

DISK TWO

1. KING FUZZ 1:53

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2. ACTION ON THE STREET 1:40

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3. GHOST RIDERS IN THE SKY 2:00

(Hughie Thomasson)
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4. THE YOUNG WORLD 1:31

(Davie Allan)
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5. THE BORN LOSER'S THEME 1:46

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6. THE LOSER'S BAR 1:39

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7. MOONFIRE 2:30

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8. CYCLE-DELIC 6:46

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9. BLUE RIDES AGAIN 2:00

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10. INVASION 2:07

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11. BLUE'S TRIP 1:44

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12. 13TH HARLEY 1:56

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13. ANOTHER CYCLE IN DETROIT 2:19

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14. MIND TRANSFERRAL 2:47

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15. LULU'S WORLD 1:51

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16. GLORY STOMPERS 1:59

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17. THE STOMPERS AND THE SOULS 1:55

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18. THE CHECKERED FLAG 1:14

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19. HELLCATS 2:16

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20. SHAPE OF THINGS TO COME 1:54

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DEVIL'S RUMBLE

DAVIE ALLAN & THE ARROWS ANTHOLOGY '64-'68



INSTRUMENTALISTS IN AN AGE OF FREAK ROCK

DAVIE ALLAN & THE ARROWS: THE TOWER & SIDEWALK YEARS (1964-1968)

THE GUITAR PLAYING OF DAVIE ALLAN IS NOT OF THIS EARTH! How else to explain the gut-wrenching changes that took place in his music? From his glistening earliest surf sides to the fuzz-ravaged fret-board dementia that would soon follow, no guitar player in the history of rock 'n' roll traveled so far, so fast as Davie Allan. Now easily seen as the missing link between surf music, instrumental garage punk and eye-popping psychedelia, Allan evolved from reverb-drenched majesty to frenzied, fuzztone-riddled mayhem in just a few short years.

For smoking-gun evidence of this startling transformation you need only to locate the four original albums by Davie Allan & the Arrows, along with an armful of obscure soundtrack LPs – all released on the Tower and Sidewalk labels between 1964 and 1968. A simple task, you might think. Ahh, but that's the problem. Allan's vintage recordings have been nearly impossible to find for decades – until now. At long last, with this reved-up retrospective of the classic instrumentals of Davie Allan & The Arrows, this prodigious guitar sound has been unleashed once again in all its mind-shattering glory. Davie Allan was one of the first in line when modern technology created the fuzz box. With this new apparatus, Allan combined a powerful attack with emotionally charged melody lines. Formed in 1964 as a surf-based instrumental combo, Allan & the Arrows effortlessly bridged the gap to the new frontier of psychedelia by hot-wiring his sound, with the fuzz pedal acting as his accelerator.

Allan's earliest foray in this direction was an unwitting stroke of genius. While playing through shared amplification with a bass guitar, he accidentally created a roaring guitar effect that led him to channel his surf-twang through Gibson and Mosrite brand fuzz boxes for the rest of the decade.

The results were staggering.

The recorded legacy of Davie Allan & The Arrows is not an easy one. Many of the Arrows' tracks were reused on other releases under different

titles, and constant overdubbing and re-recording of previously issued tracks took place. As a result, there is considerable overlapping of material between the four Arrows' albums and the nearly 20 soundtracks Allan appeared on from 1964-1968.

These soundtracks were produced for films released by either American International Pictures or their various subsidiary companies. When Allan's association with A.I.P. first began in 1966, it was America's largest independent film company. Since 1954, they'd released approximately 130 low-budget features that catered to the ever-shifting interests of their teenage audience, churning out endless reels of sci-fi, horror and beach-party flicks with production-line efficiency. By 1965, A.I.P. discovered that audiences had reached a point of saturation with Frankie 'n' Annette beach party flicks. Brainstorming suggested more 'socially relevant' pictures were called for, and the first in this series would be the primal biker thriller, *The Wild Angels*, a film which would gross over \$6

DISK ONE

1. **APACHE '65 - THE ARROWS** 2:14

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2. **BLUE GUITAR** 1:49

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3. **REBEL (WITHOUT A CAUSE)** 1:40

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4. **TOMAHAWK** 1:57

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5. **SCRATCHY** 2:02

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6. **COMMANCHE** 1:48

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7. **MOONDAWG '65** 1:52

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8. **DANCE THE FREDDIE** 1:49

