-@ breaking viewing audience of a nation mourning the recent death of President John F. Kennedy . For many , particularly the young , the Beatles ' visit re @-@ ignited the sense of excitement and possibility that had been momentarily taken by his assassination . Much of this new excitement would be expressed in music , sometimes much to the chagrin of parents and elders . Following the Beatles ' first visit , a subsequent string of successful , and increasingly bold , British Invasion acts emerged between 1964 and 1966 . These had a profound impact , leading many (often surf or hot rod groups) to respond by altering their style , and countless new bands to form , as teenagers around the country picked up guitars and started bands by the thousands . In many cases , garage bands were particularly influenced by the British " beat groups " with a harder , blues @-@ based attack , such as the Kinks , the Who , the Animals , the Yardbirds , the Small Faces , the Pretty Things , Them , and the Rolling Stones , often resulting in a raw and primitive sound . Numerous garage rock bands were formed in countries outside North America , such as England 's the Troggs who enjoyed worldwide success with " Wild Thing " . Another influence was the folk @-@ rock of the Byrds and Bob Dylan , especially on bands such as the Leaves .

= = = Peak of popularity = = =

Thousands of garage bands were extant in the US and Canada and hundreds produced regional hits , in an era where it was not uncommon for a band to participate in a battle of the bands or cut a record and have it receive airplay on the local AM radio station . Some acts were lucky enough to gain exposure on the national charts just long enough to have one or a couple of hits . The mid @-@ 1960s was an era rife with one @-@ hit wonders . One of the earliest bands to enjoy national success was the Beau Brummels with " Laugh , Laugh " and " Just a Little " , which both reached the top 15 in 1965 . Other examples include : " Fortune Teller " by Des Moines 's the Image (1967) , " The Witch " by Tacoma 's the Sonics (1965) , " Where You Gonna Go " by Detroit 's Unrelated Segments (1967) , " It 's Cold Outside " by Cleveland 's the Choir , " Girl I Got News for You " by Miami 's Birdwatchers (1966) , " Dirty Water " by Los Angeles @-@ based the Standells (1966) , " I Need Love " by Canton , Illinois ' , the Third Booth , and " 1 ? 2 ? 5 " by Montreal 's the Haunted .

The November 12 , 1966 issue of Billboard stated that sales of the " 96 Tears " single by Question Mark & the Mysterians , a band from Michigan , had attained sales of one million copies . Boston 's Remains , though only able to make it onto Billboard 's Bubbling Under charts , had enough of a following and reputation to open for the Beatles during their 1966 US tour . The Count Five scored a number five hit on the Billboard charts that year with " Psychotic Reaction " , which in turn was featured on their album of the same name . Michigan 's Shondells released a minor regional hit in 1964 before disbanding . When it was unearthed by a Pittsburgh Disc Jockey in 1965 , the resulting success of " Hanky Panky " revived the moribund career of Tommy James , who formed a new group of Shondells . Tommy James and the Shondells followed up with twelve more top 40 singles . Tommy also had success as a solo artist , scoring a top ten hit with " Draggin ' the Line " in 1971 .

= = = Female garage bands = = =

Garage rock was not an exclusively male phenomenon ? it fostered the emergence of all @-@ female bands whose members played their own instruments . One of the first such acts was New York 's Goldie and the Gingerbreads , who accompanied Chubby Checker on his 1962 European tour , and later toured with the Rolling Stones , the Animals , the Beatles , the Yardbirds , the Hollies and the Kinks , among others . The Pleasure Seekers , from Detroit , later known as Cradle , featured Suzi Quatro and her sisters . Quatro would subsequently go on to greater fame as a solo act in the early 1970s . The Luv 'd Ones , also from Michigan , signed with Chicago 's Dunwich

Records , and are best known for the song " Up Down Sue " . San Francisco 's the Ace of Cups became a fixture in the Bay Area scene in the late 1960s . The Liverbirds hailed from the Beatles ' home city of Liverpool , England , but became best known in Germany , often performing in Hamburg 's Star @-@ Club . Other notable female groups were the Daughters of Eve , from Chicago , the Feminine Complex , from Nashville , and The Heart Beats from Lubbock , Texas . In many ways , bands such as these anticipated later all @-@ female acts , such as the Runaways and the Slits , that would be associated with the 1970s punk movement .

= = = Regional scenes = = =

= = = = Pacific Northwest 1964 @-@ 68 = = = =

In 1964 and 1965 the impact of the Beatles and the British Invasion shifted the tectonic plates of the musical landscape , presenting , not only a challenge , but also a new impetus for teenagers in the Pacific Northwest to form bands , as many of the more experienced acts adapted to the new climate , often reaching greater levels of commercial and / or artistic success than previously , yet generally without losing their regional distinctiveness . The Kingsmen would go through a significant roster shake @-@ up in 1964 , while unwittingly becoming the target of an FBI investigation in response to complaints about the alleged use of profanity in the nearly inaudible lyrics of their ramshackle hit version of " Louie Louie " . With the new lineup featuring former drummer Lyn Eastman on vocals , they continued to be active until the end of the decade , recording a string of singles that included " Long Green " (1964) , " Giver Her Lovin ' " (1965) , and " Trouble " (1967) . After relocating to Portland , Paul Revere & the Raiders became the first rock & roll act to be signed to Columbia Records in 1963 , but did not achieve their commercial breakthrough until 1965 with the song " Steppin Out " , which was followed by string of chart @-@ topping hits such as " Just Like Me " , originally recorded by the Wilde Knights and " Kicks " . The Sonics , who formed in Tacoma in 1960 , went through several personnel shifts until they achieved their classic lineup in 1964 when vocalist Gerry Rosalie and saxophonist Rob Lind joined the group , perfecting their tough R & B @-@ based rock sound . They signed to the Wailers ' label , Etiquette Records and proceeded to wax their inaugural single , the driving , overdriven " The Witch " (1964) . The song was re @-@ issued again in 1965 , this time with the even more intense " Psycho " on the flip side . They released two albums on Etiquette , Here Are The Sonics !!! (1965) an Boom (1966) , followed by Introducing the Sonics (1967) on Jerden Records . They are also known for several other " high @-@ octane " rockers such as " Cinderella " and the power @-@ chorded proto @-@ punk " He 's Waitin ' " .

Prompted by the Sonics , the Wailers entered the mid 1960s with a harder @-@ edged approach as evidenced in songs such as the fuzz @-@ driven " Hang Up " and " Out of Our Tree " . In 1964 keyboardist Don Gallucci , whose signature electric piano riffs punctuated the hit version of " Louie Louie " , left the Kingsmen to start his own combo , Don and the Goodtimes , whose initial lineup briefly included fellow ex @-@ Kingsman Jack Ely , who had sung lead vocal their hit version of " Louie Louie " , before he went form Jack Ely & the Courtmen in 1966 . Don and the Goodtimes sported top hats on stage and specialized in a keyboard @-@ driven garage sound on heard on their earlier records , such as " I 'm Real " and " You Were a Child " both released in 1966 , and landed an engagement as the house band on Dick Clark 's Where the Action is television program , promoting the band to name an album after the TV show , specializing in R & B @-@ flavored Northwest fare . After undergoing key lineup changes , they moved to Los Angeles in 1967 , where they were teamed with producer Jack Nitzsche to record the album So Good , known for his arrangements on many of Phil Spector 's 1960s hits , who preferred to use session players from Los Angeles ' A @-@ list , the Wrecking Crew in place of the band members on certain cuts . Nitzsche helped them fashion a more layered sound , and moving ever more in a progressive direction , the band changed their name to Touch and released a self @-@ titled LP (under that name) in 1968 .

Paul Bearer & the Hearsemen , who were from Albany , Oregon , signed to Etiquette Records , supplied the overdriven power chords of " I 've Been Thinking " . Other acts on the label were the

Bootmen , the Rooks , and the Galaxies . " The Liberty Party , released the single " Get Yourself Home " on Jerden Records and recorded other songs such as " It 's Not Too Late " . The Raymarks , from Beremerton , Washington , were also on Jerdan and issued " Louise " , an R & B infused frat rock number , and " I Believed " . The Pastels are known for several proto @-@ punk songs , such as " Why Don 't You Love Me " (1964) , featuring a nasal " cockneyesque " vocal not unlike that later heard in Johnny Rotten and " Circuit Breaker " , an which starts off slowly , then speeds up to a pounding drive . The Impacts from Ranier , Oregon recorded a string of singles , including " Don 't You Dare " . The Velvet Illusions were from Yakima , Washington , where they became a popular regional act before briefly relocating to Los Angeles , and managed put out five singles during their two @-@ year tenure , beginning with " Acid Head " , which got banned in some markets due to its drug @-@ referenced lyrics , as well as the band 's own theme song " Velvet Illusions " , the upbeat " Mini @-@ Shimmi " , and " Hippy Town " , commenting on the California bohemian lifestyle they had witnessed in the streets and " coffee shops " of Los Angeles . Other groups from Washington were the Bards from Moses Lake , The Mercy Boys from Everett , as well as Billy and the Kids and the Chargers , both from Wenatchee . Billy & the Kids were middle school @-@ aged and their ranks included twin brothers Bill and Bob Burns . They recorded two singles featuring the hard @-@ driving A @-@ sides " Say You Love Me " in 1966 and " When I See You " in 1967 . The Chargers recorded the single " Taxi " in 1966 , which was backed with the moody B @-@ side " I 'm So Alone " .

= = = = Boston and New England = = = =

Though Pacific Northwest provided the initial flurry of garage rock bands , other parts of the United States and Canada were soon to follow , particularly in response to the impact of the Beatles and the British Invasion , which would result in a widespread grassroots rock explosion . One of the next regions to experience a proliferation of bands was Boston and New England . The Barbarians , from Cape Cod , wearing sandals and long hair , and cultivating an image of " noble savages " , recorded an album and several singles , such as the partly self @-@ referential , " Are You a Boy or Are You a Girl " . Impossible to ignore was the sight of their drummer , Victor " Moulty " Moulton , who played the drums holding one of his sticks with a prosthetic clamp in place of his left hand , worn as the result of an earlier accident . In 1964 the group appeared on the T.A.M.I. Show , on same bill as famous acts such as the Rolling Stones and James Brown , playing the joyfully primitive " Hey Little Bird . " In 1966 , while the other members of the band were away , Moulton recorded " Moulty " , a spoken monologue set to music , in which he recounted the travails of his disfigurement , released under the Barbarians ' name , but backed by future members of the Band . The Remains (sometimes called Barry and the Remains) , from Boston , led by Barry Tashian , were also popular in the region , and in addition to touring with the Beatles in 1966 , recorded a self @-@ titled album for Epic that year just before breaking up . During their years of activity they recorded several songs which have subsequently become highly regarded , such as " Don 't Look Back " and " Why do I Cry " . Also from Boston , the Rockin ' Ramrods recorded a number of songs , including the distortion @-@ driven protopunk of " She Lied " , in 1964 . The Shames from Ipswich , Massachusetts , were popular in the New England and Upstate New York area and released the single , " My World is Upside Down " in 1966 . The Squires , from Bristol , Connecticut , released the song , " All the Way " on Atco Records in 1966 . All three songs are now regarded as a garage classics . In the New Haven area , there were numerous bands , several of whom , such as the Shags and the Bram Rigg Set , recorded at the Trod Nossel Studios , in Wallingford , owned by music entrepreneur , Thomas Cavaier . Vermont had its share of activity . The Chosen Few , from Saint Michael 's College in Burlington , released the single , " Get in on Life " , and the Thunderbolts , also from Burlington , cut " Heart so Cold " . Rhode Island also had a vigorous scene . From Bristol came the Hot Beats who cut the highly primitive " Listen " and Satan 's Breed , from Cranston @-@ West Warwick , who waxed " Laugh Myself to the Grave " . Other Rhode Island bands were the Mystic Five , from Hope , and the Petrified Forest . From York , Maine came the Cobras (sometimes performed as the King Cobras) who recorded the boisterous " I Wanna Be Your Love " and " Instant Heartache " . Much of

the scene in Lewiston , Maine revolved around the Pal Hop , a teen club that hosted bands every weekend . Terry & the Telstars appeared regularly there and went to Ace Studios in Boston to record " Reasons " and " Stop and Think " .

