



THE 5TH DIMENSION

MAMAS AND THE PAPAS

BOBBIE GENTRY

THE YOUNG BASKALS

AM GOLD
1967
AM GOLD

THE CONVELLS

THE MIRACLES

PETULA CLARK

DIONNE WARWICK



- 1 UP—UP AND AWAY
The 5th Dimension
- 2 HAPPY TOGETHER *The Turtles*
- 3 DAYDREAM BELIEVER *The Monkees*
- 4 DEDICATED TO THE ONE I LOVE
The Mamas and the Papas
- 5 HOW CAN I BE SURE
The Young Rascals
- 6 SUNDAY WILL NEVER BE THE
SAME *Spanky and Our Gang*
- 7 I SECOND THAT EMOTION
Smokey Robinson and the Miracles
- 8 98.6 *Keith*
- 9 I SAY A LITTLE PRAYER
Dionne Warwick
- 10 TO LOVE SOMEBODY *The Bee Gees*
- 11 TELL IT LIKE IT IS *Aaron Neville*
- 12 WINDY *The Association*

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GO

AMINO

- 1 Up-Up and Away
- 2 Happy Together
- 3 Daydream Believer
- 4 Dedicated to the One I Love
- 5 How Can I Be Sure
- 6 Sunday Will
- 7 I Say a Little Prayer
- 8 98.6
- 9 I Tell It Like It Is (Feelin' Groovy)
- 10 To Love Somebody
- 11 The Rain, the Park and Other Things
- 12 Don't Sleep in the Subway
- 13 Come Back When You Grow Up
- 14 Love Is Here and Now You're Gone
- 15 Different Drum
- 16 The 59th Street Song (Feelin' Groovy)
- 17 Then You Can Tell Me Goodbye
- 18 The Lights Went Out in Massachusetts
- 19 Green, Green Grass of Home
- 20 Ode to Billie Joe

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Not only was **ODE TO BILLIE JOE** one of the biggest hits of the '60s, it was also one of the most unlikely—and, thanks to a 1976 movie based on the song, it was still alive nearly a decade later. Which is more than could be said for poor Billie Joe McAllister, the song's protagonist.

Bobbie Gentry grew up Roberta Lee Streeter in Chickasaw County, the heart of the Mississippi Delta. In 1957, at the age of 13, she moved with her mother to Palm Springs, California; after seeing Jennifer Jones in Ruby Gentry, she changed her name. By 1966 she was fronting her own vocal-dance group in Las Vegas. In search of a publisher for the songs she had written, Gentry cut a demo of her Mississippi Delta—but after it reached a Capitol executive she became a recording artist.

Before her first session for the label, Bobbie woke up at three one morning and scribbled down the line "Billie Joe McAllister jumped off the Tallahatchie Bridge." She later built her song around those words and cut it in 30 minutes at the end of a session, as the B side to

Mississippi Delta. But the languid, Southern Gothic Ode raised so many questions (What did Billie Joe throw off the bridge? What happened to him?) that it became the hit; it also won three Grammys.

Bobbie married Vegas magnate Bill Harrah and worked the Nevada resorts, even though she couldn't sustain a recording career for long. When the Billie Joe movie came out, she cut a new version of the song, which enjoyed brief chart status. The movie struggled conspicuously to keep up with the times as it answered the big questions: After throwing his girlfriend's rag doll off the bridge, Billie Joe killed himself because he feared he was gay.

But back in 1967, the year of flower power, hits like **WINDY** and **UP—UP AND AWAY** were more typical. The former was written in 3/4 time by 19-year-old





folkie
Ruthann Friedman
about her Haight-Ashbury boyfriend.
Producer Bones Howe, brought in to
bolster the Association's sagging commercial power, was responsible for the
song's overhaul. This was the first record
on which the group members didn't
play their own instruments.