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9. **THEME FROM WILD ANGELS** 1:32

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10. **U.F.O.** 1:45

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11. **BLUES' THEME - DAVIE ALLAN & THE ARROWS** 2:10

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12. **BONGO PARTY** 1:31

(Lawrence Brown, Davie Allan,
Mike Curb)
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13. **THE CHASE** 1:43

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14. **THE UNKNOWN RIDER** 2:12

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15. **DEVIL'S ANGELS** 2:02

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16. **CODY'S THEME** 2:23

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17. **THEME FROM THUNDER ALLEY** 1:44

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18. **PETE'S ORGY** 2:31

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19. **THE DEVIL'S RUMBLE** 1:38

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20. **THE GHOST STORY** 2:18

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vetoed the single coolest thing on their label as being too passé, which in light of the current popularity of Iron Butterfly, enjoying platinum success with *In-A-Gadda-Da-Vida* – an album that was practically a fuzztone demonstration records (performed on a Mosrite, no less).

Making Allan play without his ace-in-the-hole effects box resulted in a rather thin, pedestrian LP that sold poorly. Little wonder, as Allan's under-rehearsed, fuzz-less guitar parts had been stripped of their full strength. The classic "Shape Of Things To Come" was a far cry from the style of previous A.I.P. soundtracks in its polished 'psychedelic soul', although Allan's rendition, fuzz-less though it is, twangs up an electrical storm.

Prior to the dissolution of Sidewalk and Tower Records – wedged in between the two *Wild In The Streets* albums – appeared the soundtrack for the low-budget biker chick flick, *The Hellcats*. The powerful title theme by the Arrows saw blaring, churning fuzz waves offset by insane runs up and down the fretboard running

riot over a stomping beat. It was the last classic Davie Allan & the Arrows track from the '60s. Shortly thereafter, Allan contributed to the *Killers Three* soundtrack, but it was soon all over. He was dropped from both the Sidewalk and Tower labels, but not before one final soundtrack appearance, for Capitol, on the 1968 surf movie, *The Golden Breed*. Again, no fuzztone was employed. But Allan made a triumphant return to the beach with some classic surf riffing that sounded as fresh as his first single had, five years earlier.

Soon afterwards, Curb merged Sidewalk Productions with MGM and became president of MGM Records, heading up their music division. Curb did not entirely part ways with Allan, as evidenced by a string of Arrows singles on MGM cut in the early seventies.

A small corner of innovation that has gone undiscovered for way too long, Davie Allan can now be seen as the creator of a completely new and raw form of instrumental guitar. Fusing surf with psychedelic-garage-punk was a stroke of sheer

genius that demonstrated all the resilience of true rock 'n' roll. The records of Davie Allan & the Arrows – full of the keenest sense of confidence, supersnazz and power – are still light years ahead of their time. So bow down and quiver at the altar of the High Priest of the Fuzz Guitar, for Davie Allan has returned in all his roaring glory, backed by his trusty Arrow men of yore and letting loose on unending succession of bull's-eyes.

- *The Seth Man*
(Arrows Fanatic)

(Over 40 years after Davie Allan and Mike Curb wrote "Devil's Rumble," the song and record were chosen by legendary Hollywood producer Quentin Tarantino for the motion picture *Inglourious Basterds* and it was used in the exact form it was originally recorded.)

Liner notes courtesy of Sundazed Music, Inc.



million.

A.I.P. would continue the trend through 15 subculture exploitation films featuring freaks, hippies, surfers, potheads ... even hotrod drivers. Allan's rough-and-ready guitar riffs fit perfectly as an audio compass pointed in the direction of freedom, sex, danger and violence as it burned wildly behind a myriad of B-movie biker fights, cycle runs, rubber-

burnin' hot rods, drug freak-outs and even a barnyard seduction or two.

Allan grew up in the San Fernando Valley, where he got his initial dose of the muse via Elvis' first appearance on *The Ed Sullivan Show*. By the time he started at Grant High School in Van Nuys, Allan already had his first electric guitar, digging out to "Don't Worry About Me" by Marty Robbins and "Scratchy" by Travis Wammack, while the styles of

Duane Eddy, Link Wray, Dick Dale and Ventures' guitarist Nokie Edwards also rumbled inside his head. It was a vision for a sound that wound up incorporating Eddy's twang, Dale's speed and Link's attack, neatly topped off with the lighter, nimbler touches of the melodies of composer Henry Mancini.

