



The Rhino Brothers Present
**THE WORLD'S
WORST
RECORDS Vol. 2**



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Most artistic ventures, even those geared to reap the rewards of commercial success, are conceived with a certain amount of quality in mind; people set out to write good books, produce good movies, and even make good records. Sometimes art isn't necessarily the goal. It can be mere commercial effectiveness.

But what happens when a sincere effort so totally misses the mark that the level of ineptness provides it with a whole new life as an alternative entertainment? Probably the best examples are the many movies that classify as Golden Turkey Award winners — an "award" concocted by film historians Michael and Harry Medved to delineate movies that are "so bad, they're good." When director/writer Ed Wood set out to make "Plan 9 From Outer Space," he wanted to make a good movie, but was obviously unaware that his unconscious melange of inappropriate day/night lighting, stiff dialogue, and tacky props produced unintended hilarity.

It was probably much the same lack of sensibility for **Mrs. Elva Miller**, one of Claremont, California's founders of The Foothill Drama and Choral Society. Encouraged by family and friends to record some pop hits, she probably thought her warbling was a pleasant enough voice. And nowhere on Gary Owen's liner notes to her debut album does it suggest that she has other than an "interesting voice." But enough people thought her version of Petula Clark's "Downtown" was "so bad that it's good," to drive it up to 82 on the Billboard single charts in 1966. Elva also advised that sucking on an ice cube prior to whistling achieves the most accurate pitch.

The Troggs — England's only mid-1960's punk band, who had lots of hits like "Wild Thing" and "Love Is All Around" — displayed an ineptness of another kind. "**The Troggs Tapes**" was, initially, not even a record at all. By 1970 the group had long been off the charts, and subsequent recording attempts often met with frustration, as revealed here as the band worked on a song called, of all things, "Tranquility." A disgusted recording engineer let the tapes roll anyway, resulting in a real audio-verite of the recording process. The resulting tape, originally over twelve minutes, but chopped down here (though still longer than the five-and-a-half minutes released by DJM in 1983), was passed around England's rock elite, and became very hip to quote. Clapton, Townshend and the like made phrases like "duba-duba-duba-cha" and "put some fairy dust on it" part of their day-to-day chatter. Despite the wrath singer Reg Presley heaps on drummer Ronnie Bond, their unbroken professional relationship is now in its 20th year.

In the studio, lack of time sometimes fosters creativity. **The Credibility Gap** — Richard Beebe, David L. Lander, Michael McKean, & Harry Shearer (the latter two prime movers of Spinal Tap) — recorded "You Can't Judge a Book By Its Hair" for their "Great Gift Idea" LP. The imitation of the Osmonds imitating the Jacksons was so catchy, Warners slated it to be released as a single. With no budget to properly record a B-side, the group commandeered a German-English phrase book and substituted German sentences that merely seemed to work with the meter of the song. So, if you're familiar with Deutsch, you can spot lines like "My brasier is too warm." Originally this B-side was titled "No Info Available," so the Gap members could amuse themselves at seeing the record listed as "You Can't Judge a Book By Its Hair" b/w "No Info Available." In order to avoid further complications, they re-titled it "**Foreign Novelty Smash.**" Incidentally, the single was never released.

Unfortunately for radio listeners of the last 15 years, there have been very few novelty hits. Invariably novelty records reflect the times in which they were made, and 1961's Top Thirty hit, "**The Nag**" by **The Halos**, was no exception. In the 1950's it was not uncommon for a husband to refer to his prodding wife as a "Nag." In this instance, The Halos were able to get some relief by scoring a hit. Among the members of this New York City vocal quartet, Arthur Crier wrote the song, while Al Cleveland later became a producer for Motown.

By the mid-1960's the middle classes became increasingly aware that mental illness was no longer restricted to an unfortunate few, but was quite common. At the time, a serious notion like 10% of the population would at some time be treated for mental illness, found its release in "They're Coming to Take Me Away, Ha-Haaa!" by **Napoleon XIV** (aka Jerry Samuels), which climbed to number three in 1966. The next best cut on that album, as reflected by the many requests Dr. Demento receives from listeners on his nationally syndicated show, is "**Split Level Head,**" which is even more bizarre. (The "Napoleon XIV" album has recently been

re-issued on Rhino RNL P 816.)