Up—Up and Away, the 5th Dimension's first top-10 single, won four Grammys, including Best Song honors for its writer, Jim Webb. Webb's inspiration for the song was the hot-air balloon his San Bernardino DJ friend William F. Williams flew on promotions for radio station KMEN. Both men felt this would make a fine title tune to a documentary they hoped to shoot on ballooning. The film never happened, but a couple years later, rehearsing the 5th Dimension for Soul City Records in the absence of label owner Johnny

Rivers, Webb gave the song to the group. Rivers made it the title song of the 5th Dimension's debut album. The Mamas and the Papas were still going strong in 1967. **DEDICATED TO THE ONE I LOVE** was a rhythm and blues ballad cowritten by Lowman Pauling and done by his group, the "5" Royales, in 1958; but it's more likely that John, Michelle, Denny and Cass knew the song via its 1961 girl-group interpretation by the Shirelles. Gene Pistilli and Terry Cashman wrote **SUNDAY WILL NEVER BE THE SAME** with the Mamas and the Papas or the Left Banke in mind. But when both those groups passed, the team took it to Mercury producer Jerry Ross (who also did Keith's **98.6**), and he recorded it with Chicago Mamas and Papas sound-alikes Spanky and Our Gang.

The Turtles were a former surf band (known as the Crossfires) riding the folk-rock bandwagon. Put together by Howard Kaylan and Mark Volman, who later performed as Flo and Eddie, the group was breaking up when songwriters Garry Bonner and Alan Gordon

(of the Magicians) brought a dub of **HAPPY TOGETHER** to a Turtles gig at the Phone Booth in New York City. The dub had been rejected so many times it was almost unplayable, but Kaylan and Volman liked the song. And Happy Together gave the Turtles' career a second wind. Though it sounds buoyant, it is, according to the writers, the depressed fantasy of a guy in love with a woman who doesn't care for him.

The Stone Poneys were a folk-rock trio with Linda Ronstadt up front. But she was backed by studio musicians on **DIFFERENT DRUM**, written by Michael Nesmith of the Monkees. The record's success led her to quit the group and work as a solo artist backed by session players.

DAYDREAM BELIEVER, written by John Stewart of the Kingston Trio, was the first Monkees hit on which the boys played their own instruments; Nesmith led that rebellion against Don Kirshner and the other businessmen who assembled and controlled the group. But without the benefit of their TV show, which the network canceled in 1968 after 59 episodes, the Monkees began slipping off the charts a little more than six months after this record went to No. 1. Their fellow Beatles imitators the Bee Gees were still on the ascent with

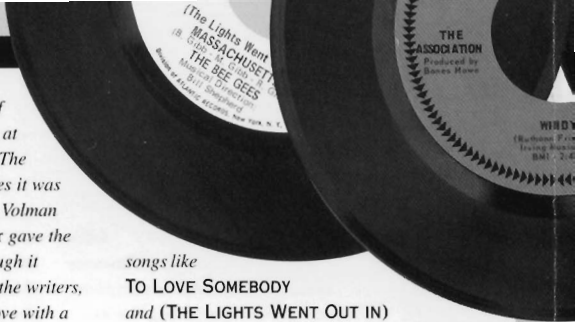
songs like

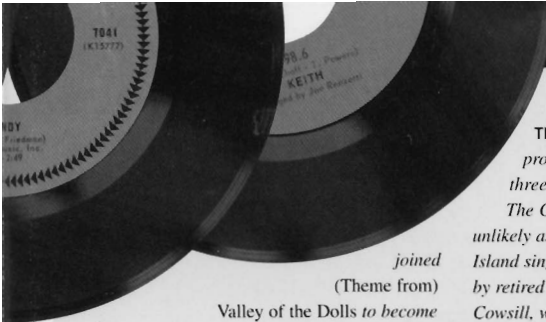
TO LOVE SOMEBODY
and **(THE LIGHTS WENT OUT IN) MASSACHUSETTS**.