While in high school, Allan formed an Arrows-prototype

instrumental band with a pal from choir by the name of Mike Curb. Curb was a music fan who played piano and organ – and was ambitious to boot. Allan and Curb struck up a musical partnership and began working up songs and arrangements. In 1963, Curb formed Cude Records, his first of many labels, Cude's sole release was Allan's first single, "War Path." It went nowhere, but between the years of 1963 and 1964, Curb employed Allan on a string of one-off singles released under various group names like the Heyburners, Sudells, Streamers, Zanies and Mike Curb & the Rebelaires. And although these obscure surf instrumental sides were essentially Davie Allan & The Arrows in their most embryonic form, they all exhibited the drive and excitement that would soon be pushed into overdrive.

In 1964, Curb set up Sidewalk Records which was distributed by Capitol Records' new subsidiary label, Tower. Taking Allan with him as his session guitarist, he secured the Arrows a recording contract. Curb also coordinated soundtrack scores exclusively for American



International Pictures under the name Sidewalk Productions, Inc. The Arrows' recordings and high-budget soundtrack albums would be released on Tower, while the lower-budget titles would appear on Sidewalk Records.

The Arrows' first album on Tower was *Apache '65*, a tightly rehearsed instrumental set that mixed new and earlier-recorded tracks. "Apache '65", "Blue



Guitar", "The Rebel (Without A Cause)", "Tomahawk" and the screaming Allan original, "Commanche", were all surf classics, but covering Travis Wammack's "Scratchy" proved that Allan's style was hardly limited to surf. His use of fuzz was just beginning to rear its nasty head. Bassist Andy Andrews of the Hondells joined Allan and Larry Brown in the



studio alongside Billy Strange and Harley Hatcher on rhythm guitars, and Curb on keyboards. The young, fresh-faced Allan and Brown appeared on the back cover of *Apache '65*, alongside Paul Johnson of the Belairs and Steve Pugh who only contributed to the B-side of the Arrows' second single! They all looked like clean-cut California ho-dads in Sherwood Forest lace-up smocks. Their image and sound would radically change within the year.

Tower issued a total of four Arrows singles in 1964/1965, the first of which was "Apache '65" / "Blue Guitar". Issued in late 1964, it wound up hitting #64 on the nationwide charts in March, 1965. Their second single,

Peter Fonda's freak out scenes. The title track, "Glory Stompers", featured a rare lead vocal by Allan himself, although an instrumental version appeared in the film.

Allan closed out the exhausting events of 1967 by leaving his mark on a total of 14 albums. A less frantic 1968 was Allan's final year with Tower/Sidewalk. After a brief appearance on the *Mary Jane* soundtrack, The Arrows contributed only two songs to the Sidewalk soundtrack, *The Wild Racers*. "The Checkered Flag" is a frantic, souped-up minute's worth of fuzz bursts that create a careening racing motif as riffs run neck-and-neck with a Leslie-driven organ.

The bizarre ringing down of the curtain for Davie Allan & The Arrows came in the form of two albums: the soundtrack to the film *Wild In The Streets*, and the fourth and final Arrows album, *The Arrows play music composed for the motion picture 'Wild In The Streets'*. The arrangements for the latter were nearly as creative as the title was unwieldy. Allan was instructed to cut all his guitar parts in a single overdub session – without fuzztones! Tower's shortsighted A&R department

DAVIE ALLAN COMMENTS



When I learned it was a done deal to do this long overdo anthology of my '60s recordings, I started thinking, "how do we list the multitude of Arrows that played on those tracks?" We have to go back to high school and the choir where I met Mike Curb. Mike and I immediately became friends and soon began writing and recording tunes together. Quite a few pre-Arrows sessions found their way to some rare 45s, such as "Speedway" / "Bird Walk" by the Heyburners on the Titanic label; "Slinky" / "Camel Walk" by the Zanies on the Dore label; "Slip-Stream" / "Blue Mountain" by the Streamers on the Dot label; and "Hot Dog" / "Velocita" by Mike Curb and the Curbstones on the Reprise label. If we had thought up the Arrows name in time, "War Path" / "Beyond The Blue" on the Marc label might have been listed that way, but was credited under my name.

