

Totally Fantastic '60s



Classic
ROCK

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1. **The Pied Piper** Crispian St. Peters
2. **Judy in Disguise (With Glasses)**
John Fred and His Playboy Band
3. **You're the One** The Vogues
4. **Gimme Little Sign** Brenton Wood
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6. **98.6** Keith
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8. **Tracy** The Cuff Links
9. **Silence Is Golden** The Tremeloes
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12. **Bend Me, Shape Me** The American Breed
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19. **Yummy Yummy Yummy** The Ohio Express
20. **In the Year 2525 (Exordium & Terminus)** Zager and Evans
21. **Let It Out (Let It All Hang Out)**
The Hombres
22. **Fire** The Crazy World of Arthur Brown

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2CLR-31 R921-31



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The Monkees



The mid- to late 1960s were a time of tremendous change in rock 'n' roll. The British Invasion spearheaded by the Beatles and the Rolling Stones introduced a whole new generation of American listeners to the music of the '50s pioneers they covered, including Chuck Berry and Buddy Holly, and inspired musicians and singers all over the U.S. to become part of a new, reenergized rock 'n' roll revolution.

One group duly influenced by the Brits was the Turtle Creek, Pennsylvania, quartet the Vogues. Initially straight-ahead doo-woppers, the group did not achieve national success until 1965, when they grafted their experienced harmonies onto the British Invasion sound of **You're the One**—a tune co-written and originally recorded by English superstar Petula Clark—and scored the first of their eight top-40 hits.

As charter members of New York's famed Brill Building team of crack songwriters, Gerry Goffin and Carole King penned numerous hits for American vocal groups such as the Shirelles and the Drifters throughout the early '60s. When the British Invasion swept those artists from the charts, though, the pair began tailoring their compositions toward the emerging English-dominated market, and became so good at it (the Animals and Herman's Hermits both scored hits with Goffin-King songs) that when music director Don Kirshner was collecting material for his Beatles-aping Monkees, the two were right there with such top-notch compositions as 1967's social commentary hit **Pleasant Valley Sunday**.

Another Monkees-associated song-writing duo with a feel for Brit-styled pop-rock was the California pair Tommy Boyce and Bobby Hart, who not only wrote the group's TV theme and their No. 1 debut, *Last Train to Clarksville*, but also scored a top-10 smash on their own

in 1967 with the driving **I Wonder What She's Doing Tonight**.

For a while in the mid-'60s it appeared that virtually all U.S.-made rock 'n' roll was simply following the U.K.'s lead—so much so that England's Crispian St. Peters could as easily have been referring to musical affairs as romantic ones in his 1966 hit, **The Pied Piper**—until the emergence of the folk-rock mini-movement helped get American pop music back on its feet. Folk-rockers were musicians who, inspired by the success of artists like the Byrds and the Lovin' Spoonful, traded in their acoustic guitars for electric ones; such was the case with brothers Dennis and Larry Larden, two Greenwich Village folkies who turned to rock 'n' roll in early 1967 and, as leaders of the fresh-faced quintet Every Mothers' Son, sailed into the top 10 with the infectious **Come On Down to My Boat**.

Of course, inspiration can manifest itself in many ways. The Hombres, out of Memphis, Tennessee, heard folk-rock king Bob Dylan's *Subterranean Homesick Blues* and, seeking to try something similarly stream-of-consciousness, came up with the bizarre novelty song **Let It Out (Let It All Hang Out)**. And, while it became a No. 1 hit in the summer of '69, (Denny) Zager and (Rick) Evans' futuristic **In the Year 2525 (Exordium & Terminus)** was actually written by Lincoln, Nebraska, native Evans as a protest tune against the nuclear bomb in 1964.

In the wake of such native-soiled but British-accented groups as the Beau Brummels and the Sir Douglas Quintet, it was perhaps inevitable that a little patriotism would eventually creep into even the naming of mid-'60s homegrown bands—hence the American Breed (**Bend Me, Shape Me**) and the Five Americans (**Western**)

Zager and Evans



Union). And then there was the Ohio Express, a quintet out of Mansfield, Ohio, whose hit **Yummy Yummy Yummy**, with its combination of rudimentary music and even more rudimentary lyrics ("Yummy yummy yummy/I've got love in my tummy"), helped usher in the new chart-sticky late-'60s genre known as bubblegum.