Some radio listeners might have put ethnic comics **Yogi Yorgesson** and Mickey Katz in straight jackets as well. Yogi specialized in Swedish-accented tongue-twisters. Whether or not he was really Swedish is unknown, but he also found the inclination to record in a Japanese accent as Harry Kari. Yogi's real name was Harry Stewart, and he died in an automobile accident in 1960.

Although the late **Mickey Katz** was a staple of Spike Jones' mid-1940's City Slickers (his "glumps" are featured on "Cocktails For Two" and "Hawaiian War Chant"), he was actually a novelty performer in the previous decade with his own band. A passion for musical comedy along with a Russian Jewish heritage inspired Katz to concoct a repertoire of contemporary hit songs mangled to accommodate an English-Yiddish point of view. Typical was "Herring Boats are Coming," which utilized "Shrimp Boats are Coming" to rack up sales of 350,000. Katz's wild delivery was perfectly suited to rock 'n' roll, and he opted for "K'nock Around the Clock" and, included here, his contortion of "Witch Doctor," "**K'nish Doctor.**" His career output totaled 99 singles and 10 LPs.

Towards the end of the 1960's, acid became fashionable, and if **Little Roger & The Goosebumps** are to be believed, even a dorky cartoon character like Elmer Fudd got into the action by warbling his version of the Beatles' "Fool On The Hill." Little Roger and friends are mischief-makers from San Francisco who are best known for "Stairway To Gilligan's Isle," which combined the lyrics to the "Gilligan's Island" TV show theme with the music of Led Zeppelin's "Stairway to Heaven." Led Zeppelin weren't very pleased, and the record was quickly withdrawn from the market. Lead vocal on "**Fudd On The Hill**" by Bubba Lou.

A sub-set of "Worst Records" are those in "Bad Taste," the bulk of which are of a sexually explicit nature. Probably the most consistent purveyors of quality bad taste records are **Barnes & Barnes**, one of whom is Bill Mumy from "Lost In Space." Among their best are, the withdrawn-for-legal-reasons "I Had Sex With E.T.," and, featured here, "**Party In My Pants,**" which inspired a dance sequence in Steve Martin's "Twilight Theatre." The duo are best known for "Fish Heads," which ranks as the all-time most requested song on the "Dr. Demento Show." They have five albums to their credit, with more on the way.

"**Candy Rapper,**" composed by club performers Bird and McDonald, is a sleazy tale of sexual encounter totally couched in confectionery imagery. The performers, **Sticky Fingers**, are actually members of a hit recording act getting their rocks off after hours.

"**Hands**" passes itself off with more finesse, but did co-producers Jan Whitcomb and Andy Wickham really believe that a song about massage parlors could have been a hit? Jan, who also wrote the song, is best remembered for his 1965 hit "You Turn Me On." The singer, **Debbie Dawn** (not her real name) was discovered singing at a C&W bar in the Gold Rush mining town of Sonora in Northern California. Debbie's father was a gun-toting sheriff. The single actually got up to 109 on the C&W charts.

More blatant is **Killer Pussy's** "**Teenage Enema Nurses in Bondage,**" which was the most requested song on L.A.'s KROQ in August 1982. A provocative, theatrical quintet from Phoenix, their repertoire includes choice items like "Pocket Pool" and "Pepperoni Ice Cream." James Verlaine, writing in "New Times," described them as a "sleazy dance band ... like watching Rusty Warren have a food fight with Iron Butterfly ... just plain disgusting."

Perhaps the most bizarre fetish ever experienced reveals itself in "**Baseball Card Lover.**" Singer **Rockin' Richie Ray** was four years old when he first heard Gene Vincent sing "Be-Bop-A-Lula." He immediately discarded his corduroy playsuit for a leather jacket, and was soon expelled from Mother Goose Nursery School for organizing protection rackets on the milk and cookies run. Having become heavily involved in collecting baseball cards, Richie soon turned to crime to support his-five-pack-a-day habit. Cured through attendance at Baseball Card Flippers Anonymous meetings, he turned to his second love, rockabilly music. He combined the two in his debut single, which features names of the beloved 1959 World Champion Los Angeles Dodgers.