Initially, the Arrows were just Mike Curb and I. Larry Brown was then brought in on drums. Mike produced everything in the early years and the Arrows name finally surfaced when we recorded "Apache". Mike released it late in 1964 on his own Sidewalk Records label and named it "Apache '65". Doing an Indian themed piece compelled us to come up with an appropriate name of the band.

The Warriors was mentioned but we settled on Arrows.

The first album, *Apache '65*, was me on guitar, Mike on electric piano, Larry on drums, Harley Hatcher on acoustic rhythm guitar and Andy Andrews (the Hondells) on bass. After a few singles, most notably "Apache '65" and "Moondawg '65", Mike was hired to supply the music for a short film titled *Skaterdater*. Larry and I recorded the sound track with studio musicians: Billy Strange, Larry Knechtel, Jim Horn and Joe Osborne. This film led to Mike's career in scoring motion pictures. As the story goes, Roger Corman saw *Skaterdater* and wanted that sound for his film *The Wild Angels*. With *Skaterdater* an amazing change occurred for me and my sound. All of a sudden the "fuzz" took over and I've rarely done anything without it. *The Wild Angels* featured the "new" Arrows (along with myself and Larry) Drew Bennett on bass, Ralph Viot on rhythm guitar and vocals and keyboardist Jared Hendler.

When Ralph, Jared and Larry (who went into engineering and producing) left, we brought in Wayne (Mickey Mouse) Alltime on rhythm guitar and vocals and Don Manning on drums. Other musicians who have played on Arrows soundtracks (Devil's Angels, Thunder Alley, The Glory Stompers and Wild In The Streets) were Hal Blaine and Carol Kaye.

It was an exciting time that I cherish. The words aren't there to describe my feelings that these 1960s recordings are being re-released.



caffeine, howling and echoed rhythms chase tremolo-squeezed riffs and build to a frenzy until it hits a wall with howling guitars underpinned by fuzz as the whole thing gets sucked down into a swirling vortex. "13th Harley" ends the first side with the promise of a new day instantly turned on its head by unrelenting, dive-bombing fuzz riffs that finally reconcile in a joyous, fuzzed-out spiral.

"Another Cycle In Detroit" has one of Allan's craziest, double-tracked fuzz leads ever. A wilder, more unrestrained cousin of the *Hawaii Five-O* theme (except this came out two years earlier), it begins with the Arrows' trademark roaring motorcycle sound-effect, then pummels you, surrounding you with castanets as the fuzztones start roaring all

around your ears until you're engulfed in its frothing fury while stinging 'speed' tremolo action kicks you in the shins.

Cycle-Delic Sounds is the perfect Arrows album. And in an equally perfect world, Allan would have been allowed to spray fuzztone to his heart's content for the rest of his career. It was not to be. Allan had been allowed to run unbridled in order to score another "Blue's Theme"-styled hit. In fact, the single from the *Cycle-Delic* album offered the non-LP track, "Blue Rides Again" backed by a heavily edited version of "Cycle-Delic". The A-side would have been a perfect addition to the grooves of *Cycle-Delic Sounds*, with the return of that ever-crazed speed-vibrato fuzz bulldozing the Vox organ riffs into the background.

Two further Sidewalk soundtracks quickly appeared: *Albert Peckinpaw's Revenge* and the Arrows' fourth biker flick, *The Glory Stompers*. *Albert Peckinpaw's Revenge* was the most uncharacteristic film the Arrows worked on. The only thing youth-oriented about the movie was an appearance by the Arrows, themselves, miming to the mid-tempo main theme. Arrows track

("King Fuzz" appearing re-titled as "Mario's Theme") and the absolute gutbucket fuzz-storm, "Lulu's World", where a faux-hillbilly harmonica howls over a low, ugly blast of fuzz, sputtering a basic rhythm. *The Glory Stompers* was surprisingly free of recycled material, although Allan's contributions were once more billed to the Sidewalk Sounds, except for one credited to Davie Allan alone. One vicious track, "The Stompers And The Souls", was originally conceived for the Arrows' scheduled (then canceled) appearance on the soundtrack of A.I.P.'s LSD exploitation flick, *The Trip*. With a screaming staccato run up and down the neck of a Mosrite over a stoic Hal Blaine drum pattern, it's not hard to hear how well it could've backdropped one of