= = = = California = = = =

The garage craze came into full swing all around the country and California was no exception , where the preponderance of bands was the byproduct of several influences , such as surf rock , the British Invasion and folk rock . During the 1960s Southern California was home to numerous garage groups , whether native to the area or re @-@ located from elsewhere , often with hopes of becoming successful . The Sunset Strip was the center of much of the live music and nightlife , providing bands with high @-@ profile venues to attract a larger following and possibly draw the attention of record executives looking to sign an act . Exploitation films of the period , such as Riot on Sunset Strip , Mondo Hollywood , and the documentary , Mondo Mod , captured the musical and social milieu of life on the strip . Several L.A. bands make appearances at the Pandora 's Box in the club scenes in Riot on Sunset Strip , as the movie spotlights the prototypical punk underbelly of L.A. flower bohemia , with the Standells supplying the theme song and the Chocolate Watchband , fronted by the charismatic David Aguilar , singing " Don 't Need Your Lovin . ' " The Seeds and the Leaves were favorites with the " in @-@ crowd " and managed to score national hits with songs that have come to be regarded as garage classics : the Seeds with " Pushin ' Too Hard " and the Leaves with " Hey Joe " .

Love , a racially integrated band headed by African @-@ American musician Arthur Lee , was one of the most popular bands in the scene . Their propulsive 1966 protopunk anthem , " 7 and 7 Is " achieved popularity in the charts , and became a staple in countless other bands ' repertoires . Lee along with band mate Johnny Echols had previously been in the American Four , who cut a number of songs such as " Stay Away " , unissued at the time . The Music Machine , led by Sean Bonniwell , donned black outfits and each member wore a black leather glove on his right hand , and employed innovative musical techniques , sometimes building their own custom @-@ made fuzzboxes . Among their numerous recordings they are best known for their 1966 hit , " Talk Talk " . The Sons of Adam , formerly known as the Fender IV , started out as an instrumental surf band in Maryland , but re @-@ located to Southern California in 1963 in hopes of riding the crest of popular surf rock wave ; but , after the advent of the Beatles and the British Invasion , they switched their approach to include vocals over guitars . They were able to gain a residency at the popular nightspot , Cisco 's and recorded several hard @-@ rocking songs which appeared on singles , such as " Feathered Fish " , written by Arthur Lee , and " Saturday 's Son " , an anthem of alienation . The band is notable for the presence of guitarist Randy Holden , who in 1966 left the band to join the San Francisco @-@ based the Other Half and later Blue Cheer , and drummer Michael Stuart , who left to join Love and record on their highly acclaimed 1967 album , Forever Changes .

Garage rock was present in Latino communities in different parts of the country including in East L.A. Rock critic Lester Bangs noted that many of the elements of garage rock were apparent years earlier , in Chicano singer Ritchie Valens ' 1958 hit " La Bamba " . The Premiers , who had a hit in 1964 with " Farmer John " , and Thee Midniters , both made up of predominantly Hispanic @-@ American members , are considered notable figures in Chicano rock , as are their San Diego counterparts , Cannibal & the Headhunters , who had a 1964 hit with Chris Kenner 's " Land of a Thousand Dances . Other bands active in the Los Angeles musical landscape were the Dovers , the Roosters , the Sloths , the Yellow Payges , Limey & the Yanks , and Ty Wagner and the Scotchmen , who recorded " I 'm a No Count " . On the Liverpool label the Bees released their 1966 paranoiac anthem , " Voices Green and Purple " , which climaxes with rants screamed over thrashing guitars , and came wrapped in a paper jacket festooned with the kind of scrawled lettering and defaced imagery suggestive of later " D.I.Y. " punk fanzines . San Jose and the South Bay area just below San Francisco had a scene consisting largely of garage rock bands , such as the Chocolate Watchband , the Count Five , and the Syndicate of Sound . From the East Bay in Fremont came Harbinger Complex who released the 1966 single " I Think I 'm Down " and the next year the

appeared on a various artists ' compilation entitled , With Love : A Pot of Flowers . Though San Francisco and the North Bay , is better known for the more sophisticated jam @-@ based acid rock that would develop as the 1960s progressed , early on , the garage sound was detectable in a number of bands such the Great Society , featuring Grace Slick before she joined Jefferson Airplane . The Brogues , some of whose members were later to play in Quicksilver Messenger Service , cut the single " Ain 't No Miracle Worker " in late 1965 . The Charlatans , who dressed in Old West outfits , covered Buffy Sainte @-@ Marie 's " Cod 'ine " in 1966 and went on to release a much @-@ belated album at the end of the 1960s , but by then the " gold rush " had already passed them by in terms of achieving wider success . The Warlocks recorded several songs in a garage vein , often with Ron " Pigpen " McKernan on vocals , before changing their name to the Grateful Dead . In 1967 the Humane Society recorded the menacing " Knock Knock " , in which the tempo starts slowly but rises to near breakneck speed . The Flamin ' Groovies , founded in 1965 , would become a fixture in the Bay area scene , and their career would stretch well into the 1970s .

= = = Midwest : Illinois and Michigan = = =

Chicago , known for electric blues , continued to have a strong recording industry well into the 1960s and was also hotbed of activity for garage rock bands , providing hits for the American Breed , the Buckingham , and the Cryan ' Shames . Chicago blues as well as the Rolling Stones influenced the Shadows of Knight , a band who favored a harder approach , featuring Jim Sohns on lead vocals . According to Sohns : " ... the Stones , Animals and Yardbirds took the Chicago blues and gave it an English interpretation . We 've taken the English version of the blues and re @-@ added a Chicago touch " . In 1966 the Shadows of Knight scored hits with their versions of Them 's Van Morrison @-@ penned " Gloria " , and Bo Diddley 's " Oh Yeah " , as well as the less successful but more aggressive " I 'm Gonna Make You Mine " ? all released on Dunwich Records , which recorded numerous garage acts . The Banshees released the cathartic " Project Blue " on Dunwich Records . The Little Boy Blues , in addition to recording " The Great Train Robbery " , also cut a version of the highly covered Van Morrison number , " I Can Only Give You Everything " in 1966 . The Del @-@ Vets , who later changed their name to the Pride and Joy , issued a five singles for Dunwich , most notably the fuzz @-@ driven " Last Time Around " in 1966 . The New Colony Six , who like Paul Revere and the Raiders , wore Revolutionary war era suits , released several albums worth of material and had some modest chart success .

In early 1967 , MC5 from Detroit , Michigan , released a version of " I Can Only Give You Everything " before they went on to greater success at the end of the decade . The Unrelated Segments , whose ranks included lead vocalist , Ron Stults and guitarist Rory Mack , recorded a string of songs beginning with local protopunk hit " You Can 't Buy Love " , followed by others such as " Where You Gonna Go " . Jim Osterberg , also from Detroit , later known as Iggy Pop , played drums with the Iguanas . Bob Seger and the Last Heard were also a fixture in the Detroit scene . Detroit , as well as the rest of Michigan , had of one of the largest concentrations of garage bands in America and included Terry Knight and the Pack from Flint , who would form the basis of what would later become Grand Funk Railroad . The Rationals , from Ann Arbor , who were fronted by Scott Morgan , achieved a certain level of regional success but failed to make a dent in the national charts . The Tidal Waves were from Roseville , outside of Detroit and cut a frantic version of the Premiers ' " Farmer John " , as well as " Action ! (Speaks Louder Than Words) " . West Michigan favored no less prominently . Question Mark & the Mysterians , from Saginaw , scored the breakout hit , " 96 Tears " . The Cherry Slush were also from Saginaw and , as the Bells of Rymney , issued " She 'll Be Back " then , moving in a more pshycedelic direction , changed their name to the Cherry Slush and went on to make the records " I Cannot Stop You " and " Gotta Take it Easy " . From Battle Creek , the Troyes issued two singles beginning with " Rainbow Chaser " on Phalanx Records in 1966 , then followed by " Help Me Find Myself " b / w " Love Comes , Love Dies " on the Space label in 1967 . They recorded several unissued tracks such as " I Don 't Need You " and " Tomorrow " , which are included on the Rainbow Chaser : Complete Recordings (1966 @-@ 1968) anthology . The Underdogs were from Grosse Pointe , and were a regular fixture popular nightspot , the Hideout

, whose stage was frequented by Bob Seger and the Last Heard , the Pleasure Seekers , featuring Suzi Quatro , as well as Glen Fry 's band of the time , the Subterraneans . The Index had an otherworldly , almost droning sound and in 1968 released their self @-@ titled debut album , The Index , which was taped in member John Ford 's family basement , and is sometimes referred to as " the Black Label Album " . They quickly followed it up with an untitled LP , now referred to as " Red Label Album " , which saw them stretching the boundaries of their sound even further . The Woolies , from Lansing cut a version of Bo Diddley 's " Who Do You Love " in 1966 .

Fenton Records was a " pay @-@ and @-@ record " label owned by Dave Kalmbach and was run out of his two antiquated movie theaters in downtown Sparta that , when not showing films , were used as recording facilities , the best @-@ known of which was called the Great Lakes Recording Studio , and many of the label 's clients were West Michigan garage bands . Groups could either use the label 's own name , or create their own custom vanity label . Lansing 's The Plagues a had Beatles @-@ influenced sound displayed in " Why Can 't You be True " and " Through This World " . They were led by William Malone , who later became a film director . In 2008 , Malone included the Plagues ' dark , menacing " I 've Been through it Before " in the soundtrack of his horror film , Parasomnia . In 1966 , Malone left the band and the remaining members formed Plain Brown Wrapper , who released the single " You 'll Pay " The Jades were from Sparta , and in February 1967 cut a record on Fenton , featuring " Please Come Back " , backed with the topical " Confined Congregation " Their next single in June featured another topical number " Surface World " alongside the upbeat " We 've Got Something Going " . In May 1966 the Aardvarks , from Muskegon , released the single " I 'm Higher Than I 'm Down " b / w " That 's Your Way " and , later that year , followed up with another 45 featuring " I Don 't Believe " . The JuJus , from Grand Rapids , were one of the most popular bands in the region recording several songs which have been included on retrospective compilations , such as " You Treated Me Bad " , " I 'm Really Sorry " , and " Do You Understand Me " . The Quests , also from Grand Rapids , followed up their debut single , " Scream Loud " , with the darkly @-@ shaded surf @-@ influenced " Shadows in the Night " , which was backed with " I 'm Tempted " , which encountered resistance over its perceived sexually suggestive lyrics . Tonto and the Renegades , from Grand Ledge , cut " Little Boy Blue " for Fenton and later went to the Sound of the Screen label , where they recorded " Anytime You Want Some Lovin ' " , written and produced by Dick Wagner of the Frost , who later worked with Lou Reed and Alice Cooper . The French Church were from Marquette , and recorded the proto @-@ punk " Slapneck 1943 . "

= = = = Midwest : Minnesota , Ohio , Wisconsin , and Indiana = = = =

With their 1963 hit , " Surfin ' Bird " the Trashmen , from Minneapolis , paved the way for subsequent Minnesota bands . Minneapolis / St. Paul was the home of the Castaways , who had a major hit with " Liar , Liar " in 1965 . The Litter , also from Minneapolis , had a harder sound and released the distortion @-@ laden " Action Woman " as a single in 1966 ? a song which Michael Hann of the Guardian described as " ... one of garage 's gnarliest , snarliest , most tight @-@ trousered pieces of hormonal aggression " . The Gestures , from nearby Mankato , were originally an instrumental surf rock @-@ influenced band that adopted vocals in response to the British Invasion , as heard in " Run , Run , Run " . T.C. Atlantic released six singles , including the psychedelic " Faces " . The Electras , from Ely , Minnesota , were prolific and cut a string of singles for Scotty Records , including " Dirty Old Man " and a version of " Action Woman " . They were credited as ' Twas Brillig on some of the pressings of " Dirty Old Man " . The Stillroven were from Robbinsdale and became popular in the Minneapolis area , recording versions of " (I 'm Not Your) Stepping Stone " and " Hey Joe " , which was backed with " Sunny Day " for the Falcon label before issuing " Little Picture Playhouse " b / w " Cast Thy Burden Upon the Stone " on August Records . After making several lineup changes and releasing the a cover of Moby Grape 's " Come in the Morning " , in 1968 they moved out West , doing residence for several months in Tucson , Arizona and recorded at Norman Petty 's studio in Clovis before signing with A & M Records and establishing a tentative base of operations in Denver . They eventually moved to the East Coast ,

settling in Washington , DC and made appearances in Greenwich Village New York , before returning home , playing their last gig in Burnsville , Minnesota .

