

# Rock Renaissance III

*Classic*  
**ROCK**

TIME  
LIFE  
MUSIC

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**ROCK**

- 1 **Tobacco Road** The Nashville Teens
- 2 **Steppin' Out** Paul Revere and the Raiders
- 3 **When You Walk in the Room**  
The Searchers
- 4 **Love's Made a Fool of You**  
Bobby Fuller Four
- 5 **With a Girl Like You** The Troggs
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The Barbarians
- 7 **Can't Seem to Make You Mine** The Seeds
- 8 **Psycho** The Sonics
- 9 **5 D (Fifth Dimension)** The Byrds
- 10 **Let's Talk about Girls**  
Chocolate Watch Band
- 11 **I See the Light** The Five Americans
- 12 **Hello It's Me** Nazz
- 13 **A Salty Dog** Procol Harum
- 14 **Ride My See-Saw** The Moody Blues
- 15 **I Feel Free** Cream
- 16 **Delta Lady** Joe Cocker
- 17 **Midnight Rider** The Allman Brothers Band
- 18 **The Pusher** Steppenwolf
- 19 **I Can't Quit Her** Blood, Sweat and Tears
- 20 **Groovin' Is Easy** The Electric Flag
- 21 **Caravan** Van Morrison
- 22 **Presence of the Lord** Blind Faith

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# Classic ROCK

## Rock Renaissance III

COMPACT  
disc  
DIGITAL AUDIO

2CLR-26  
OPCD-2609

TIME  
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MUSIC

- 1 Tobacco Road 2 Steppin' Out 3 When You Walk in the Room 4 Love's Made a Fool of You  
5 With a Girl Like You 6 Are You a Boy or Are You a Girl 7 Can't Seem to Make You Mine  
8 Psycho 9 5 D (Fifth Dimension) 10 Let's Talk about Girls 11 I See the Light  
12 Hello It's Me 13 A Salty Dog 14 Ride My See-Saw 15 I Feel Free  
16 Delta Lady 17 Midnight Rider 18 The Pusher 19 I Can't Quit Her  
20 Groovin' Is Easy 21 Caravan 22 Presence of the Lord

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# Rock Renaissance III

Like a cultural Rand McNally, Chuck Berry put rock 'n' roll on the map, leaving no doubt in *Sweet Little Sixteen* that it flourished across America. Cats rockin' "deep in the heart of Texas" and "around the 'Frisco Bay" were all part of the picture. New bands sprouted faster than dandelions. By the early '60s, some regions had developed such important scenes that they were geographically linked to specific genres and sounds.

One burgeoning hotbed was the Pacific Northwest, where the big-beat instrumentals of the Ventures, the Wailers and the Kingsmen ruled. Paul Revere and the Raiders, formed in Portland, Oregon, in 1962, combined musical toughness and Marx Brothers stage antics, with the guitarists hopping onto their amps, singer Mark Lindsay writhing on the floor blowing sax and Revere routinely torching his

\$50 pianos. Revere and his band were CBS's first rock act, and the label's pop mentality initially stalled their progress (the Kingsmen won the *Louie Louie* battle, even though the Raiders' version came out earlier).

Revere and Lindsay discovered their American Revolution image at a costume shop, renting colonial uniforms as a joke for a Lake Oswego Armory gig. The bluecoats had landed. In 1965 Dick Clark signed them up for his *Where the Action Is* TV show, whereupon the Raiders became stars. **Steppin' Out** was recorded a week after *Action* aired. Producer Terry Melcher smoothed the rough edges for a sound Revere described as "somewhere between the Beach Boys and the Rolling Stones."

Few bands anywhere in the U.S. could match the wild-eyed fury of the Tacoma, Washington, quintet the Sonics,



Graeme Edge

*The Moody Blues merged classical music with rock in the wake of Jimi Hendrix and Sgt. Pepper.*



John Lodge

*Justin Hayward**Michael Pinder*

named after the sonic booms caused by jets flying over nearby McCord Air Force Base. While they envied the Wailers' cool professionalism, the Sonics excelled at pummeling R & B standards and their own material into shape. "We were just a slam-it-out band," said bassist Andy Parypa. "I mean get down and crank it out. Slam them against the wall." Producer and ex-Wailer Buck Ormsby captured the primal garage-rock scream of lead singer Gerry Roslie's **Psycho** in just two takes.

California boasted purveyors of any rock style imaginable. San Jose's cult favorite, the Chocolate Watch Band, favored a psychedelic Stones approach to **Let's Talk about Girls**, originally cut by the Tongues of Truth. In Los Angeles, the Seeds (advocates of something called "flower-power") immortalized girls hung up on material-

*Ray Thomas*

ism in **Can't Seem to Make You Mine**, an L.A. hit in 1965 that broke nationally two years later. The Byrd's Roger McGuinn, steeped in John Coltrane jazz and Ravi Shankar ragas, gave folk-rock a parting shot in 1966 with **5-D**. Steppenwolf's first album, recorded in four days for \$9,000, included **The Pusher** by Hoyt Axton, who was part of the late '60s West Coast folk scene. Steppenwolf's front man, John Kay, caught Axton one night at the Troubadour and decided the song would work in a heavier context. *The Pusher* solidified Steppenwolf's biker image and gained new prominence later in the sound track to *Easy Rider*.