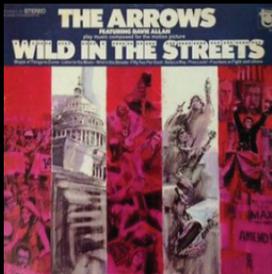
featuring a blistering cover of the surf standard "Moondawg '65" backed by "Dance The Freddie", debuted the classic Arrows lineup: Larry Brown (drums), Drew Bennett (bass), Russ Viot (vocals, rhythm guitar) and Jared Hendler (keyboards). Projecting the Arrows as an exclusively instrumental band, Curb would release their vocal tracks under the name the Hands Of Time. This new Arrows roster cut two of the most uncharacteristic singles of their career, "Baby Ruth" / "I'm Looking Over A Four Leaf Clover" and "Space Hop" / "Granny Goose". Both failed to chart, proving the Arrows' fortunes did not lie in covering obscure British instrumental hits, to say nothing of "Four Leaf Clover"!

The next Allan release was an obscure soundtrack for the independently produced film, *Skaterdater*, which Curb was hired to score. Allan was joined by a collection of studio musicians and cut the tracks live in the studio. The music caught the attention of storied A.I.P. film director Roger Corman, who asked Curb to supply a score for his upcoming film, *The Wild Angels*. Curb assigned the soundtrack to Davie Allan and the Arrows, beginning what would become a prolific, if brief, cinematic career.

The soundtrack for *The Wild Angels* was built around the mid-tempo, twanged-out main theme, issued as a single, "Theme From The Wild Angels" / "U.F.O.". The next single pulled from the



soundtrack, "Blue's Theme" / "Bongo Party", was destined to be the group's biggest selling record ever. Catchy, loose and raw as hell – with background motorcycle effects cutting in and out behind a fuzz-riff that folded over itself again and again – it remains the Arrows' best-known moment. The B-side, "Bongo Party", was a Preston Epps meets "Wipe Out" drum-less rave up, heavy with the beatnik rhythm. Two more sides from the soundtrack proved the Arrows could perform any instrumental style and infuse it with their own intensity. The psychedelic drama of "The Chase" finds voodoo drum-fills cascading over dark, mysterious organ-riffing, with Allan's rhythm setting the scene of





all-pervading doom. In direct contrast, “The Unknown Rider” features Davie’s tremolo work, bending notes as easily as palms swaying in a summer breeze.

But it was the popularity of “Blue’s Theme” that made *The Wild Angels* the best-selling soundtrack album issued on Tower. Although the single only hit #37 on Billboard, it stayed on the charts for 17 weeks. An exhausting, month-long tour followed that August to support the single at teen fairs stretching from Vancouver to New York City. “Blue’s Theme” remained on various regional charts for nine months, causing west coast promotion men to scratch their heads and shrug. One was moved to remark: “The most famous of recent regional hits, of course, is



‘Blue’s Theme’ by the Arrows, which has come and gone in one market and then another, and is now big in Detroit and breaking in Cleveland! No one seems to know just why this fragmentation of regional tastes keeps growing.”

And it continued to grow. The healthy sales of both *The Wild Angels* album and the “Blue’s Theme” single prompted Curb to quickly issue the companion album, *The Wild Angels Vol. II*, where seven outtakes from the film were overshadowed by three killer fuzz tracks. A version of “Blue’s Theme” appeared with vocals and even more fuzztone than the original, while “U.F.O.” was re-titled “The Dark Alley”. It was the same short and doomy stomp with descending

organ, spiraling fuzz guitar and pounding drums with surf, psychedelia and garage punk also thrown into the mix. *The Arrows were on their way ...*

Allan made the studio his second home when he recorded *Devil’s Angels*, his second biker soundtrack, pulling out all the stops. Wah-wah was added to fuzz and the effect was *shattering*. Hollywood session heavies Carol Kaye (bass), Hal Blaine (drums), Larry Knechtel (keyboards) and Jerry Styner (rhythm guitar) became de facto Arrows backing Allan and Drew Bennett, the latter bouncing from bass to rhythm guitar. “Devil’s Angels (Vocal),” the lyrical treatment of the main theme credited to Jerry & the Portraits, kicked off side one in true Tower soundtrack

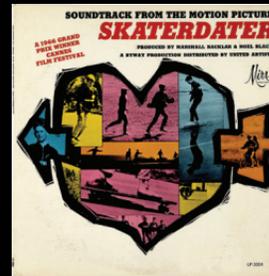


all mindwarping fuzz punkers: “Another Cycle In Detroit”, “Invasion”, “Mind Transferral”, “13th Harley”, “Blue’s Trip” and Allan’s magnum opus, “Cycle-Delic”.