Among soul acts, Smokey Robinson and the Miracles kept pace with **I SECOND THAT EMOTION**. Robinson cowrote this gem with guitarist Al Cleveland after the latter accidentally misstated the "motion" phrase while the two men were Christmas shopping.

LOVE IS HERE AND NOW YOU'RE GONE was one the last Supremes efforts before Florence Ballard was replaced by Cindy Birdsong and Diana Ross took over star billing for the trio. Lamont Dozier, who co-wrote and coproduced as usual, recalled that the idea was to take advantage of Diana's unique "talk-singing" style: "She would start singing these songs and if they touched her emotionally, she would just cry and sing on the spot ... it was no big surprise that she went into the movie business."

Dionne Warwick's **I SAY A LITTLE PRAYER**





joined

(Theme from)

Valley of the Dolls to become her most successful two-sided hit.

Aaron Neville's **TELL IT LIKE IT IS** used a black expression that hippies and the student left had begun to adopt. Neville disliked the song before he cut it, as did writer Lee Diamond, former leader of Little Richard's band. But by the time producer George Davis was finished, the record sounded so good that Neville's small label was swamped trying to press (and pay for) enough copies to keep up the demand.

COME BACK WHEN YOU GROW UP marked the return of teen idol Bobby Vee to the top 10 after a five-year absence. Welshman Tom Jones scored with **GREEN, GREEN GRASS OF HOME**, a Curly Putman country standard inspired by a scene in John Huston's 1950 *The Asphalt Jungle* in which the driver of a gang's getaway car retires to his native South. British chanteuse

Petula Clark's **DON'T SLEEP IN THE SUBWAY** was patched together by producer Tony Hatch from fragments of three songs.

The Cowsills had a story almost as unlikely as that of Bobbie Gentry. The Rhode Island singing family group was put together by retired U.S. Navy chief petty officer Bud Cowsill, who combined his wife with his four youngest sons. They built a repertoire of 500 songs as they toured, and Cowsill père used his two other sons as roadie and sound engineer and took his four-year-old daughter along for the ride.

Apparently running the operation on a military model, he went \$100,000 into debt and was on the verge of surrendering before writer-producer Artie Kornfeld came to the rescue. Kornfeld got the group a deal, gave them **THE RAIN, THE PARK AND OTHER THINGS** and launched a \$250,000 promotion campaign that made them so popular that they inspired the TV show *The Partridge Family*. At which point the Partridges began putting the Cowsills out of business.