Ohio had a prolific scene , turning out numerous bands , several of whom managed to make an impact on the national charts . From Cleveland , the Baskerville Hounds specialized in a tough blues @-@ based sound and cut a string of singles including " Baby I 'm Losing You " , " Make Me Your Man " , and " All You Had to Do is Ask " , having more widespread success with in 1969 with " Hold Me " , which cracked the national charts. the Choir , two of whose members would later become members of 1970s power pop combo the Raspberries , had a regional hit with " It 's Cold Outside " , but it was the Outsiders who achieved a major splash with " Time Won 't Let Me " in 1966 . The Human Beinz , from Youngstown , cut versions of Van Morrison 's " Gloria " and covers of the Who and the Yardbirds , and in 1967 had big hit with the Isley Brothers ' " Nobody But Me " . The Music Explosion , from Mansfield , also had a breakout chart success that year with " Little Bit O ' Soul " . The Bare Facts were from Portsmouth and cut a single featuring the fuzz @-@ toned " Georgiana " backed with an even more aggressive " Bad Part of Town " . From Columbus , the Epics , recorded the " White Cellar House " , and the Dantes , from the suburb of Worthington , that had a # 1 hit in the Columbus area with " Cant ' Get Enough of Your Love " in 1966 . In Dayton , the Pictorian Skiffuls were one of the most popular bands and cut the single " In Awhile " released on the vanity label , Skifful . The X @-@ Cellents who cut three singles including " Little Wooden House " , then later changed their name to Vacant Lot and recorded " Before the Dawn " . Radio station WONE in Dayton let bands use their station as a recording studio , and the What Four cut the single , " Do You Believe " , there . The Endless , from Springfield , recorded the single " Prevailing Darkness " for Cardinal Records in 1966 , as the B @-@ side to " Tomorrow 's Song " .

Wisconsin factored into garage rock 's musical landscape , particularly Milwaukee . The Mustard Men formed in the early 1960s , yet adapted to the influence of the British Invasion with " I Lost My Baby " in 1965 . The Shag recorded the fuzz @-@ laden " Stop and Listen " , which appeared on Capitol Records , and that year the Baroques came out with " Iowa , A Girl 's Name " , which was issued by Chess and featured intensely overdriven guitar lines , and in 1968 ventured even further into psychedelia with " I Will Not Touch You " . Cuca Records , out of Sauk City issued records by a handful garage bands in the region , some of whom can be heard on the Garagemental ! : The Cuca Records Story series . Milwaukee 's the Wanderer 's Rest recorded two Neil Diamond songs " You 'll Forget " and " The Boat that I Row " , both of which are included on the second installment in Garagemental ! series , as well as " Any Time , Anywhere " , which is included on Teenage Shutdown ! " I 'm Gonna Stay " . Former rockabilly singer , Denny Noie , from Appleton , Wisconsin , who had earlier played in the White Caps and the Teen Tones , cut several garage rock songs in the mid 1960s with backing his bands , the In Crowd and the 4th of Never , with whom he recorded " Don 't Follow Me , " at the Cuca studios . Indiana also contributed to the garage craze . South Bend 's The Rivierass 1963 hit " California Sun " cleared the way for later acts . Oscar and the Majestics , from Gary , specialized in such fuzz @-@ drenched concoctions such as " No Chance Baby " , " Got To Have Your Lovin ' " and " Soul Finger " , and a version of the Who 's " I Can 't Explain " . Baby Huey & the Babysitters , also from Gary , were an all @-@ African American R & B combo and recoded several songs in the garage rock style during the mid @-@ 1960s , such as " Messin ' with the Kid " and " Monkey Man " . Sir Winston and the Commons , from Indianapolis , released the singles " We 're Gonna Love " and " Not the Spirit of India " , as well as previously unissued songs such as " All of the Time " and " No Sorrow " . Union City was the home of the McCoys who scored a major hit wit " Hang on Sloopy " in 1965 .

= = = = New York and mid @-@ Atlantic = = = =

Garage bands flourished up and down the Atlantic coast . From the Bronx , New York came the Blues Magoos , who had a hit with the psychedelically tinged garage classic , " (We Ain 't Got) Nothin ' Yet " . The Druids of Stonehenge , from New York , went to Nola Studios in Manhattan and recorded string of cover songs including an emotionally charged version of " I (Who Have Nothing) " . In 1967 they cut the single " A Garden Where Nothing Grows " , which reflected their growing

infatuation with psychedelia . In 1968 , they released the album , Creation . The Vagrants , from Long Island , cut a version of the Otis Redding @-@ penned " Respect " , made famous by Aretha Franklin , which was later included on the original 1972 edition of Nuggets . The Bruthers , from Pearl River , New York , comprised the four Delia brothers , had an energetic proto @-@ punk style exhibited in songs such as " The Courtship of Rapunzel " and " Bad Love " and their version of " Wake Me Shake Me " , as well as " Bad Way to Go " , which is now considered a garage classic . " Wild " Bill Kennedy , who had been a rockabilly performer in the late 1950s , relocated to upstate New York in the 1960s , and with his new group Wild Bill Kennedy & the Twiliters , evolved to a rockabilly @-@ influenced garage sound on display in such songs as " (Everybody 's Going To) Rollerland " , which was recorded live at the roller rink for which it was named , Move It " , and the first North American version of " Shakin ' All Over " , originally recorded by Johnny Kidd & the Pirates and later done by the Guess Who . Richard and the Young Lions , from Newark , New Jersey , had a hit in 1966 with " Open Up Your Door " . The Myddle Class from Berkley Heights , New Jersey , issued the single " Free as the Wind " in 1965 , backed with a version of Bob Dylan 's " Gates of Eden " and in 1966 followed it up with " Don 't Let Me Sleep too Long " , a variateion of the Blues Project 's " Wake Me Shake Me " , and Carol King 's " I Happen to Love You " , which was later recorded by the Electric Prunes . The Doughboys , from Plainfield , New Jersey , were a popular act in the upper mid @-@ Atlantic region during these years . From Oxon Hill , Maryland , came the Dagenites , who shared the same manager with Link Wray , and recorded " I Don 't Wanna Try it Again " and " I 'm Goin ' Slide " , both released as singles . In 1967 the Beach Nuts from Point Pleasant Beach , New Jersey recorded the garage anthem " My Iconoclastic Life " .

The Rising Tydes from Philadelphia released a single whose lyrics expressed disenchantment with bourgeoisie complacency , " Artificial Peace " , and it was backed with the frantic proto @-@ punk " Don 't Want You Around " . The Magic Mushrooms were students at Penn State University in Philadelphia , who , in keeping with their namesake , issued songs such as " It 's a Happening " , that were filled with drug references ? a situation which led to their Herb Alpert @-@ directed ouster from A & M Records . The Shaynes , from Lancaster , Pennsylvania , released three singles , including the elegiac " From My Window " . The Fantastic Dee Jays were from McKeesport , near Pittsburgh , and released a string of singles highlighted by their bitterly invective 12 @-@ string sendoff , " Get Away Girl " which appeared on the B @-@ side of their version of the Golliwogs " Fight Fire " . Two of their members went on to found the Swamp Rats who did guitar overdriven covers of the Sonics ' " Psycho " and the Sparkles ' " No Friend of Mine " . The Mystic Five from Venetia recorded the proto @-@ punk " Are You for Real Girl ? " The Hangmen were from Rockville , Maryland , and their membership included Tom Guernsey , previously from another band , the Reekers , who had previously spent time in the studio . They issued three singles for Washington DC 's Monument label including " What a Girl Can 't Do " in 1965 , which had actually been recorded by the Reekers but released under the Hangemen 's name , and turned out to be so popular in the area , that the group was once greeted with a near @-@ Beatlemania style mob scene of fans at a local record store that nearly broke out into a riot . The record was followed by their brutally fuzz @-@ driven sophomore 45 , " Faces " in 1966 . They went to Nashville to record the album Bittersweet , which showcased the band 's more melodic side but concluded with one of the more raucous versions of Van Morrison 's " Gloria " on the final track . The Mad Hatters , from Annapolis , recorded several sides including " I Need Love " , which was later covered by the Time Stoppers , and the higly energetic " I 'll Come Running " . From the Washington , DC area came the Fallen Angels , who released the single " Bad Woman " in 1966 , then went on to record two albums for Roulette Records .

== == Texas == ==

The Lone Star State was home to one of the largest concentrations of bands , with much of the action happening in several regional centers , notably Dallas / Fort Worth , Houston , Corpus Christi , San Antonio , and Austin . Sam the Sam and the Pharaohs were from Dallas and were fronted by the charismatic Domingo " Sam " Samudio , who often wore a turban during performances . In

addition to recording three albums worth of material , they enjoyed two nationwide hits with " Woolly Bully " and " Little Miss Riding Hood " . Kenny and the Kasuals , also from Dallas , cut the live album , Impact , and made several other recordings , including the song , " Journey to Tyme " . Mouse and the Traps , from Tyler , recorded the Dylanesque " A Public Execution " , and followed it up with the churning rocker " Made of Sugar Maid of Spice " . The Moving Sidewalks , from Houston , featuring Billy Gibbons , later to go on to fame in ZZ Top , recorded numerous songs such as " 99th Floor " , which has long been considered a classic by garage rock enthusiasts . Neal Ford and the Fanatics , also from Houston , released twelve singles , including " I Will if You Want " , and " Gonna be My Girl " , which became both regional hits . The Lemon Fog had a pensive folk rock and psychedelic @-@ influenced garage sound that can be heard in songs such as " Echoes of Time " , " Summer " , and " Yes I Cry " . The Nomads , from Texas City had similar set of influences and released two singles including " Situations " b / w " Three O 'Clock Merrian Webster Time " in 1967 .

The 13th Floor Elevators , from Austin , featured Roky Erickson on guitar and vocals and are perhaps the best @-@ remembered Texas band of the era . In 1966 they received national airplay with the single " You 're Gonna Miss Me " , which Erickson had previously recorded with his earlier band , the Spades . Later that year they released the groundbreaking LP , The Psychedelic Sounds of the 13th Floor Elevators , which became influential in the burgeoning psychedelic movement . The Golden Dawn , also from Austin , recorded an album entitled Power Plant , which featured songs such as " My Time " . The Zakary Thaks , from Corpus Christi , recorded numerous songs and are best known for the frantic sped @-@ up Kinks @-@ inspired riffs of " Bad Girl . " Also from Corpus Christi , the Bad Seeds recorded several songs , such as " More of the Same " . The Liberty Bell issued a string of singles in 1967 and 1968 including " That 's How it Will Be " and " I Can See . " The Souls , from McAllen , teamed up with Christopher Voss on vocals to record two of his self @-@ penned songs , including the fuzz based A @-@ side , " Diamond , Rats , and Gum , which they released under the name , Christopher and the Souls , on Phalanx Records . The Outcasts , from San Antonio , five singles , and are best known for two hard @-@ driving songs considered classics in the genre , " I 'm in Pittsburgh and It 's Raining " and the psychedelic @-@ influenced proto @-@ punk anthem " 1523 Blair " . The Sparkles , from Levelland , in West Texas , had existed in several different configurations since 1959 , but it is their lineup between 1963 and 1967 that produced such songs as " Ain 't No Friend of Mine " , that is best known .

The Gentlemen , from Dallas , cut a single featuring a song that has been recognized as one of the greatest garage rock records of all time , the fuzz @-@ drenched anthem " It 's a Cry 'n Shame . " G45 Legends called it " One of the top 10 tracks to play to anyone you need to convert to ' 60s garageism " . The WordD released the single , " You 're Gonna Make Me " , and also recorded several unissued songs such as " Today is Tomorrow 's Yesterday " . The Penthouse 5 , from Oak Cliff , a suburb od Dallas , recorded twp singles beginning with " Bad Girl " in 1966 and followed by a version of the WordD 's " You 're Gonna Make Me " in 1967 . Fort Worth had perhaps the most active scene in Texas , and was the home to popular venues such as Teen a Go Go and Panther Hall . Larry and the Blue Notes recorded " Night of the Sadist " , which , due to concerns about the use of the word " sadist " in the tittle , they re @-@ released as " Night of the Phantom " and the fuzz @-@ driven " In and Out " . The Novas 's " William Junior " was rife with social commentary . Randy Alvey & the Green Fuz , from Bridgeport , are known for their intense self @-@ titled theme song " Green Fuz " , released in 1969 .