“Cycle-Delic” is a 6:46 exercise in overdriven-amp, fuzzed-out delirium, with distorted, wah-wahed screeching waves of fuzz, dueling at one point with a wailing sax, over a massive Link Wrap-meets-Syd Barrett rave-up. As a harmonica abruptly cuts in wailing a rude blues, everything shifts into a blaring call-and-response with more fuzz-wah guitar. All of this regroups immediately into a “Gimme Some Lovin’” riff as churning feedback duels with insistent, hammering drums. The 12-string side of Davie’s doubleneck Mosrite



then imitates some gentle piano notes which are followed by a triangle as they innocently traipse out into the middle of this instrumental vision of death and resurrection. But it’s a temporary moment of calm until the guitars build to an unspeakable fury as Allan wrestles and finally strangles his wah-wah over smashing cymbals, only to cut out to the



returning piano riff and a final, poetically placed triangle, struck in victory. This was the Arrows’ own “Interstellar Overdrive” and stands as one of their finest moments.

“Mind Transferral” is even more experimental, featuring a backward vocal recitation of “Mary Had A Little Lamb” laid over nasty fuzz / wah-wah and down over a backwards drum pattern. “Blue’s Trip” is a tight piece of business with an extraordinary “talking” wah-wah intro that breaks down too soon into a bubbling, gurgling overspill of distorted-fuzz. An amazing re-write of *The Invaders* TV show theme was translated into the terrifying “Invasion”. Like a paranoid mescaline trip with too much



MIKE CURB COMMENTS



As a producer, I learned from my own favorite records – even though a lot of them were one-off hits, they were also the ones that came together in the studio. In the sixties,

I would always say in the studio, “We need another take, we need it tighter”, because it challenged the artists to take things up a step. And that’s what Davie Allan could always do: take it up to the next level. On sessions with the Arrows, I would encourage Davie to come up yet again with another riff, and he always did.

I would say the influences on my productions were Berry Gordy and Phil Spector, and all of us were influenced by Elvis Presley and Sam Phillips. Just being in the studio with Brian Wilson ... I mean, that was enough to get you going! Brian was influenced greatly by Phil Spector – what they had in common was the ability to stay in the studio and get the record right rather than walking in with a finished arrangement. Challenging the musicians to get it to where it sounded like a piece of magic ... three minutes of magic.

Surf instrumentals of the early sixties were the only really roots-oriented music coming out of California; the Chantays, Dick Dale, Davie Allan & the Arrows and the Ventures, who were a national success with “Walk Don’t Run” in 1959 or ’60, and then came back in 1964. In fact, that’s where we got the idea to call “Apache” “Apache ’65” – we recorded it in ’64 and released it in ’64, but we didn’t want to call it “Apache ’64” because there was a “Walk Don’t Run ’64” figuring by the time we’d break it, it

would be 1965!

At the time when we put out “Apache ’65”, the British Invasion had taken place – but a lot of the other instrumental groups like the Fireballs who were around in ’60, ’61 with “Torquay” got in before the Beatles. But the remarkable thing about our records was that we were breaking them in 1965, when “Apache ’65” entered the Billboard charts.

We probably did close to thirty film scores during that four-year period, like *Wild Angels*, *Devil’s Angels* and *Wild In The Streets*. And during this period, we would actually score the films with music. Obviously, there had been rock ‘n’ roll scored in but the underscore would be someone like Lex Baxter or someone more traditional. But we were all of a sudden scoring films with exclusively rock ‘n’ roll sounds. The Arrows were really the group that played on all those different things. They were like Nashville’s “A-team” of session musicians – Floyd Cramer, Scotty Moore and so forth – who appeared on many records recorded at RCA’s Studio B in the early sixties!