—John Morthland



◆ DISCOGRAPH

- 1 UP—UP AND AWAY** *The 5th Dimension* • Music and lyrics by Jim Webb. Charles Koppelman Music/Jonathan Three Music/Martin Bandier Music. BMI. Soul City 756. Produced under license from Arista Records, Inc. No. 7*
- 2 HAPPY TOGETHER** *The Turtles* • Music and lyrics by Garry Bonner and Alan Gordon. Hudson Bay Music, Inc. o/b/o Ft. Knox Music, Inc. BMI. White Whale 244. Courtesy of Flo and Eddie, under license from Rhino Records, Inc. No. 1*
- 3 DAYDREAM BELIEVER** *The Monkees* • Music and lyrics by John Stewart. Screen Gems-EMI Music, Inc. BMI. Colgems 1012. Produced under license from Arista Records, Inc. No. 1*
- 4 DEDICATED TO THE ONE I LOVE** *The Mamas and the Papas* • Music and lyrics by Lowman Pauling and Ralph Bass. Duchess Music Corp. BMI. Dunhill 4077. Courtesy of MCA Records, Inc. No. 2*
- 5 HOW CAN I BE SURE** *The Young Rascals* • Music and lyrics by Felix Cavaliere and Edward Brigati Jr. Delicious Apple Music Corp./Downtown Music/Top of the Town Music. ASCAP. Atlantic 2438. Produced under license from Atlantic Recording Corp. No. 4*
- 6 SUNDAY WILL NEVER BE THE SAME** *Spanky and Our Gang* • Music and lyrics by Gene Pistilli and Terry Cashman. Pameco Music, Inc. BMI. Mercury 72679. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 9*
- 7 I SECOND THAT EMOTION** *Smokey Robinson and the Miracles* • Music and lyrics by William Robinson and Alfred Cleveland. Jobete Music Co., Inc. ASCAP/Stone Agate Music. BMI. Tamla 54159. Courtesy of Motown Record Company, L.P. No. 4*
- 8 98.6** *Keith* • Music by George Fischhoff and Tony Powers. Lyrics by Tony Powers. Screen Gems-EMI Music, Inc. BMI. Mercury 72639. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 7*
- 9 I SAY A LITTLE PRAYER** *Dionne Warwick* • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./Jac Music Inc. ASCAP. Scepter 12203. Courtesy of Jac Music. No. 4*
- 10 TO LOVE SOMEBODY** *The Bee Gees* • Music and lyrics by Barry Gibb, Robin Gibb and Maurice Gibb. Gibb Brothers Music. BMI. Atco 6503. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 17*
- 11 TELL IT LIKE IT IS** *Aaron Neville* • Music and lyrics by George Davis and Lee Diamond. Conrad Music/Olap Publ. Co. Inc. BMI. Par-Lo 101. Courtesy of Par-Lo Enterprises, Inc. No. 2*
- 12 WINDY** *The Association* • Music and lyrics by Ruthann Friedman. Irving Music, Inc. BMI. Warner Bros. 7041. Produced under license from Warner Bros. Records Inc. No. 1*
- 13 DON'T SLEEP IN THE SUBWAY** *Petula Clark* • Music and lyrics by Tony Hatch and Jackie Trent. ATV Music Corp./Duchess Music Corp. BMI/Welbeck Music Ltd. PRS. Warner Bros. 7049. Courtesy of GNP Crescendo Records. No. 5*
- 14 COME BACK WHEN YOU GROW UP** *Bobby Vee and the Strangers* • Music and lyrics by Martha Sharp. Painted Desert Music Corp. BMI. Liberty 55964. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 15 DIFFERENT DRUM** *Stone Poney's* • Music and lyrics by Michael Nesmith. Screen Gems-EMI Music, Inc. BMI. Capitol 2004. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 13*

16 **THE 59TH STREET BRIDGE SONG (FEELIN' GROOVY)** *Harpers Bizarre* • Music and lyrics by Paul Simon. Charing Cross. BMI. Warner Bros. 5890. Produced under license from Warner Bros. Records Inc. No. 13*

17 **THE RAIN, THE PARK AND OTHER THINGS** *The Cowsills* • Music and lyrics by Artie Kornfeld and Steve Duboff. Akbestal Music, Inc./Luvlin Music, Inc. BMI. MGM 13810. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*

18 **LOVE IS HERE AND NOW YOU'RE GONE** *The Supremes* • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Stone Agate Music. BMI. Motown 1103. Courtesy of Motown Record Company, L.P. No. 1*

19 **(THE LIGHTS WENT OUT IN) MASSACHUSETTS** *The Bee Gees* • Music and lyrics by Maurice Gibb, Barry Gibb and Robin Gibb. Gibb Brothers Music. BMI. Atco 6532. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 11*

20 **GREEN, GREEN GRASS OF HOME** *Tom Jones* • Music and lyrics by Curly Putman. Tree Pub. Co., Inc. BMI. Parrot 40009. Produced under license from PolyGram Special Products, a Division of PolyGram Records, Inc. No. 11*

21 **THEN YOU CAN TELL ME GOODBYE** *The Casinos* • Music and lyrics by John D. Loudermilk. Aceff-Rose Music, Inc. BMI. Fraternity 977. Courtesy of Janus Records, Inc. No. 6*

22 **ODE TO BILLIE JOE** *Bobbie Gentry* • Music and lyrics by Bobbie Gentry. Northridge Music Co. ASCAP. Capitol 5950. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 1*

*Indicates highest Billboard chart position

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