"**Goodbye Sam**" was a futuristic, metaphorical ballad of the apocalyptic demise of America. A right-wing voice in the midst of the generally liberal entertainment industry, then-D.J. **Shad O'Shea** was inspired to record this message in 1973. His effort was not without some difficulty, however: He was ridiculed by the musicians, singers and studio engineers he hired to record the song in his own studio; even the mastering engineer suggested he get out of the business. Undeterred, Shad forged ahead and easily got the record released. Although it wasn't a hit, the controversial performance didn't go unnoticed, and it was later listed by Michael Ochs in Rolling Stone's "Book of Rock Lists" as among the "12 Obscure Records That Should Be Famous."

Compilation: **THE RHINO BROTHERS** Assistance: **DR. DEMENTO, MICHAEL OCHS, BARNES & BARNES** Art Direction: **ART D. REKSHUN** Package Design & Development: **GORILA COMMUNIGRAPHICS** Master Tape Preparation: **BILL INGLOT** Mastering: **KEN PERRY/K-DISC** Record Melters Extraordinaire: **DON BROWN, BRIAN SCHUMAN, DIANE TEMKIN** Front Cover Photo: **D. W. BROWN** Back Cover Photo: **HUGH BROWN** Special Thanks to: **JOHN DELGATTO**

Side One

Mrs. Miller

DOWNTOWN

Courtesy of Capitol Records, Inc.

Mickey Katz

K'NISH DOCTOR

Courtesy of Capitol Records, Inc.

Barnes & Barnes

PARTY IN MY PANTS

A Rhino Records Recording

The Credibility Gap

FOREIGN NOVELTY SMASH

Courtesy of Century of Progress Productions

The Halos

THE NAG

Courtesy of Tenson Music Corp.

Yogi Yorgesson

WHO HID THE HALIBUT

ON THE POOP DECK

Courtesy of Capitol Records, Inc.

Shad O'Shea

GOODBYE SAM

Courtesy of Shelby Singleton Ent., Inc.

Side Two

Sticky Fingers

CANDY RAPPER

A Rhino Records Recording

Debbie Dawn

HANDS

Courtesy of I.T.W. Industries

Rockin' Richie Ray

BASEBALL CARD LOVER

A Rhino Records Recording

Little Roger & The Goosebumps

FUDD ON THE HILL

A Rhino Records Recording

Napoleon XIV

SPLIT LEVEL HEAD

Courtesy of Print Music

Killer Pussy

TEENAGE ENEMA NURSES

IN BONDAGE

Courtesy of Sho-Pink Records, a division of Planet X

The Troggs

THE TROGGS TAPES

Courtesy of DJM Records



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1201 OLYMPIC BLVD.,
SANTA MONICA,
CA 90404



And Don't Forget
Side One's Bonus Track
Bob & Zip's
JUST A BIG EGO
A Rhino Records Recording

RNL P 816



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THE RHINO BROTHERS PRESENT The World's Worst Records Volume 2

**SIDE ONE
RNLP 815**

©1985 Rhino Records Inc.

- 1. DOWNTOWN**
Mrs. Miller
Courtesy of Capitol Records, Inc.
- 2. K'NISH DOCTOR**
Mickey Katz
Courtesy of Capitol Records, Inc.
- 3. PARTY IN MY PANTS**
Barnes & Barnes
A Rhino Records Recording
- 4. FOREIGN NOVELTY SMASH**
The Credibility Gap
Courtesy of Century of Progress Productions
- 5. THE NAG**
The Halos
Courtesy of Tenson Music Corp.
- 6. WHO HID THE HALIBUT ON THE POOP DECK**
Yogi Yorgesson
Courtesy of Capitol Records, Inc.
- 7. GOODBYE SAM**
Shad O'Shea
Courtesy of Shelby Singleton Ent., Inc.
- 8. JUST A BIG EGO**
Bob & Zip
A Rhino Records Recording

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**SIDE TWO
RNLP 815**

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- 1. CANDY RAPPER**
Sticky Fingers
A Rhino Records Recording
- 2. HANDS**
Debbie Dawn
Courtesy of I.T.W. Industries
- 3. BASEBALL CARD LOVER**
Rockin' Richie Ray
A Rhino Records Recording
- 4. FUDD ON THE HILL**
Little Roger & The Goosebumps
A Rhino Records Recording
- 5. I LIVE IN A SPLIT LEVEL HEAD**
Napoleon XIV
Courtesy of Print Music
- 6. TEENAGE ENEMA NURSES IN BONDAGE**
Killer Pussy
Courtesy of Sho-Pink Records, a division of Planet X
- 7. THE TROGGS TAPES**
The Troggs
Courtesy of DJM Records

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