Davie was very shy at the time. He lived in an apartment near Grant High School where we went to school. His mother was very supportive of his music. Davie expressed himself through his guitar playing, not through words. He’d say very little at sessions. And on the other hand, I would spend my life walking up and down the streets of Hollywood trying to get into Dore Records to get a record released! And if something gave us a hundred dollars, we thought we were rich! It was an exciting time for me, because we could make a record on a Wednesday night and by Thursday morning I’d be out trying to find someone who could release it. We went under different names all the time! When we were on Dore Records we were the Zanies, when we were on Titanic we

were the Heyburners ... when we were on Dot Records, we were The Streamers, when we were on American Artists we were The Sudells, when we were on Wing we were The Buddies, when we were on Mercury’s Smash label we were Mike Curb and The Rebels, when we were on Capitol’s Tower label we were The Sidewalk Sounds, when we were on Mercury we were The Hondells, when we were on Warner/Reprise we were Mike Curb and The Curbstones, when we were on Sidewalk Records we were Davie Allan and The Arrows and when we were on Covert, MGM, Warner Bros., Capitol and ultimately on Curb Records, we were The Mike Curb Congregation. And the only reason we used the name the Arrows was because of “Apache”. We originally put “Blue’s Theme” out as the Arrows, but then I went back in and asked them to change it to Davie Allan & The Arrows in the hopes that we could build a star – because if you don’t, it just doesn’t continue.

The Arrows had four singles that charted on Billboard: “Apache ’65”, “Theme From The Wild Angels” and “Devil’s Angels”, while “Blue’s Theme” was a Top 40 hit. It was number one in California and it was number one practically everywhere it was played. I remember when I took it to Casey Kasem, he said, “That’s the worst record I’ve ever heard!” and I said “Casey, this is the most unique record you’ll ever hear!”

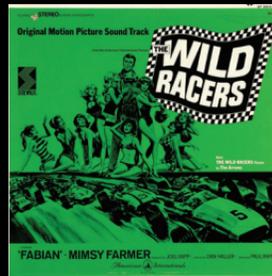
I produced “Blue’s Theme” and I’m just as proud of it as anything I’m doing today at Curb Records. Obviously, I remember it differently because it was my high school band, and it was an amazing experience watching them go nationwide.

I would like to thank Bob Irwin and Sundazed because they really looked into this history. And since it’s also part of my history, it’s exciting to see it happen. I’ve been waiting for forty years for people to discover his talent because Davie Allan is one marvelous and innovative guitarist!

tradition. “The Devil’s Rumble” followed, a fuzzed update of Link Wray’s “Rumble” with wave after wave of fuzztone-drenched chords swamping this slow-tempo cruncher with all-pervading menace.

The original album track of “Cody’s Theme” employs a cleaner, Western sound, standing firmly in Duane Eddy country, with massive vibrato and twang. In April 1967, the single, “Devil’s Angels” / “Cody’s Theme” was culled from the album, but the 45-version of “Cody’s Theme” is a different and far more frantic take. Three different fuzzed-out guitar leads were overdubbed, creating a riotous monster, the antithesis of the album’s clean, Western-style version. It peaked at #97 in the national charts in July. Sadly, it would be the last Arrows single to chart to any sizeable degree.

The last two instrumentals on *Devil’s Angels* were the sickest moments of all, as “The Ghost Story” rips open with thick, angry fuzztones and a ringing, echoed slide guitar screaming over a discordant piano/drum freak out. It’s a brilliant, chaotic racket, and the first of



several psychedelic free-forms the Arrows would commit to vinyl. The brilliant closing track, “Devil’s Angels,” brings it all back to the world of three dimensions – but at the *speed of sound*. Hal Blaine’s driving drums propel Allan to even greater heights of madness, shown in his high-pitched tremolo/speed-fuzz, a technique Allan developed by bending the

pitch of fuzzed-out chords into dizzying oblivion. The middle section is a distorted four-way pile up of careening, multi-tracked guitars and piercing organ that fuse into a single fuzztone melody-of-fire as a ring of castanets orbits this mighty riff until it bursts into flames, hits the wall and shoots off across the sky.

By 1967, Curb’s Sidewalk



label had already released rock 'n' roll records by artists such as the Arrows, Linda Ronstadt's Stone Poneys, Mike Bloomfield's Electric Flag and Max Frost & The Troopers. In 1967, Curb released the soundtrack to *Thunder Alley* on Sidewalk, whose dizzying release schedule would see Allan appear on at least ten albums in the label's first year of operation. Although credited to the Sidewalk Sounds, it was Allan's guitar cutting loose on the breakneck "Theme From Thunder Alley." The track "Pete's Orgy" is a screaming fuzz rave-up that was used in the film's trashy party sequence.