As its name suggested, bubblegum music was geared toward a young audience that was finding it hard to swallow, let alone chew, the mind-bending psychedelic music of the late '60s—music exemplified by the Crazy World of Arthur Brown's bizarre 1968 hit, **Fire**, which Londoner Brown would accentuate by igniting himself onstage at its conclusion. The kings of bubblegum's ear-candy land were Jerry Kasenetz and Jeff Katz, a song-writing and production team who, with session singers and studio musicians, made the recordings by the aforementioned Ohio Express, the 1910 Fruitgum Company and the Kasenetz-Katz Singing Orchestral Circus. Most of these sported the nasal lead vocals of Joey Levine, who co-authored all of the Ohio Express hits as well as **Gimme Gimme Good Lovin'** by Crazy Elephant, yet another Kasenetz-Katz concoction, which featured singer Robert Spencer, a former member of the '50s doo-wop group the Cadillacs.

And they weren't the only ones doing it. The voice of comic book—cartoon character Archie Andrews on the gooney Archies classic *Sugar, Sugar* is actually that of Ron Dante, a veteran New York vocalist who also sang lead with the Cuff Links, another studio-only group. Ironically, their lone hit, **Tracy**, was in the top 10 at exactly the same time as *Sugar, Sugar*.

Judy in Disguise (With Glasses), by Baton Rouge, Louisiana's John Fred and His Playboy Band, was one of a handful of 1968 songs that straddled the line between psychedelia and pop. If images like "cantaloupe eyes" and "lemonade pies" seemed straight out of the Beatles' *Lucy in the Sky with Diamonds*, that was be-

cause Fred, a onetime basketball star at Louisiana State University, actually wrote the song as a frat-rocking parody of acid-rock—and laughed all the way to No. 1.

The song that followed *Judy in Disguise* to the top of the charts in 1968 was another acid-pop tune, **Green Tambourine**. Lyricist Shelley Pinz penned it after reading about a one-man band who entertained in front of a bank in England and was rewarded with change that passersby tossed into his—you guessed it—green tambourine. When producer Paul Leka, who wrote the music, played a demo of it for Oxford, Ohio's Lemon Pipers, the band at first rejected it as not "heavy" enough, but after Leka told them they were going to be dropped by their label if they didn't record it, the Pipers quickly changed their tune—and a No. 1 record was born.

Leka was also the producer of **Na Na Hey Hey Kiss Him Goodbye**, which he and songwriter Dale Prashner originally wrote in 1961 as simply "Kiss Him Goodbye." The memorable "na na hey hey" chorus was added as a quasi-joke by singer Gary DeCarlo because none of the three could come up with suitable lyrics when DeCarlo finally cut the song in 1969, intending it as a B side for his solo single. The completed track turned out to be no joke though, and under the fictitious group name Steam it rose all the way to No. 1.

One musical style that emerged from the '60s relatively unscathed by either demographics or trends was soul music. Californian Brenton Wood (named after the upscale L.A. neighborhood of Brentwood) scored a memorable hit in 1967 with the stutter-steppingly cool **Gimme Little Sign**, a track whose distinctively sleek organ solo would, a decade later, be cited by the new wave Cars as a primary influence on their sound. Pennsylvania's Jay and the Techniques were fronted by co-lead singers and childhood friends Jay Proctor and Karl Landis, and their two 1967 hits, *Keep the Ball Rollin'* and **Apples, Peaches, Pumpkin Pie**, were inspired by

kids' schoolyard games. And Jacksonville, Florida's Classics IV lead singer Dennis Yost proved that R&B music was indeed color-blind when the "blue-eyed" soul singer led his band to numerous big hits like 1968's wistful **Stormy**.

Still, what people remember most about the late 1960s may well be summed up in one word: hair. It went down young girls' backs, and boys', too, and there was hardly a male face old enough to grow hair that did not attempt some kind of mustache, beard or sideburns with which to express solidarity with the peace-and-love hippie movement. Small wonder, then, that when hippiedom went mainstream via a much-vaunted "rock musical" in 1968, the show was called simply *Hair*: That its title song, **Hair**, was a hit by the squeaky clean, family-that-plays-together-stays-together Cowsills of swanky Newport, Rhode Island, was yet another strange twist to the totally fantastic—and totally unpredictable—'60s.