= = = = Great Plains , Southwest , and Mountain = = = =

The Five Americans were from Durant , Oklahoma and released a string of singles , such as " I See the Light " and their hit " Western Union " , which became a huge hit in 1967 . The Young Aristocracy from Oklahoma City cut the single " Don 't Lie " b / w " Look and See ! " in 1967 . The Spiders , from Phoenix , Arizona , featuring Vincent Furnier , later known as Alice Cooper , recorded two singles , most notably " Don 't Blow Your Mind " , which became a local hit in Phoenix . They ventured to Los Angeles in 1967 , in hopes of achieving greater success , though it would materialize not there , but subsequently in Detroit , re @-@ christened as Alice Cooper and with a

new " shock " image just in time for the success to arrive in the 1970s . Twentieth Century Zoo , from Phoenix , evolved out of the Bittersweets and specialized in the style of psychedelic proto @-@ punk display in " You Don 't Remember " , in addition to their more " far out " excursions . The Grodes , from Tucson , Arizona , recorded the original version of " Let 's Talk About Girls " , later covered by the Chocolate Watchband , and the three @-@ chord anthem " Cry a Little Longer " . The Dearly Beloved , also from Tucson , began as the Intruders , but later changed their name the Quinstrels , recording " Why Me " , then settling on their best @-@ known moniker where they had a regional hit with " Peep Peep Pop Pop " , followed by two more singles , the last of which , " Flight 13 " was recorded with Terry Lee in place of their regular vocalist , Larry Cox , who tragically died in an auto accident shortly before the record was made . Another popular act in Tucson were the Lewallen Brothers , who recorded " It Must Be a Dream " and " Only a Dream " .

In 1967 the Chob , from Albuquerque , cut a single featuring the frantic " We 're Pretty Quick " , now considered a garage / proto @-@ punk classic . Also from Albuquerque were the Lincoln St. Exit who recorded " Paper Place " and " The Bummer " , as well as The Kreeg who cut the single " Impressin ' " and the Burgundy Runn , who recorded " Stop " , which was later covered by the Chesterfield Kings and " How Far Up is Down " . Norman Petty , who recorded produced many of Buddy Holly 's famous hits at his studio in Clovis , remained active there in the 1960s , cutting records for various garage bands in New Mexico and West Texas . The Fe @-@ Fi @-@ Four Plus 2 from Albuquerque went to Norman Petty Studios to record " I Wanna Come Back (From the World of LSD) " in late 1966 , which , as one of New Mexico 's first psychedelic records , featured stunningly frank lyrics about a bad LSD trip and appeared as the A @-@ side of their debut single backed with " Double Crossin ' Girl " , followed by their next single , " Mr. Sweet Stuff " later in the year . Lindy Blasky & the Lavells recorded the original version of " You Aint 't Tuff " , later covered by the Uniques from Louisiana . The Perils from Hart , Texas went to Norman Petty 's studio to record the eerie and brooding " Hate " . The Movin ' Morfomen from Esapnola , New Mexico released a handful of singles including " Run Girl Run " and the drug @-@ referenced and sexually suggestive " We Tried , Try It " , which was their de facto rendition of " Try It " , originally recorded by the Ohio Express and later covered by the Standells . The Beckett Quintet , from Portales , released the single " No Correspondence " backed with a rendition of Bob Dylan 's " It 's All Over Now Baby Blue " . From Carson City , Nevada , Jack Bedient and the Chessmen recorded " Double Whammy " and " Glimmer Sunshine " . From Colorado came Denver 's the Soul Survivors whor recorded " Can 't Stand to Be in Love with You " . Group members Allen Kemp , Pat Shanahan and John Day moved to Los Angeles and teamed up with Randy Meisner , previously with the Drivin ' Dynamics , and Randy Naylor to form the Poor . The Lidos were also from Denver and released the brazenly primitive " Since I Last Saw You " in 1964 . The Tuesday Club , from Grand Junction recorded " Only Human " .

= = = = South : Florida and Gulf States = = = =

Florida had what was perhaps the South 's most populous scene , particularly in the southern peninsula around Orlando , Miami , and Tampa . We the People , a popular fixture in the Orlando area , came about as the result of a merger between two bands and featured songwriters Tommy Talton and Wane Proctor . They went to Nashville and recorded a number of self @-@ composed songs for the Challenge and RCA labels ? several of which are now highly regarded . They are known for primitive rockers , such as " You Burn Me Upside Down " , and " Mirror of my Mind " , as well as more eclectic pieces such as " In the Past " , later covered by the Chocolate Watchband , which combines surf influence with the use of eastern scales played on an octachord , a large eight @-@ stringed mandolin . The Birdwatchers , from West Palm Beach , achieved national airplay with " I 'm Gonna Love you Anyway " , and made an appearance on Dick Clark 's TV show , Where the Action Is . The Nightcrawlers , from Daytona Beach , had a folk rock @-@ influenced sound and released several singles , but are best known for " Little Black Egg " , which became a minor hit on the national charts . From Miami came the Montells and Evil , whose members knew each other well , and who both at different times used the services of drummer Jeff Allen , who made regular trips to

England , and was able to keep both bands abreast on the latest happenings in the London scene . Both bands had opportunities to cut records . The Montells , under the name the H.M. Subjects , recorded a version of the Pretty Things " Don 't Let Me Down , " which ended up in swirl of controversy over its apparently sexually suggestive lyrics , to some degree opportunistically fueled by the record 's benefactor , Morton Downey , Jr . , then a disc jockey at Miami 's WFUN and later of talk show fame . The Montells recorded two songs previously done by the Who , " Daddy Rolling Stone " and " I Can 't Explain " as well as original material such as " You Can 't Make Me " . Evil specialized in an even harder , sometimes thrashing sound , epitomized in such protopunk anthems as the posthumously released outtakes , " I 'm Movin ' On " and " From a Curbstone " . They released a single featuring their rendition of the Small Faces ' " Whatcha Gonna Do About It " b / w " Always Runnin ' Around " , which was re @-@ released on Capitol a few months later . Also from Miami were the Modds who recorded " Don 't Be Late " and the Echoes of Carnaby Street cut " No Place No Time " . The Painted Faces were from Fort Myers and released four singles including " Faces " , which Mojo Magazine included in their top 100 psychedelic songs of all time . From Tampa came the Tropics , who were also relatively prolific and cut songs such as " For a Long Time " and " As Time 's Gone " as well as the Rovin ' Flames , whose string of singles began with their rendition of " Gloria " and included " How Many Times " , " I 'm Afraid to Go Home " , and " I Can 't " . The Seeds of Time , from Monroeville , Alabama cut the proto @-@ punk " She 's Been Travelin ' Round the World " on Morgan Records in 1966 . The Tikis , from Dolthan , Alabama released the single " Somebody 's Son " , which angrily denounces the injustices faced by an abandoned orphan . It was backed with " Little Miss Lovelight " . The Gants , from Greenwood , Mississippi , were the most popular group in the state and recorded three albums and a string singles , such as the blues @-@ drenched rocker , " (You Can 't Blow) Smoke Rings " and the Beatles @-@ inspired ballad , " I Wonder " .

In New Orleans two of the popular nightspots were the Beaconette on Napoleon Ave . , which hosted regular battles of the bands , and the Hullabaloo , a suburban teen club in Metairie . The Gaunga Dyns had a local hit with an upbeat song previously recorded by the Glass Cans from Houston , " Stick With Her " , but its flip @-@ side , " Rebecca Rodifier " , provided a dark counterpoint , recounting the unpleasant saga of a fictional female protagonist who dies in the aftermath of an illegal and botched abortion ? perhaps rock 's first song dealing with the controversial topic . The group 's second single featured the stylistically innovative " No One Cares " , which experimented with odd and shifting time signatures , and was backed with the ballad " Clouds Don 't Shine " . The Better Half @-@ Dozen cut the " I Could Have Loved Her " backed with " I 'm Gonna Leave You " . The Palace Guards (Louisiana band) whose drummer , Frank Bua , later went on to play with the Radiators , were a regular fixture at the Beaconette and recorded four singles , which included " I 'm Sorry " , Better Things to Do " , and " No Comin ' Back " . Dr. Spec 's Optical Illusion had a gritty , hard @-@ driving sound and cut the single " Tryin ' To Mess With My Mind " b / w " She 's the One " on Flambeau Records . The Greek Fountains , from Baton Rouge , were one of the most popular bands in the state , and drummer Cyril Vetter co @-@ wrote " Double Shot of My Baby 's Love " , which would later provide a hit for the The Swingin ' Medallions . They recorded " Howlin ' for My Darlin ' " and a version of " I 'm Not Your Stepping Stone " . The Basement Wall , sometimes sporting white Beatle boots , became one of the most popular bands in the region and recorded " Orange " , " Never Existed " , as well the ska @-@ influenced instrumental " Basement Exit " . Lafayette 's the Rogues released a single credited as the Dry Grins , " She 's a Drag " backed with " You ? re Through " , produced by Cyril Vetter of the Greek Fountains , then followed it up with another 45 , listed this time as the Rogues , featuring " Put You Down " . The Persian Market were also from Lafayette and in 1967 released the single " Flash in the Pan " . The Bad Roads from Lake Charles went to Floyd Soileau 's studio in Ville Platte to record their first single featuring " Blue Girl " .

= = = = South : Tennessee , Arkansas , and Carolinas = = = =

Memphis , which had already established a strong reputation for its blues and rockabilly , became a

major center of soul music in the 1960s and was the home of Stax Records . However , the city also had a vibrant garage band scene , with as many 400 @-@ 500 groups playing in the area , and a core of approximately eighty bands that played regularly at the better venues , some of which hosted battles of the bands , many acts cut records . The Guilloteens , whose membership included Laddie Huthcerson , formerly of one of Memphis earliest garage bands of the early 1960s , the LeSabres , went to Los Angeles , where they recorded the Phil Spector @-@ produced " Hey You " and " I Don 't Believe " at the Gold Star Studios then returned to Tennessee , and drove to Nashville to record " Wild Child ' . The Hombres were another popular Memphis group and had a hit with their song " Let It Out (Let It All Hang Out) " , which reached # 12 on the national charts . The Breakers had a regional hit with " Don 't Bring Me No Flowers (I Ain 't Dead Yet) " , which went to # 1 on the local charts . The Escapades recorded " I Tell No Lies " and " Mad , Mad , Mad " . The Jesters , blank who cut the single " Cadillac Man " , recorded for Sam Phillips Sun label and specialized in a rockabilly @-@ oriented style of garage rock that , unlike other garage bands , displayed little Beatles or British Invasion influence . Randy and the Radiants issued two singles beginning with " Peek @-@ a @-@ Boo " in early 1965 , then followed it up later that year with " My Way of Thinking " , which featured insistent power chords . Lawson and Four More cut the eerie and brooding " If You Want Me You Can Find Me " , written and produced by noted songwriter and session musician Jim Dickinson . Flash & the Memphis Casuals recorded the highly energetic " Uptight Tonight " . After the Casuals , Flash went on the form Flash & the Board of Directors . The Yardleys were from Pine Bluff , Arkansas and cut the single " The Light Won 't Shine " .

North Carolina experienced a garage rock boom comparable to other states . In Charlotte , the Paragons (not to be confused with the Jamaican ska group of the same name) were one of the most popular bands in town , and went to Arthur Smith 's studio to record their single on Bobbi Records featuring , " Abba " , which was characterized by the sound of crackling 12 @-@ string guitar riffs and became an enormous hit in the local area , reaching # 1 on the local charts and leading to their appearance on The Village Square , a nationally syndicated TV show broadcast by WBTV in Charlotte , where they did a lip @-@ synched performance of " Abba " , which is now regarded as a garage rock classic . The Grifs , also from Charlotte , released two singles featuring the fuzz @-@ drenched " Catch a Ride " and " Keep Dreamin ' " . The Stowaways drove from Charlotte to Winston @-@ Salem to record the In Our Time LP for the vanity label , Justice Records , whose assortment of blues and folk @-@ inspired tracks included eerie ballads such as " Just A Toy " , " It Won 't Be Wrong " , and a version of George Gershwin 's " Summertime " , as well an upbeat material such as " You Lied " and " What a Shame " . The Damascans recorded " Get Away Girl " . Sounds Unlimited , from Winston @-@ Salem , recorded the song , " Cool One " , which flaunted braggadocious semi @-@ spoken lyrics recited over a grinding two @-@ chord proto @-@ punk guitar riff accompanied by a bell @-@ muted trumpet . The Corsayers from Chapel Hill were formed in 1963 by Alex Taylor , the older brother of James Taylor , who briefly joined the group before leaving to attend a boarding school in Massachusetts . The group became a popular fixture for several years at fraternity parties at the University of North Carolina . The Bojax , from Greenville , South Carolina , specialized in hard @-@ driving numbers such as " Go Ahead and Go " and Hippy Times " , and the Elite UFO , from Stanton , Kentucky , recorded " Now Who 's Good Enough " .