A documentary-style film on various youth movements called *Mondo Teeno* was quickly re-released as *Teenage Rebellion*, with uncredited contributions to the Sidewalk soundtrack LP from the Arrows. A lesser mix of the mainliner of the gods instrumental, "Action On The Street" appeared twice on the album – as an instrumental, "Make Love Not War", and *with* vocals as "Teenage Rebellion". These two tracks are fantastic, but lack the multiple guitar overdubs that make "Action On The Street" such a work of genius.

Another new track, "The Young World", was a frenetic blow-out supreme, one which would also appear re-titled as "Fuzz Theme" on the forthcoming Arrows' *Blues Theme* album. It featured groundbreaking new tracks and a new lineup, with Allan and Drew Bennett joined by newcomers Wayne "Tony" Allwine (rhythm guitar) and Don Manning (drums). The Robin Hood smocks were now replaced with dark turtle-necks and denim jackets, the cover photo displaying Allan's youthful grin replaced with a grim, tough-guy expression. The group recorded new tracks for the album, delivering "Ghost Riders In The Sky", "King Fuzz", "Theme From Thunderball", "William Tell 1967" and the immortal "Action On The Street". This last track may be the greatest Arrows cut of all time. Allan lets loose an intuitive sense of timing in his leads. The fuzz guitar line is multi-tracked so many times it drowns out the drums, in an aural recreation of the massed armies of Alexander armed with Mosrite guitars plugged through fuzz boxes and banging

out the same chords in union, riffs echoing off mountains hundreds of miles away. It's a possessed, psychedelic snarl-out, and remains one of the most out-there instrumentals ever recorded.

"Fuzz Theme" spotlights everything great about the Arrows – abusively bulldozing fuzz/wah-wah pitted against loud, over-recorded drums – with more fuzz-tone per second than the first two albums by the Electric Prunes. The tremolo whammy bar is splattered everywhere to great effect. Material reprised from *The Wild Angels* – "Blue's Theme", "Theme From The Wild Angels" and "Theme From The Unknown" (aka "U.F.O.", aka "The Dark Alley") – appeared alongside



five terrific originals. Overall, the *Blues Theme* album was a fine showcase of the Arrows' most explosive moments.

The steady pipeline of product continued to fly out the doors of Tower/Sidewalk with the Arrows' third biker-flick soundtrack, *Born Losers*, credited to the Sidewalk Sounds. Unfortunately, the soundtrack is nearly wiped out by its overblown brass accompaniment, although "The Born Loser's Theme" saw Allan blasting away like a true punk over it all, while his twang-bar workout on "The Loser's Bar" soared, horn section-free. Allan may have also contributed backing rhythm guitar in a few other places, although Bob Summers, the album's arranger, denied Allan's trademark sound its customary presence.



Hot on the heels of *Born Losers* came yet another soundtrack for the A.I.P. subsidiary Hollywood International Pictures (H.I.P.): *Mondo Hollywood*. 1967 was a hyperactive year for the Arrows, but they only appear on one track here, "Moonfire". A classic example of Allan's reinvention of surf as a proto-metallic power assault, this surfin' burnout is a hot-wired, reverbed twangin' monster. The bridge is an effortless guitar riff doubled up and channeled through whining fuzz. It was featured in the film behind the voice-over of Lawrence Beach Marvin III, a dropout whose freaky Malibu mansion was named, appropriately enough, "Moonfire".

The Arrows' third album,



The Cycle-Delic Sounds of Davie Allan & The Arrows is their tour de force. It's the sound of sheer arrogance and power, totally crazed and over the edge as it fuses elements of surf, twang and garage punk into a genre all its own. Allan's multi-tracked guitars become a single, pulverizing force-field running rampant through raw epics. EVERY track is excellent. Like the *Blues Theme* album, *Cycle-Delic Sounds* includes a few re-runs, rounded out with previously unreleased material, but the cuts appropriated from previous releases ("Cody's Theme" and "Devil's Angels" from the *Devil's Angels* soundtrack and "Born Loser's Theme" from you-know-where) were outnumbered by the first-rate original tracks,