The Lone Star State added pages to rock history throughout the '60s, thanks in part to El Paso's Bobby Fuller Four, who kept the spirit of Buddy Holly alive with their cover of **Love's Made a Fool of You**. Fuller had relocated to Hollywood and seemed on the brink of stardom when he was found dead in his car, presumably fingered by the Mob because of an illicit love interest. He was only 22, and, like Holly, never reached his full potential. In Tyler, Texas, the Five Americans recorded **I See the Light** at a home-made studio under the supervision of Dale (*Susie-Q*) Hawkins. For extra punch, they double tracked the bass drum

by whacking it with a mallet to match the original part.

On the East Coast, many of the metropolitan bands were as hip as garage bands in the other parts of the U.S. The Barbarians, veterans of *Shindig* and *The T.A.M.I. Show*, took a lowbrow Bostonian look at teenage androgyny in **Are You a Boy or Are You a Girl**. Naz, "the first Philadelphia supergroup," according to leader Todd Rundgren, got their power-pop influences from the Who and their name from a Yardbirds B side, *The Nazz Are Blue*. Rundgren's 1969 ballad **Hello It's Me** was the B side to *Open My Eyes*; four years later his up-tempo remake reached No. 5.

The rock 'n' brass fusion concept occurred on the coasts, the brainstorm of guitarist Mike Bloomfield and keyboard ace Al Kooper. Both musicians had backed Dylan

*Procol Harum grew from a British R & B band into one of the most influential progressive-rock groups of the '60s.*




on his *Highway 61 Revisited* album and when he "plugged in" for the first time at Newport in 1965—Bloomfield as a member of Paul Butterfield's Blues Band, Kooper on leave from the Blues Project. Bloomfield struck first in San Francisco with the Electric Flag, who debuted at the Monterey Pop Festival. **Groovin' Is Easy** displays the myriad sources the Flag tried to compress into a conventional song format. For the more disciplined Blood, Sweat and Tears, Kooper recruited horns from the top New York jazz and studio bands. He noted that his **I Can't Quit Her** was "the only song in the history of pop music that has the word 'proselytized' in it." Having written half the material on the group's impressive first album, Kooper left, handing the lead singer duties to David Clayton-Thomas.

In England, a wave of bands spilled out of the major

cities as well as the provinces. With a certain arrogance in name and spirit, Cream defined the blues-rock power trio sound in London during the summer of 1966. Eric Clapton's heavy guitar licks, Jack Bruce's jazz bass lines and Ginger Baker's polyrhythmic drum excursions coalesced into a tight sound bespeaking a chemistry Baker called telepathic. **I Feel Free** represents Cream's bridled pop side—a far cry from the "just play" attitude of their live shows. Cream-Traffic-Family offshoot Blind Faith, conversely, never had time to jell. After one tour and album yielding Clapton's **Presence of the Lord**, they called it quits, soured by the supergroup hype.

The British merger of classical music with rock found worthy proponents in the Moody Blues and Procol Harum. In the wake of Cream, *Sgt. Pepper* and Hendrix, the Moodies' survival depended on updating their musty R & B image. Pianist Mike Pinder bought a mellotron that electronically simulated orchestral instruments via keyboard-activated tapes. The group's *Days of Future Passed* LP, which used both real and canned strings, placed them at the vanguard of progressive rock in 1968. **Ride My See-Saw**, with its soaring harmonies and mellotron, continued this trend and achieved greater popularity as an FM staple in the '70s. Procol Harum's more purist classical leanings



*The always charming  
Joe Cocker*

*From Los Angeles, the Seeds  
were the true advocates  
of "flower-power."*



avored only real strings, which grace **A Salty Dog**. The song didn't spring from some ancient mariner confrontation, but was inspired by a wood carving in a Cleveland bar that read "Great God, Skipper, we done run aground." Lyricist Keith Reid even pulls off the unthinkable—rhyming "moon" with "June."

For every sophisticated urbane British group, there were rustic English bands such as the Nashville Teens and the Troggs to keep rock honest and simple. The Teens began in 1962, backing Jerry Lee Lewis at the Star Club in Hamburg, and spent most of their seven-year career supporting U.S. artists touring England. Coincidentally, their one claim to fame, **Tobacco Road**, was penned by American songwriter John D. Loudermilk. The Troggs' **With a Girl Like You** outshone *Wild Thing* at home, soaring to No. 1. Once

again they justified Graham Nash's assessment of the band: "They're so behind, they're in front."

Van Morrison proved that life imitates art in his own peripatetic existence by moving to sleepy Woodstock before recording **Caravan**, a celebration of gypsy wandering, for his *Moondance* album. His brooding persona and refusal to discuss his songs confounded critics. "He wails as the jazz musicians speak of wailing, as the gypsies, as the Gaels and the old folks in every culture speak of it," gushed music critic Ralph J. Gleason. Fellow Woodstock resident and kindred spirit Robbie Robertson of the Band best summed up this enigmatic Celtic soul brother in the song *4% Pantomime* with the nickname "Belfast Cowboy."