== == Canada == ==

Like the United States , Canada had a large and vigorous garage rock phenomenon . Vancouver , British Columbia , perhaps due to its proximity to the US Pacific Northwest , was one of the principal hotbeds of activity in the 1960s . The Northwest Company from Haney , a suburb of Vancouver , cut a string of singles including , " Hard to Cry " . The Painted Ship specialized in a Rolling Stones @-@ influenced brand of proto @-@ punk heard in songs such as " She Said Yes " , " Frustration " and " Lies " . The Guess Who , from Winnipeg , Manitoba , began in 1958 and entered the mid @-@ 1960s essentially as a garage rock unit , enjoying a hit with Johnny Kidd & the Pirates ' " Shakin ' All Over " , which would later be covered by the Who . In 1965 they had a hit in both the US and

Canada with a version of British band Johnny Kidd & the Pirates ' 1960 UK hit " Shakin ' All Over " . As the 1960s progressed they would evolve to a more sophisticated approach , for which they became better known . The Quid , another Winnipeg band , recorded " Crazy Thing " . The Shags cut the psychedelic single , " Smiling Fenceposts " , in 1967 . The Ugly Ducklings , from Toronto , Ontario , had a hard @-@ driving R & B sound , and toured with the Rolling Stones in 1966 . They recorded several songs that are highly regarded by enthusiasts of garage including " Nuthin ' " and " Just in Case You 're Wondering " , from 1966 and " Gaslight " from 1967 . The Haunted , from Montreal , specialized in a gritty blues @-@ based sound influenced by the Rolling Stones and released the single " 1 ? 2 ? 5 " , which has been re @-@ issued in the Pebbles compilation series . Two other bands from Toronto were the Paupers and the Mynah Birds . The Paupers released two albums and numerous songs , such as " If I told You Baby " and " Think I Care " . The Mynah Birds featured the unique combination of Rick James on lead vocals and Neil Young , who would both go on to fame as solo acts , as well as Bruce Palmer who later accompanied Young to California to join Buffalo Springfield in 1966 . They landed a contract with Motown Records and recorded a number of songs such as " I 've Got You In My Soul " , " It 's My Time " and " It 's a Long Time Baby " . M.G. & the Escorts were from Montreal and recorded " A Someday Fool " .

= = = Elsewhere in the Americas = = =

Outside of the mainland , garage rock also became a fixture in the islands and territories adjacent to the continent . The Savages , from Bermuda , recorded an album which is considered seminal in the genre , Live ' n Wild , recorded live at a Bermuda nightclub , and it includes the song " The World Ain 't Round It 's Square " , which has been cited as a classic anthem of youthful defiance . In Mike Markesich 's Teenbeat Mayhem , according to the polling of a handful of the most preeminent garage rock writers and experts , the song is rated as a ten out of ten , and ranked at number 4 in the list of the 1000 greatest garage rock records , placing it in the top five of all time , according to that poll . The Gents and the Weads were two other bands from Bermuda who , like the Savages , recorded for Duane Records . The Gents released the 1966 single featuring the proto @-@ punk " If You Don 't Come Back " baked with a highly emotional lament , " If I Cry " . In 1965 the Weads cut a 45 featuring " Don 't Call My Name " . From Honolulu , Hawaii , the Mop Tops recorded " I Tried " , " Never Change Your Mind " , and a version of the Who 's " The Kids are Alright " .

= = = Garage and its counterparts worldwide = = =

The garage phenomenon , though most often associated with North America , was not exclusive to it . Its attributes were present in much of the beat music played in various countries throughout the world , as bands proliferated in the wake of the British Invasion . The particular countries involved had grass @-@ roots rock movements which essentially served as counterparts to what was happening in the North America , several of which are sometimes retroactively referred to as freakbeat , Nederbeat , Uruguayan Invasion , or Group Sounds , or in other cases as " beat " or " garage rock " .

= = = Britain and Ireland = = =

Although Britain did not develop a distinctly defined garage rock genre in the same way as the United States , some British bands shared characteristics with the American bands who often attempted to emulate them , and are sometimes seen as counterparts to US garage bands , particularly in the subgenre known retrospectively as " freakbeat " .

Beat music had emerged in Britain in the early 1960s , as musicians who had originally come together to play rock and roll or skiffle assimilated American rhythm and blues influences and adopted new forms of amplification . The genre provided the model for the format of many later rock groups , based around a lead singer with guitars and drums . Many groups formed to perform this music in local venues ? according to Bill Harry , the Liverpool area alone had some 300

performance venues and 500 bands by around 1961 , though this intensity was not replicated elsewhere in the country . The Beatles emerged from this beat music boom , and their energetic approach served as a template for the formation of countless groups . Some bands developed a distinctively British rhythm and blues style ? there were estimated to be 300 rhythm and blues bands in England at the start of 1964 , and over 2 @, @ 000 by the end of the year . Nationally popular beat and R & B groups included the Rolling Stones and the Yardbirds from London , the Animals from Newcastle , the Spencer Davis Group (featuring Steve Winwood) from Birmingham , and Them (featuring Van Morrison) , from Belfast in Northern Ireland . From about 1965 , bands such as the Who and the Small Faces tailored their appeal directly to the burgeoning mod subculture in London .

Particularly after the " British Invasion " of the US , musical cross @-@ fertilization developed between the two continents . In their 1964 transatlantic hits " You Really Got Me " and " All Day and All of the Night " , the Kinks took the influence of the Kingsmen 's version of " Louie Louie " and applied greater volume and distortion , which in turn , influenced the approach of many American garage bands . Their influence continued with several more hard @-@ driving , yet increasingly despondent songs , such as " Where Have All the Good Times Gone " , as well as " I 'm Not Like Everybody Else " , later covered by the Chocolate Watchband . The Pretty Things , who took their name from the title of a Bo Diddley song , were known for their raw approach to blues @-@ influenced rock , as exhibited in songs such as Diddley 's " Midnight to Six Man , " as well as " Don 't Bring Me Down " . The Downliners Sect were if anything even more brazen in their approach . Northern Ireland 's Them , recorded two songs that would become widely covered by American garage bands : " Gloria " , which would become a big hit for Chicago 's the Shadows of Knight , and " I Can Only Give You Everything " which was covered by numerous American acts , such as the MC5 and the Little Boy Blues . The Wheels , who were also from Belfast , recorded the original version of " Bad Little Woman " , which like Them 's " Gloria " before it , would be covered in 1966 by the Shadows of Knight .

The Troggs scored a massive worldwide hit with " Wild Thing " (written by American Chip Taylor) in 1966 . Extolling the virtues of their seemingly unrepentant primitivism and sexually charged innuendo , the Troggs were the British band that Lester Bangs would single out as perhaps the quintessential " punk " (i.e. garage) band of the 1960s . The Equals , a racially integrated band from North London featuring guitarist Eddy Grant , specialized in an upbeat style of rock ; their 1966 recording " Baby Come Back " was a hit in Europe before becoming a British number one in 1968 . The Syndicats , whose ranks included Steve Howe , later of Yes , recorded several sides including " Crawdaddy Simone " and the protopunk , " What to Do " . The Renegades , from Birmingham , never had much success in their native country , but became considerably better known in Finland and Italy . They recorded an album and several singles , including a grinding version of Bill Haley 's " 13 Women " .

In keeping with the popularity of blues @-@ based rock and the onset of psychedelic music in the mid @-@ 1960s , some of the harder @-@ driving and more obscure bands associated with the mod scene in the UK are sometimes retroactively referred to as Freakbeat , which is sometimes viewed as the more stylish British parallel to garage rock . Several bands often mentioned as Freakbeat are the Creation , the Action , the Move , the Smoke , the Sorrows , the Red Squares , Wimple Winch , and the Birds , featuring Ron Wood , later of the Rolling Stones . Rhino Records ' 2001 box @-@ set compilation Nuggets II : Original Artyfacts from the British Empire and Beyond , 1964 @-@ 1969 contains many of the better @-@ known songs performed by obscure British beat and freakbeat acts of this era .

= = = Continental Europe = = =

The beat boom swept through continental Europe , resulting in the emergence of numerous bands who played in styles sometimes cited as European variants of garage rock . The Netherlands had one of the largest scenes , sometimes retroactively described as Nederbeat . The Outsiders , from Amsterdam , featured Wally Tax on lead vocals , and recorded three albums and a string of singles

which included songs such as " Thinkin ' About Today " , " Sun 's Going Down " , and " Lying all the Time " . Q65 from the Hague recorded extensively and lasted well into the 1970s , waxing the highly invective " I Despise You " in 1966 . Also from the Hague came the Golden Earrings , later to gain greater fame in the 1970s and 1980s as Golden Earring . Cuby and the Blizzards , the Shoes , and the Motions were also fixtures in the Dutch rock scene of the time .

Having nurtured the Beatles ' early development in Hamburg , Germany was well @-@ positioned to play a key role as the beat craze overtook the Continent . Bands from Britain and around Europe would travel to there to gain exposure , playing in clubs and appearing on popular German television shows such as Beat Club and Beat ! Beat ! Beat ! . The Lords , founded in Düsseldorf in 1959 , pre @-@ dated the British Invasion by several years , but would adapt their sound and look to reflect the influence of the British groups , even singing in English , but providing a comic twist to the proceedings in their renditions of songs such as " Greensleeves " and " Shakin ' All Over " . The Rattles , from Hamburg , also had a lengthy history , but were more serious in their approach . The German Bonds were another fixture in the German rock scene and recorded a number of songs such as " We 're Out of Sight " , but failed to gain traction on the record charts . The Monks were a transplanted band founded by American G.I.s who had been stationed in Germany . They would replicate the appearance of monks by donning modified habits and having their heads tonsured . The Monks had an avant @-@ garde garage rock sound , with lyrics often filled with irony , social criticism , and anti @-@ war sentiments , and have been cited as an influence on later acts . Sweden had an active scene with bands such as the Hep Stars , who featured future member of the 1970s pop group Abba , Benny Anderson , as well as the Merrymen . From Belgium came the Pebbles and John Wooley and the Just Born .

Even during the Franco regime there were numerous bands active in Spain , such as Los Bravos , who scored a worldwide hit with " Black Is Black " , as well as Los Cheyenes and Los Salvajes . Micky y los Tonys , led by Micky (Miguel Ángel Carreño Schmelter) , were known for their sometimes irreverent and satirical approach . They recorded " Ya no estas , which appeared in the 1965 film , Megatón Ye Yé 1965 , as well as songs such as " El problema de mis pelos " , " Jabon de azufre " . The compilation , Algo Salvaje : Untamed 60 's Beat and Garage Nuggets from Spain Vol . 1 @.@ features a number of Spanish bands from this period , including Los Hurricanes (" El caletin ") , Los Botines (" Eres un vago ") , Los Tomacts (" A tu vera ") , Los Polares (" La droga " , their version of Pretty Things ' " L.S.D. ") , Los Sirex (" Acto de fuerza ") , and Prou Matic (" It 's My World ") . The Trans World Punk Rave @-@ Up compilation series is devoted to covering 1960s garage rock and primitive beat music in continental Europe .

= = = = Latin America = = = =

Latin America had a significant amount of musical activity in the worldwide beat craze . And , Mexico was no exception , creating its own homegrown equivalent of American garage . The nation 's proximity to the United States was detectable in the raw sounds being produced by a number of groups . Mexico had often absorbed American musical influences and trends and would embrace the British Invasion . One of Mexico 's hottest acts were Los Dug Dug 's , who recorded a number of albums and stayed active well into the 1970s . Los Monjes dressed in monk habits , much like the American band , the Monks , who played in Germany . Los Sinners , who had been a surf group , were also a popular at the time and known for their 1964 instrumental " Rebel Radioactive " , and made an appearance in the riotous finale of director Luis Buñuel 's 1965 film , Simon of the Desert . Los Sleepers recorded " Zombie " .