—Billy Altman

The Classics IV



DISCOGRAPHY

* Indicates highest Billboard chart position

- 1. The Pied Piper** Crispian St. Peters • Music and lyrics by Arthur Kornfeld and Steven Dutoff. *Janus* 1320 (1966). Licensed from Rhino Records Inc. No. 4*
- 2. Judy in Disguise (With Glasses)** John Fred and His Playboy Band • Music and lyrics by John Fred and Andrew Bernard. *Paula* 252 (1967). Courtesy of Jewel-Paula Records Inc. by arrangement with Celebrity Licensing Inc. No. 1*
- 3. You're the One** The Vogues • Music and lyrics by Pamela Clark, George Abner and Tony Hatch. *Co & Ce* 229 (1965). Licensed from Rhino Records Inc. by arrangement with Co & Ce Records No. 4*
- 4. Gimme Little Sign** Brenton Wood • Music and lyrics by Al-Fred Smith, Joseph Hoover and Jerry Wynn. *Double Shot* 116 (1967). Courtesy of Original Sound Entertainment Inc. by arrangement with Celebrity Licensing Inc. No. 9*
- 5. Green Tambourine** The Lemon Pipers • Music and lyrics by Shelley Pinz and Paul Leika. *Buddah* 23 (1967). Courtesy of RCA Special Products, a unit of BMG Direct. No. 1*
- 6. 98.6** Keith • Music by Tony Powers and George Fischhoff, lyrics by Tony Powers. *Mercury* 72629 (1966). Courtesy of PolyGram Special Markets. No. 7*
- 7. Gimme Gimme Good Lovin'** Crazy Elephant • Music and lyrics by Joey Levine and Ritchie Cordell. *Bell* 763 (1969). Under license from Arista Records, Inc. No. 12*
- 8. Tracy** The Cuff Links • Music and lyrics by Lee Pockriss and Paul J. Vance. *Decca* 32533 (1969). Courtesy of MCA Records, Inc. No. 9*
- 9. Silence Is Golden** The Tremeloes • Music and lyrics by Bob Crewe and Bob Gaudio. *Epic* 10184 (1967). Issued under license from Castle Copyrights Ltd. No. 11*
- 10. Stormy Classics IV** • Music and lyrics by Buddy Buie and James B. Cobb. *Imperial* 66328 (1968). Courtesy EMI Records USA, under license from EMI-Capitol Music Special Markets. No. 5*
- 11. Na Na Hey Hey Kiss Him Goodbye** Steam • Music and lyrics by Gary DeCario, Dale Prashner and Paul Leika. *Fontana* 1667 (1969). Courtesy of PolyGram Special Markets. No. 1*
- 12. Bend Me, Shape Me** The American Breed • Music by Larry Weiss, lyrics by Scott English. *Acta* 811 (1967). Courtesy of MCA Records, Inc. No. 5*
- 13. Western Union** The Five Americans • Music and lyrics by Mike Rabon, Norman Ezell and John Durall. *Atnah* 118 (1967). Produced under license from Atnah Records. No. 5*
- 14. Pleasant Valley Sunday** The Monkees • Music and lyrics by Gerry Goffin and Carole King. *Colgems* 1007 (1967). Licensed from Rhino Records Inc. No. 3*
- 15. Apples, Peaches, Pumpkin Pie** Jay and the Techniques • Music and lyrics by Maurice Rby Jr. *Sinash* 2086 (1967). Courtesy of PolyGram Special Markets. No. 6*
- 16. Hair** The Cowbills • Music by Galt MacFermal, lyrics by Gerome Ragni and James Radt. *MGM* 14026 (1969). Courtesy of PolyGram Special Markets. No. 2*
- 17. I Wonder What She's Doing Tonight** Tommy Boyce and Bobby Hart • Music and lyrics by Tommy Boyce and Bobby Hart. *A&M* 893 (1967). Courtesy of A&M Records under license from PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 8*
- 18. Come On Down to My Boat** Every Mothers' Son • Music and lyrics by Wes Farrell and Jerry Goldstein. *MGM* 13733 (1967). Courtesy of PolyGram Special Markets. No. 6*
- 19. Yummy Yummy Yummy** The Ohio Express • Music and lyrics by Arthur Resnick and Joey Levine. *Buddah* 38 (1968). Courtesy of RCA Special Products, a unit of BMG Direct. No. 4*
- 20. In the Year 2525 (Exordium & Terminus)** Zager and Evans • Music and lyrics by Rick Evans. *RCA* 0174 (1969). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct. No. 1*
- 21. Let It Out (Let It All Hang Out)** The Hombres • Music and lyrics by B. E. Cunningham Jr. and Gary McEwen. *Verve Forecast* 3058 (1967). Courtesy of PolyGram Special Markets. No. 12*
- 22. Fire** The Crazy World of Arthur Brown • Music and lyrics by Arthur Brown, Vincent Crane, Robert Key and Michael Finessier. *Atlantic* 2556 (1968). Courtesy of Gowanus Inc. No. 2*

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