—Charles McCardell



*Groovin' was easy with San Francisco's Electric Flag.*



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Tobacco Road** The Nashville Teens • Music and lyrics by John D. Loudermilk. Cedarwood Publishing Co., Inc. BMI. London 9689 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 14\*
- 2. Steppin' Out** Paul Revere and the Raiders • Music and lyrics by Paul Revere and Mark Lindsay. Daywin Music, Inc. BMI. Columbia 43375 (1965). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 46\*
- 3. When You Walk in the Room** The Searchers • Music and lyrics by Jackie DeShannon. EMI-Unart Music Catalog, Inc. BMI. Kapp 618 (1964). Courtesy of Castle Communications PLC. No. 35\*
- 4. Love's Made a Fool of You** Bobby Fuller Four • Music and lyrics by Buddy Holly and Bob Montgomery. MPL Communications, Inc. ASCAP/Wren Music Co., Inc. BMI. Mustang 3016 (1966). Courtesy of Del-Fi Records, No. 26\*
- 5. With a Girl Like You** The Troggs • Music and lyrics by Reg Presley. Dick James Publishing, Inc. BMI. Fontana 1552 (1966). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 29\*
- 6. Are You a Boy or Are You a Girl?** The Barbarians • Music and lyrics by Doug Morris and Ron Morris. Screen Gems-EMI Music, Inc. BMI. Laurie 3308 (1965). Courtesy of Laurie Records. No. 55\*
- 7. Can't Seem to Make You Mine** The Seeds • Music and lyrics by Sky Saxon. Neil Music, Inc. BMI. GNP Crescendo 354 (1967). Courtesy of GNP Crescendo Records. No. 41\*
- 8. Psycho** The Sonics • Music and lyrics by Gerald Roslie. Valet Publishing Co. BMI. Etiquette 11 (1964). Courtesy of Etiquette Records. Did not chart.
- 9. 5 D (Fifth Dimension)** The Byrds • Music and lyrics by Jim McGuinn. Tickson Music. BMI. Columbia 43702 (1966). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 44\*
- 10. Let's Talk about Girls** Chocolate Watch Band • Music and lyrics by Manny Freiser. Equinox Music. BMI. Tower LP 5096 (1967). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. Did not chart.
- 11. I See the Light** The Five Americans • Music and lyrics by Mike Robon, Norman Ezell and John Durrill. Jetstar Publishing. BMI. HBR 454 (1966). Courtesy of Abnak Music Enterprises, Inc. No. 26\*
- 12. Hello It's Me** Nazz • Music and lyrics by Todd Rundgren. Screen Gems-EMI Music, Inc. BMI. SGC 001 (1969). Produced under license from Arista Records, Inc. No. 66\*
- 13. A Salty Dog** Procol Harum • Music and lyrics by Gary Brooker and Keith Reid. Essex Music International, Inc. (Adm. by Westminster Music Ltd.) ASCAP. A&M 1069 (1969). Produced under license from Arista Records, Inc. Did not chart.
- 14. Ride My See-Saw** The Moody Blues • Music and lyrics by John Lodge. Felsted Music Corp. BMI/Palace Music Co. Ltd. PRS. Deram 85033 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 51\*
- 15. I Feel Free** Cream • Music and lyrics by Jack Bruce and Peter Brown. Unichappell-Stigwood Music, Inc. BMI. Atco 6462 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.
- 16. Delta Lady** Joe Cocker • Music and lyrics by Leon Russell. Stuck On Music. BMI. A&M 1112 (1969). Courtesy of A&M Records, Inc. No. 69\*
- 17. Midnight Rider** The Allman Brothers Band • Music and lyrics by Greg Allman. Unichappell Music/Elijah Blue. BMI. Capricorn 8014 (1970). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.
- 18. The Pusher** Steppenwolf • Music and lyrics by Hoyt Axton. Lady Jane Music. BMI. Dunhill LP 50029 (1968). Courtesy of MCA Records, Inc. Did not chart.
- 19. I Can't Quit Her** Blood, Sweat and Tears • Music and lyrics by Al Kooper and Irwin Levine. Unichappell Supersongs Unlimited/Unichappell Music. BMI. Columbia LP 9619 (1968). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. Did not chart.
- 20. Groovin' is Easy** The Electric Flag • Music and lyrics by Ron Pallo. Albet Music Corp. BMI. Columbia 44307 (1968). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. Did not chart.
- 21. Caravan** Van Morrison • Music and lyrics by Van Morrison. Caldonia Productions/Warner Bros. Music Corp. ASCAP. Warner Bros. LP 1835 (1970). Produced under license from Warner Bros. Records Inc. Did not chart.
- 22. Presence of the Lord** Blind Faith • Music and lyrics by Eric Clapton. Casserole Music/Unichappell Music. BMI. Atco LP 304 (1969). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.

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