The beat boom flourished in Uruguay during the mid @-@ 1960s in a period often referred to as the Uruguayan Invasion . Two of the best known acts were Los Shakers and Los Mockers , who essentially played the role of surrogate Beatles and Rolling Stones , with Los Shakers , the more popular of the two bands , playing in the melodic style of the Beatles and Los Mockers playing harder more blues @-@ based fare more akin to the Stones . Peru was host to an active scene . Los Saicos were one of the first bands to gain national prominence . Their 1965 song " ¡ Demolición ! " with its humorously anarchistic lyrics was a huge hit in Peru and is today considered a protopunk

classic . AllMusic , writing about Los Saicos , noted that " The guitars sound like nothing so much as fountains of sparks , the drums have a tribal post @-@ surf throb , and the vocals are positively unhinged " and " These guys were a punk rock band , even if nobody outside Lima knew it at the time " . After the breakup of Los Saicos , Los Yorks , would become the most popular group in Peru . Colombia had a number of bands . Los Speakers from Bogata recorded several albums of material and recorded " Te Olvidare " . Los Gatos Salvajes , who came from Rosario , Argentina , were one of the country 's first beat groups and recorded " la Respuesta " and a handful of other songs . Two of their members would go on to form Los Gatos , who became a popular act in Argentina during the late 1960s . The Los Nuggetz compilation series covers Latin American beat and garage rock of the 1960s .

= = = = Japan = = = =

The far East was not immune to the beat group bug , and Japan was no exception , particularly after the Beatles ' 1966 visit , when they played two shows at Tokyo 's famed Budokan . The popular rock movement in Japan during the 1960s is often referred to as Group sounds (or GS) . The Spiders are one of the better @-@ known groups and recorded songs such as " Furi Furi " and " Monkey Dance " . The Out Cast are known for rocking material such as " Everything 's Alright " and " You Gat a Call Me " . The Carnabeats and are known for songs such as " Chu Chu Chu " , " Sutekina Sandy " , " Give Me Lovin ' " , " Love Only You " . The Tempters recorded songs such as " Himitsu No Haikutoba " , " Kono Mune Ni Dakishimete " , and " Bokutachi Tenshi " , The Youngers did " Hanashitakunai " , as well as the Jaguars who recorded " Dancing Lonely Night " , " Seaside Bound " , " Stop the Music " , and " Beat Train " . The Golden Cups from Yokohama recorded several albums of material and cut a version of the Leaves ' " Hey Joe " , as well as " I Can 't Keep From Crying " . The Tigers , another group in Japan during this era , would enjoy chart success . The compilations , GS I Love You : Japanese Garage Bands of the 1960s and its successor GS I Love You Too , feature the music from the Japanese beat / garage boom of the 1960s .

= = = = India = = = =

Despite famine , economic hardship , and political instability , India experienced its own proliferation of garage bands in the 1960s , even persisting into the beginning of the next decade , with the 1960s musical style intact , after it had fallen out of favor practically elsewhere else . As in so many places the Beatles mid @-@ 1960s success made a major impact on India 's youth and resulted in the formation of numerous groups . Bombay (now known as Mumbai) , with its hotels , clubs , and nightlife , had a large beat group scene . The Jets , who were active from 1964 to 1966 , were perhaps the first beat group to become popular in Bombay . Also active in Bombay were the Trojans , who became one of the most popular acts there and featured Biddu (full name Biddu Appaiah) , originally from Bangalore , who would later move to London and become a solo act , later writing the song " Kung Fu Fighting " , which would provide a hit for Carl Douglas . The Mascots were another popular act in Bombay , as well as the Savages who played at venues such as Blow Up and the Taj Majal Hotel . Later in the decade , the Combustibles became a popular act and recorded " Watch Her " and " Some Peace of Mind " . Calcutta had an active scene . The Flintstones were one of its best @-@ known acts . The Mustangs came from Madras (now known as Chennai) .

As the 1960s progressed Junior Statesman , became a popular magazine with India 's young and it would remain popular well into the 1970s . Its pages were devoted to the latest trends in the ever @-@ changing youth culture , often including articles and interviews with bands . Every year the annual Simla Beat Contest was held in Bombay by the Imperial Tobacco Company to promote their Simla brand of menthol cigarettes . Groups from all around India would compete for first prize . The Simla Beat 70 / 71 compilation includes recordings of some of the bands who attended in 1970 and 1971 . On the album , the Eruptions , from Cuttack , perform " You Can 't Judge a Book by the Cover " . The Confusions , from Madras , sing " Voice from the Inner Soul " . The Dinosaurs , from Bombay , do a version of the Troggs ' " You Can 't Beat It " , as well as " Sinister Purpose " . The

Genuine Spares perform " Proper Stranger " and " What 's Going On " . The Fentones , from Shillong , won first prize in 1970 and are heard doing the " Simla Beat Theme " and the garage ballad , " Until the Dawn " . The Mini Beats perform " Gypsy Girl " . Other bands included on the compilation are the Innerlight , Purple Flower , from Ahmedabad , and Hypnotic Eye . The Velvet Fog , from Bombay , won second prize at the contest in 1971 . Atomic Forest was another popular band of the time and recorded a proto @-@ punk version of Deep Purple 's " Mary Long " .

= = = Australia and New Zealand = = =

Australia and New Zealand experienced a huge garage and beat explosion in the mid @-@ 1960s . The garage boom in those countries has been the subject of compilations such as Down Under Nuggets : Original Australian Artyfacts 1965 ? 1967 . Before the British Invasion hit , the land down under had enjoyed a sizable surf rock scene , with popular bands such as the Atlantics , who scored hits in the Australian charts with " Bombora " and " the Crusher " in 1963 , as well as the Aztecs , and the Sunsets . In late 1963 and early 1964 British Invasion influence started permeating the music scenes of Australia and New Zealand . June 1964 the Beatles made an historic visit to Australia and were greeted by a crowd of an estimated 300 @,@ 000 in Adelaide . In response , many of the prior surf bands adapted by adding vocals over guitars , and a host of new bands formed . The first wave of British @-@ inspired bands , such as Billy Thorpe and the Aztecs , from Sydney , and Ray Columbus & the Invaders from Christchurch , New Zealand , tended to be more pop @-@ oriented in the Mersey beat mold . However , with rise in popularity of bands such as the Rolling Stones and the Animals , a second wave of Australian bands emerged who favored a harder , blues @-@ influenced approach .

In Australia , Sydney was the host to numerous acts during this time . Though the Atlantics had begun as an instrumental surf group , after the advent of the British Invasion , they brought in veteran singer Johnny Rebb , formerly with Johnny Rebb and His Rebels , to supply vocals . " Come On " is the song done during Rebb 's tenure for which they are best known . Also from Sydney , the Easybeats became the most popular group in Australia during the mid @-@ sixties . Most their pre @-@ 1967 songs were written by vocalist Stevie Wright and guitarist George Young , the older brother of Angus Young and Malcolm Young later of AC / DC fame . Several of their songs of the period were " I 'm Happy " , " Hey Babe " , and the previously unissued " Keep Your Hands Off My Babe " . In late 1966 , they re @-@ located to London and signed with the Beatles ' manager Brian Epstein and his NEMS organization in hopes of gaining an international audience . They recorded the riff @-@ driven " Sorry " and had a worldwide hit with " Friday on My Mind " , but were unable to duplicate its success . Vince Maloney who had been a member of Billy Thorpe and the Aztecs before starting a duo with Tony Barber which eventually led to the formation of his own band , the Vince Maloney Sect , who recorded a song previously done by Ron Wood 's London @-@ based band the Birds , " No Good Without You " .

One Sydney 's most notorious acts was the Missing Links , who throughout 1965 managed to go through a complete and total lineup change within the relatively short intervening time between the release their first single , " We 2 Should Live " , in March and the subsequent releases on the Philips label later that year , which would include brazenly primitivist anthems such as " Wild About You " and " You 're Drivin ' Me Insane " as well as their self @-@ titled LP , The Missing Links , which would arrive just in time for Christmas . They released the EP , Unchained in 1966 , but disbanded shortly thereafter , with several of the members going onto other acts such as Running Jumping Standing Still , the Masters Apprentices , and the Richard Wright Group . The Throb had a hit in Australia with their 1966 version of " Fortune Teller " , originally recorded by Benny Spellman , then later by the Rolling Stones . Later that year they released a single featuring " Black " , a brooding version of a traditional folk ballad b / w " Turn My Head " . Though the single failed to chart , their rendition of " Black " , with its evocation of mood and use of guitar feedback , has been mentioned as a significant achievement . The Black Diamonds from Lithgow cut " I Want , Need , Love You " that same year . Former surf band the Sunsets from Newcastle released the single " Hot Generation " in 1967 .

Originally from Brisbane , though they would later re @-@ locate to Sydney , the Pleazers featured two lead singers , " brothers " Bob London and Bill London , who later replaced by Shane Hales . They cut several songs including " Last Night " , their version of " Gloria " , " Hurtin ' All Over " , and " Security " . Also from Brisbane , the Purple Hearts released " Of Hopes and Dreams and Tombstones " , in February 1966 then in August followed it up with another single featuring a hypnotic rendition of the traditional " Early in the Morning " backed with Rosco Gordon 's " Just a Little Bit " . Toni McCann , originally a native of London , established a career in Brisbane in the 1960s , specializing in a hard @-@ driving brand of R & B @-@ based rock : " All the other women at the time were wearing the pretty dresses ... So when I came out with the music of the Rolling Stones and started screaming my head off , people went , ' What the heck 's that ? ' " She released the single " My Baby " b / w " No " in which Tony Worlsley 's support group , the Blue Jays played the backup . The Elois from Maryborough , Queensland , were known for playing loud and in 1967 cut distortion @-@ laden " By My Side " .

From Melbourne came the Pink Finks who featured Ross Wilson on vocals and Ross Hannaford on lead guitar . They cut a version of " Louie Louie " as well as " Nowhere to Run " and " You 're Too Good for Me " . Wilson and Hannaford would go on form bands groups as the Party Machine in 1967 and later the popular 1970s Australian act , Daddy Cool . Also from Melbourne , the Moods released the single " Rum Drunk " in 1966 . The Loved Ones , who grew out of a prior traditional jazz combo , switched to rock and recorded several songs such as " The Loved One " , " Everlovin ' Man " , and " Sad Dark Eyes " . The Wild Cherries released " Krome Plated Yabby " , " That 's Life " , and " Gotta Stop Lying " for Festival Records . Steve and the Board were led by the American @-@ born Steve Kipner and are known for several songs such as " I Want " , " Giggie @-@ Eyed Goo " , the ballad " Lonely Winter " . In 1967 , their drummer Colin Peterson would join the Bee Gees for several years during the late 1960s . The Chimney Sweeps , who hailed from the suburbs of Melbourne , did not release any records during the time when they were active as a group , however they recorded practice demos on a home tape recorder , which would later be released on the Devil Girl album in 2002 , which featured the ragged protopunk of songs such as " Give Your Lovin ' to Me " and " Devil Girl " . The Creatures , from Mildura , Victoria , were one of the more notorious groups , sometimes dying their hair , which was considered outrageously long for the times . They recorded hard @-@ driving blues @-@ based songs such as " All I Do is Cry " and " Ugly Thing " . The Masters Apprentices were from Adelaide , and had a long career that spanned into the 1970s . While in later years they would move in a more progressive direction , their early sound was largely R & B @-@ influenced garage and psychedelic rock . Two of their best known early songs are " Wars or Hands of Time " and the protopunk " Buried and Dead " .

After the initial success of Ray Columbus and the Invaders , a number of more aggressive and blues @-@ based groups would emerge from New Zealand . Chants R & B , were from Christchurch , and specialized in a raw R & B @-@ influenced sound heard in such songs as " I 'm Your Witchdoctor " , previously done by John Mayall and " Neighbour Neighbor " . The Blue Stars from Auckland cut the defiant protopunk " Social End Product " which anticipated some of the thematic concerns of later punk acts in the 1970s . The La De Das from Huapai near Auckland , recorded a version of the Changin ' Times ' " How is the Air Up There ? " The group would remain active into the 1970s , but would evolve towards a more progressive funk @-@ based sound .

= = = Psychedelic garage rock in the 1960s = = =

= = = Move towards psychedelia in music and culture = = =

Throughout 1966 , but particularly in the later months of the year , partly due to the growing influence of marijuana and other mind @-@ expanding drugs such as LSD , many bands began to expand their sound , sometimes employing eastern scales and various sonic effects to achieve exotic and hypnotic soundscapes in their music . In the spring of that year , the Byrds had a huge hit with musically innovative John Coltrane @-@ inspired " Eight Miles High " . The " buzzword " for this

exiting new sound was " psychedelic " . It was nonetheless the result of a longer musical evolution growing out of folk rock and other forms ? with certain early elements detectable even in surf rock , such as the mention of LSD in the title of the Gamblers , 1960 instrumental " LSD @-@ 25 " and Dick Dale 's use of the Phrygian scale in 1962 's " Miserlou " . The first musical act to use the term was the New York @-@ based folk group the Holy Modal Rounders on their version of Lead Belly 's " Hesitation Blues " (there pronounced as " psycho @-@ delic ") in 1964 . As the decade progressed , psychedelic influences became increasingly pervasive in much of garage rock .

By the mid @-@ 1960s numerous garage rock bands began to employ tone @-@ altering devices such as fuzzboxes on guitars often for the purpose of enhancing the music 's sonic palate and adding an aggressive edge , using loudly amplified instruments to create a barrage of " clanging " sounds , often expressing anger and defiance . A certain sense of despondency and restlessness entered the psyche of the youth in the United States (and elsewhere) , with a growing rise of alienation creeping into the collective mindset ? even in the largely conservative suburban communities which produced so many garage bands . The garage bands , though generally apolitical , were nonetheless reflective of the tenor of the times . Nightly news reports entering living rooms across the country had an cumulative affect on the mass consciousness . Detectable in much of the music from this era is a combination of disparate emotions , particularly in light of President Kennedy 's assassination and the ongoing of escalation of troops into Vietnam , yet often while displaying an accompanying spirit of innocence . In 1965 , the influence of artists such as Bob Dylan , who had already superseded political protest by experimenting with surreal and abstract imagery , plugged in and went electric , became even more pervasive across the musical landscape , affecting a number of genres including garage rock . The members of garage bands , like so many musicians of the 1960s , were part of a generation that was largely born into the paradigm and customs of an older time , but that with the advent of television , nuclear weapons , civil rights , the Cold War , and space exploration , began to conceive , both individually and collectively , of a higher order of human relations and to reach for a set of transcendent ideals , sometimes experimenting with drugs , in a process that , while set to a backdrop of events that would ultimately prove disillusioning , held for a time great promise in the minds of many . While testing the previously uncharted frontiers of what the new world had to offer , 1960s youth ultimately had to accept the limitations of living in the new reality which was for some a painful " crash course " in history , yet often did so while experiencing the ecstasy of a difficult but apparently exalted moment when the realm of the infinite seemed somehow possible and within reach .

= = = = Psychedelic garage rock acts = = = =

Tapping into the psychedelic zeitgeist of the times , musicians found ways to push boundaries and explore new horizons . Garage acts , while generally lacking the budgetary means to produce musical extravaganzas on the scale of Sgt. Pepper 's Lonely Hearts Club Band or the instrumental virtuosity of acts such as Jimi Hendrix or Cream , nonetheless managed to combine esoteric elements with basic primitive rock . The 13th Floor Elevators from Austin , Texas , led by Roky Erickson infused their garage sound with psychedelic impulses , and are usually thought of as the first band to use the term " psychedelic " in their promotional literature with the phrase " psychedelic rock " appearing on their business card as early as January 1966 . On February 10 that year the Austin American Statesman claimed that " Unique Elevators shine with psychedelic rock " . The band would use the term in the title of their debut album released in November , The Psychedelic Sounds of the 13th Floor Elevators . The album featured the track " You 're Gonna Miss Me " which had been a regional hit for the band , along with other numbers such as " Fire Engine " and " Monkey Island " . The 13th Floor Elevators were not the first band to use the word " psychedelic " in an album title . In August 1966 , the Deep , a group of musicians assembled and led by Rusty Evans , traveled from New York to recorded a set of hallucinogenic songs at Cameo @-@ Parkway 's recording facility in Philadelphia for the resulting album , Psychedelic Moods : A Mind @-@ Expanding Phenomena released in October 1966 , one month before the 13th Floor Elevators ' debut LP , and whose all @-@ night sessions produced mind @-@ expanding stream of

consciousness ramblings such as " Color Dreams " and " Pink Ether " , and " When Rain is Black " .

The Electric Prunes were one of the most identifiable garage rock bands to incorporate psychedelia into their sound . After the disappointing sales of their first single , they were placed under supervision of producer and recording engineer , David Hassinger , who teamed them with songwriters Annette Tucker and Nancie Mantz and tailored psychedelic soundscapes for the group to fit the new songs , first resulting in a massive hit with " I Had Too Much To Dream (Last Night) " , whose opening featured a tremolo @-@ laden fuzz @-@ toned guitar suggesting the sound of a buzzing bee . They followed it up with " Get Me to the World on Time " , and both songs were included on their self @-@ titled debut album . Their second album , Underground , saw the band exercising a greater degree of creative freedom . However , after the album 's disappointing sales , the act became increasingly subordinate to the directives of Hassinger , who enlisted David Axelrod to compose the Gregorian chant @-@ influenced but ill @-@ fated Mass in F Minor in 1968 , eventually replacing the band 's members with session players , resulting in the " New Improved " Electric Prunes of the following year , yet allowing the new members to write much of their own material ' for 1969 's Just Good Old Rock and Roll .

The Chocolate Watchband 's music , while solidly grounded in Rolling Stones @-@ influenced protopunk , would occasionally stretch into whimsical flights of fantasy . Lead by guitarist Mark Loomis and fronted by charismatic lead singer David Aguilar signed with Capitol 's Tower label in 1966 and released several singles in 1967 , including " Are You Gonna Be There (at the Love In) " , which was also featured on their debut album No Way Out , which came out that same year not long after the band had appeared in the movie , Riot on Sunset Strip . The album 's opening cut was a feverish rendition of " Let 's Talk About Girls " , written by Manny Feiser and previously recorded by the Tongues of Truth (aka the Grodes) . The band briefly broke up but would return with a different lineup and recorded a second LP in 1968 The Inner Mystique , which featured their even more exotic reworking of We the People 's " In the Past " . The Blues Magoos came from the Bronx and had a breakout hit in 1966 with " (We Ain 't Got) Nothin ' Yet " . They would cut several albums , of which their debut Psychedelic Lollipop , released in November 1966 , was one of the first , along with those by the 13th Floor Elevators and the Deep , to use the term " psychedelic " in its title . It featured their extended version of the " Tobacco Road " , formerly recorded by England 's the Nashville Teens . They ventured even further into psychedelic on 1967 's Electric Comic Book , then followed with the more straightforward Basic Blues Magoos , released the following year . Strawberry Alarm Clock emerged from the ashes of garage outfit Thee Sixpence , who had recorded several sides for All @-@ American Records , such as the protopunk " My Flash on You " , originally written by Arthur Lee and recorded by Love , then as Strawberry Alarm Clock , scored a # 1 hit in 1967 with " Incense and Peppermints " . Guitarist Ed King played in both Thee Sixpence and Strawberry Alarm Clock and later re @-@ emerged in the 1970s as a member of Lynyrd Skynyrd . There were countless other garage rock acts who incorporated psychedelic influences into their music in the mid to late @-@ 1960s , such as The Third Bardo , from New York City , who released a single in 1967 for Roulette Records featuring " I 'm Five Years Ahead of My Time " , which was written by the Deep 's Rusty Evans . The song was banned by some radio stations for alleged LSD connotations , which band members denied . The Mystic Tide cut five singles , including the intensely overdriven " Frustration " , which was released on the Solid Sound label in March 1967 .

= = = = Avant garde garage / proto @-@ punk 1965 @-@ 68 = = = =

Certain acts of the era conveyed a world view perceptibly removed from the implicit innocence of much psychedelia and suburban @-@ style garage , often infusing their work with subversive political and / or philosophical messages , dabbling in in seemingly radical concepts such as nihilism and new left ideology . Stylistically , such artists shared various characteristics with the garage bands in their use of primitivistic instrumentation and arrangements , as well as proto @-@ punk elements , while displaying psychedelic rock 's affinity for exploration ? essentially creating a more urbanized , intellectual , and avant garde version of garage rock . New York City was the home to several such groups . The Fugs , who formed in 1963 , were one of rock 's first experimental bands

and its core members were singer , poet , and social activist , Ed Sanders , along with Tuli Kupferberg , and Ken Weaver . They specialized in a highly satirical mixture of amateurish garage @-@ sounding rock , jug band , folk , and psychedelic laced with political commentary , as indicated on their 1965 debut , The Fugs First Album , featuring tracks such as " I Couldn 't Get High " , as well as " C.I.A. Man " , which later appeared as a CD bonus track . Their next album , The Fugs (afterward re @-@ titled The Fugs Second Album) , was released in 1966 and included the likes of " Kill for Peace " , " Dirty Old Man " , " Group Grope " , and " Frenzy " . In a 1970 interview , Ed Sanders would become the first known musician to describe his music as " punk rock " . The Godz were another New York group of the time who specialized in a highly experimental mixture of sounds , beginning with their rough @-@ hewn folk @-@ influenced first album , Contact High with the Godz , followed @-@ up by Godz II in 1967 , which made greater use of eclectic amplification in songs such as " Radar Eyes " , " New Song " and " Soon the Moon " , as well as their 1968 album The Third Testament .

The Velvet Underground , whose best @-@ known lineup consisted of Lou Reed , John Cale , Sterling Morrison , and Maureen Tucker , are now generally considered to be the foremost experimental rock group of this period . At the time of recording their first album , they were involved with Andy Warhol , who produced some its tracks , and his assemblage " scenesters " at the Factory , including model @-@ turned @-@ singer Nico . She briefly accompanied them on the resulting album , which was entitled , The Velvet Underground & Nico . The album 's lyrics , though generally apolitical , deal with hard drugs in songs such as " Waiting for My Man " and " Heroin " , and other topics considered taboo at the time . Their follow up , White Light / White Heat , saw the group stretching even further into the experimental realm , but after John Cale 's subsequent departure from the group , they began to move into a less avant garde direction on their next two albums . Henry Flynt & The Insurrections were another New York @-@ based experimental rock combo headed by philosopher and multi @-@ media artist Henry Flynt , who had spent time working with fluxus artists such as Yoko Ono , and is sometimes credited with coining the phrase " conceptual art " and whose philosophy he has described as " cognitive nihilism " . For a short time in 1966 Flynt played with the Velvet Underground before forming his own group and proceeding record a series of tracks later that year , subsequently released almost forty years later on the retrospective album I Don 't Wanna . Like the Fugs , Henry Flynt & the Insurrections ' lyrics were laced with agit prop and antiwar sentiments . Outside of New York , were the Monks , from Germany , whose members were American and former US servicemen , that chose to remain in Germany , where in 1965 they developed a highly experimental form of garage rock on their album Black Monk Time . The group sometimes wore habits and tonsures , mimicking the look of monks and specialized in a style of music featuring chanting and hypnotic percussion , but with nihilistic and anti @-@ war lyrics .

= = = Decline = = =

In the wake of psychedelia , as rock music became increasingly sophisticated , garage rock began to decline in popularity . Though scores of garage bands had been signed to regional and major labels during the period of 1963 @-@ 1968 , most failed to achieve national success , for instance " Going All the Way " by the Squires was issued on a national label under Atco and is now regarded as a genre classic , but was not a hit anywhere . It is generally agreed that garage rock peaked both commercially and artistically around 1966 . In the wake of Sgt. Pepper 's Lonely Hearts Club and other late @-@ 1960s big @-@ production spectacles , rock albums became increasingly elaborate and were now expected to display maturity , complexity , and sophistication , while the 45 single ceded to the long @-@ play album as the preferred medium . Progressive album @-@ oriented FM stations eventually overtook AM radio in popularity , and as the large major @-@ label record companies became more powerful and less willing to sign new acts , the once plentiful " mom and pop " independent labels of the mid @-@ 1960s began to fold one by one . Teen clubs that had served as reliable and steady venues for young groups began to close their doors . The garage sound disappeared at both the national and local level as amateur musicians faced college , work or the Vietnam War draft . New styles had either evolved out of garage rock or replaced it , such as

psychedelic rock , acid rock , progressive rock , heavy metal , country rock , and bubblegum . By the end of 1968 the style largely disappeared from the national charts . The minor hit " Question of Temperature " by the Balloon Farm was one of the last examples of the form to garnish a degree of airplay around the country .

= = Later developments = =

= = = Garage @-@ based proto @-@ punk 1969 @-@ 1974 = = =

The garage rock boom fizzled out at the end 1960s , but a handful of maverick acts , carried its torch into the next decade , seizing on its rougher edges , but brandishing them with increased audacity while employing a more aggressive approach to the form . Such acts , often retroactively described as " proto @-@ punk " worked in a variety of rock genres and came from different places , perhaps most notably Michigan , where in the wake of the mid @-@ 1960s garage scene , emerged a handful of hard @-@ rocking bands that specialized in a style that was heavy , yet highly energetic and primitive , as opposed the more sophisticated forms of hard rock typical of the period that often relied on long instrumental soloing and jams . In 1969 , debut albums by MC5 and the Stooges , both released on Elektra Records , are now regarded as classic examples of post @-@ psychedelic proto @-@ punk . In January , MC5 , who had just a few years earlier recorded a fuzz @-@ driven rendition of Van Morrison 's " I Can Only Give You Everything " , released Kick Out the Jams , which was recorded live in 1968 . In August 1969 , the Stooges , fronted by Iggy Pop from Ann Arbor , premiered with a self @-@ titled album . The album was produced by John Cale , a former member of New York 's experimental rock group the Velvet Underground . Also from Ann Arbor came , the Up , who lived with the members of MC5 in White Panther Party founder John Sinclair 's commune and recorded a handful of songs including " Like an Aborigine " and " " I Don 't Need You " later issued on the Killer Up compilation .

The Stooges recorded their follow @-@ up with Funhouse in 1970 , produced by Don Giulucci , previously in the original lineup of the Kingsmen and later his own group , Don and the Goodtimes . After being dropped from Elektra Records , Iggy Pop landed a deal with Columbia as a solo artist but proceeded to make an album with the Stooges anyway (now billed as Iggy & the Stooges) called Raw Power (1973) , which began with the proto @-@ punk anthem " Search and Destroy " and was followed by a set of unrelenting " pounders " in that vein . Alice Cooper 's (a.k.a. Vince Furnier 's) garage band , the Spiders , who had become one of the most popular bands Phoenix , in 1967 relocated to Los Angeles in hopes of achieving wider success , but to no avail , so they changed their band name to Alice Cooper and in 1969 moved to Furnier 's home town of Detroit , where they began to take off , sporting a new " shock rock " image , which served their prospects well , and recorded 1971 's Love It to Death , which featured their breakout hit " I 'm Eighteen " . Though Alice Cooper 's appeal has become more commonly associated with heavy metal , he would be credited by Johnny Rotten of the Sex Pistols as a key influence and is sometimes considered proto @-@ punk . In 1974 , another Detroit band Death , made up of brothers David , Bobby , and Dannis Hackney , who were African American , recorded a series of demos in their home rehearsal space and went to Detroit 's United Sound Studios to record seven tracks to an album that would take over thirty years to be released , ... For the Whole World to See , which includes the proto @-@ punk anthems " Freakin ' Out " and " Rock n ' Roll Victim " . The following year they released single on their own label , Tryangle , taken from the United sessions : " Politicians in My Eyes " b / w " Keep on Knocking " , pressed in a small run of 500 copies . Several of the band 's home demo tracks such as " Views " and " The Masks " are included on the Spiritual ? Mental ? Physical anthology . In the waning days of the Detroit scene , a group called the Punks recorded a batch of songs , including " My Time 's Comin ' " , " Q1 " , and " Drop Dead " , that display a thrashing sound indicative of later punk and hardcore , which was posthumously released on their 2003 anthology The Most Powerful Music on Earth .

In Boston , the Modern Lovers , led by Velvet Underground devotee Jonathan Richman , gained

attention with their minimalistic style . In 1974 , an updated garage rock scene began to coalesce around the newly opened Rathskeller club in Kenmore Square . The Real Kids were founded by former Modern Lover John Felice and their roster included Willie Alexander and the Boom Boom Band , whose lead singer had been a member of the Velvet Underground for a few months in 1971 , as well as Mickey Clean and the Mezz . In the period between 1969 @-@ 1974 , there were other movements further removed from the American garage rock tradition , such as Glam and pub rock in Great Britain , as well as Krautrock in Germany , that nonetheless displayed hallmarks of proto @-@ punk and had an influence on the mid @-@ late 1970s punk movement .

= = = Critical identification and recognition = = =

When it was performed and recorded in the 1960s , garage rock was not thought of as a genre , but merely as typical rudimentary rock of the period , and had no name . However , in the early 1970s , certain rock critics began to speak nostalgically of the mid- ' 60s garage bands (as well bands that they considered as continuing in their line , such as MC5 and the Stooges) as a loosely defined but tangible genre , which they referred to as " punk rock " . Dave Marsh was the first music critic to employ the term in the May 1971 issue of Creem , when he described ? and the Mysterians as providing a " landmark exposition of punk rock " . Later in 1971 , in the fanzine Who Put the Bomp , Greg Shaw wrote about " what I have chosen to call ' punkrock ' bands ? white teenage hard rock of ' 64 ? 66 " . Robert Christgau writing for the Village Voice in October 1971 referred to " mid @-@ 1960s punk " as a historical period of rock @-@ and @-@ roll . Conjuring up a more innocent time , Lester Bangs in his June 1971 Creem essay , " Psychotic Reactions and Carburetor Dung , " remarked about the mid @-@ 1960s garage bands : " ... then punk bands started cropping up who were writing their own songs but taking the Yardbirds ' sound and reducing it to this kind of goony fuzztone clatter ... oh , it was beautiful , it was pure folklore , Old America , and sometimes I think those were the best days ever " .

Much of the revival of interest in garage rock can be traced to the release of the 1972 two @-@ disk album Nuggets compiled by rock journalist and future Patti Smith guitarist Lenny Kaye , which drew together both commercially successful and relatively obscure tracks from the mid @-@ 1960s . In his general liner notes to Nuggets , Kaye used the term " punk rock , " to describe the genre of 1960s garage bands , and in the track @-@ by @-@ track notes , he mentioned the phrase " classic garage @-@ punk " to describe a song recorded in 1966 by the Shadows of Knight . In the January 1973 Rolling Stone review of Nuggets , Greg Shaw commented " Punk rock at its best is the closest we came in the 1960s to the original rockabilly spirit of Rock ' n Roll ... " In 1973 , Billy Altman launched the short @-@ lived punk magazine , which pre @-@ dated the better @-@ known 1975 publication of the same name , but , unlike the later magazine , was largely devoted to discussion of 1960s garage and psychedelic acts .

Though the phrase " punk rock " was the favored generic term in the early 1970s , " garage band (s) " was also occasionally used , mainly in reference to individual groups . In John Mendelsohn 's March 1971 Rolling Stone review of a Faces album where he alluded to " ... every last punk teenage garage band having its Own Original Approach ... " Since the advent of the New York and London scenes of 1975 ? 78 , the term " punk rock " is now most commonly applied to groups emerging after 1974 , while sixties garage bands are now most often described as " garage rock " , but sometimes as " garage punk " , " ' 60s punk " , or along with successors , such as MC5 , the Stooges , and others , " protopunk " .

= = = Emergence of punk aesthetic and movement = = =

The 1972 Nuggets compilation would exert a marked degree of influence on the subsequent punk movement of the mid @-@ late 1970s . As a result of the popularity of Nuggets , and critical attention being paid to primitive @-@ sounding rock of past and present , a self @-@ conscious musical aesthetic began to emerge around the term , " punk " , that , with the eventual arrival of the New York and London scenes , grew into a subculture , having its own look , iconography , identity ,

and values . Iggy and the Stooges and others of their generation carried garage rock and protopunk into the early 1970s . But , the mid- to late @-@ 1970s saw the arrival of the bands most often viewed as the quintessential punk rock acts , most notably the Ramones , from New York , some of whose members had played in 1960s garage bands , . Book mentions that three of the original members of the Ramones had been in 1960s garage bands : Johnny and Tommy had been members of the Tangerine Puppets and Joey had been in the Intruders. and who are usually considered the first punk band as the term is now commonly understood , as well as the Sex Pistols , from London . Both bands would spearhead the popular 1970s punk movement from their two respective locations . Though garage rock and protopunk influenced many of the bands from the New York and London scenes of this period , punk rock now emerged as a movement with a subculture all of its own , and the garage band era of the 1960s came to be viewed as a distant forerunner .

= = = Revivals 1980 @-@ present = = =

In the 1980s a more pronounced garage rock revival saw a number of acts earnestly attempting to replicate the sound , style , and look of the 1960s garage bands , such as the Chesterfield Kings , the Fuzztones , the Pandoras , and the Lyres , in a way that was linked to the underground music scene of the period . This trend coincided with a similar surf rock revival , and both styles fed in into the alternative rock movement and future grunge explosion , which was partly influenced by 1960s garage bands from the Tacoma area such as the Sonics and the Wailers .

The revival movement evolved into an even more primitive form of garage rock that became known as garage punk by the late 1980s , thanks to bands such as the Gories , thee Mighty Caesars , the Mummies and thee Headcoats . Bands playing garage punk differ from the garage rock revival bands in that they do not necessarily attempt to replicate the exact look and sound of 1960s garage bands and their overall approach tends to be even louder and rawer , often infusing elements of Stooges @-@ era protopunk and 1970s punk rock . But , the garage rock revival and garage punk have coexisted throughout the 1990s and into the 2000s , with many independent record labels releasing thousands of records by bands playing various styles of primitive rock and roll all around the world . Some of the more prolific of these independent record labels included Estrus , Get Hip , Bomp ! , and Sympathy for the Record Industry .

In the early 2000s , a garage rock or post @-@ punk revival achieved the airplay and commercial success that had eluded garage rock bands of the past . This was led by four bands : the Strokes of New York City , the Hives of Fagersta , Sweden , the Vines of Sydney , and the White Stripes from Detroit , Michigan , christened by the media as the The bands , or " The saviours of rock ' n ' roll " . Other products of the Detroit rock scene included ; the Von Bondies , Electric 6 , the Dirtbombs and the Detroit Cobras Elsewhere , other acts such as Billy Childish and the Buff Medways from Chatham , England , the (International) Noise Conspiracy from Umeå , Sweden , the 5 @. @ 6 @. @ 7 @. @ 8 's from Tokyo , Japan , and Jay Reatard and the Oblivians from Memphis , US enjoyed moderate underground success and appeal . A second wave of bands that managed to gain international recognition as a result of the movement included the Black Keys , Black Rebel Motorcycle Club , the Yeah Yeah Yeahs , the Killers , Interpol , and Kings of Leon from the US , the Libertines , Arctic Monkeys , Bloc Party , the Editors , and Franz Ferdinand from the UK , Jet from Australia , and the Datsuns and the D4 from New Zealand .

The mid @-@ 2000s saw several underground bands achieve some mainstream prominence . Artists such as Ty Segall , Thee Oh Sees , Black Lips and Jay Reatard , who initially released their records on traditionally garage punk labels such as In the Red Records , began signing to larger , more well @-@ known independent labels . Several bands followed them in signing to larger labels such as Rough Trade and Drag City .

= = = Suggested reading = = =

Buckley , Peter (2003) . The Rough Guide to Rock : The Definitive Guide to More than 1200

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Unterberger , Richie (1998) Unknown Legends of Rock ' n ' Roll : Psychedelic Unknowns , Mad Geniuses , Punk Pioneers , Lo-Fi Mavericks & More . Backbeat Books . ISBN 0 87930 534 7 / ISBN 978 0 87930 534 5 ? covers lesser known and overlooked rock artists from the 1960s , including garage and psychedelic

Unterberger , Richie (2000) Urban Spacemen and Wayfaring Strangers : Overlooked Innovators and Eccentric Visionaries of ' 60s Rock . Backbeat Books . ISBN 0 87930 616 5 / ISBN 978 0 87930 616 8 ? covers more lesser known and overlooked rock artists from the 1960s , including garage and psychedelic