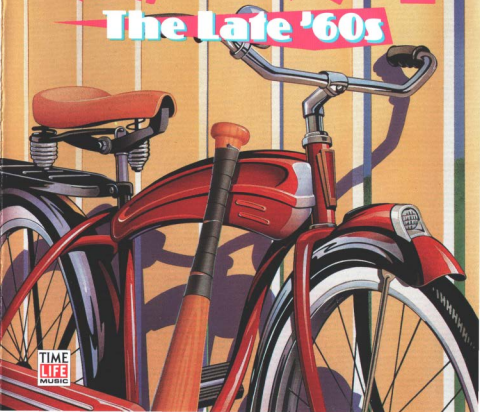


SUPERHITS

The Late '60s



TIME
LIFE
MUSIC

SUPERHITS The Late '60s

- 1. Brown Eyed Girl** Van Morrison
- 2. Midnight Confessions**
The Grass Roots
- 3. Crystal Blue Persuasion**
Tommy James and the Shondells
- 4. Stormy** Classics IV
- 5. Groovin'** The Young Rascals
- 6. You're My Everything**
The Temptations
- 7. Young Girl** The Union Gap
featuring Gary Puckett
- 8. Come On Down to My Boat**
Every Mothers' Son
- 9. Green Tambourine** The Lemon Pipers
- 10. Never My Love** The Association
- 11. Darling Be Home Soon**
The Lovin' Spoonful
- 12. Galveston** Glen Campbell
- 13. Take a Letter Maria** R. B. Greaves
- 14. Creeque Alley**
The Mamas and the Papas
- 15. Your Precious Love**
Marvin Gaye and Tammi Terrell
- 16. My Special Angel** The Vogues
- 17. Elenore** The Turtles
- 18. Reach out of the Darkness**
Friend and Lover
- 19. Can't Take My Eyes off You**
Frankie Valli
- 20. This Is My Song** Petula Clark
- 21. Release Me (And Let Me Love Again)**
Engelbert Humperdinck
- 22. Alfie** Dionne Warwick

SEE PROGRAM NOTES INSIDE

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SUPERHITS

The Late '60s

COMPACT
disc
DIGITAL AUDIO

SUD-14
OPCD-2663

TIME
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1. Brown Eyed Girl
2. Midnight Confessions
3. Crystal Blue Persuasion
4. Stormy
5. Groovin' 6. You're My Everything
7. Young Girl
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15. Your Precious Love
16. My Special Angel
17. Elenore
18. Reach out of the Darkness
19. Can't Take My Eyes off You
20. This Is My Song
21. Release Me (And Let Me Love Again)
22. Aflie

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Bubblegum music came to prominence alongside the Meaningful Rock explosion of the late '60s. If the latter—with its socially conscious, semi-poetic lyrics and its music written or at least improvised by the band members—was more accomplished and more relevant to the future of rock, the former certainly maintained that part of the tradition dealing in crassly simple songs and mindless fun. It also gave kids too young for Hendrix and the Airplane something to listen to. Like other genres, bubblegum was so imprecisely defined that it wasn't always clear who fit the description. To their chagrin, the Lemon Pipers and Tommy James and the Shondells made the cut by most definitions.

The Lemon Pipers hailed from Ohio, but **Green Tambourine** came out of what was left of New York's Brill Building scene. Lyricist Shelley Pinz wrote the words after reading a newspaper story about an elderly British street musician who played in front of a bank, setting a tambourine on the sidewalk in front of him to collect

money (hence the "green" part). Paul Leka wrote the music, but a dozen publishers turned the song down before it caught the ear of Neil Bogart of Buddah Records, a bubblegum stronghold.

Bogart sent Leka to Ohio to play the song for the Lemon Pipers, who were selling poorly and were about to be dropped by the label. Because they were into psychedelic music, the band members rejected **Green Tambourine**, but Leka then informed them that Bogart would consider them history unless they rethought the offer. When they finally recorded the song, Leka's production turned out so badly that cellos and a new drum track had to be overdubbed back in New York. But it wound up the band's only Top 40 hit.

Tommy James was also a Midwesterner, but he moved east from Indiana—the only one of the original Shondells to do so—after *Hanky Panky* went to No. 1 in 1966. With 1968's *Crimson and Clover* he began producing himself, and the psychedelic bubblegum of **Crystal Blue Persuasion**



proved an effective summer song the next year. "The title came right out of the Bible," he insisted. "Crystal blue meant truth." But when James temporarily left the business a while later to deal with an amphetamines problem, the song seemed to take on a new meaning.

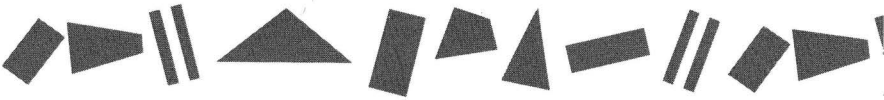
The Union Gap began in San Diego as the Outcasts, but they renamed themselves after Union Gap, Washington, near where their leader, Gary Puckett, grew up. To capitalize on their name, the band members dressed in Civil War uniforms, but the success of **Young Girl** is probably due more to the fact that it was crafted by Jerry Fuller, one of Ricky Nelson's chief writers.

Bubblegum soul was the province of Classics IV and R. B. Greaves. The former was a Jacksonville, Florida, band that moved up to Atlanta to work sessions for producer Bill Lowery (who also worked with Joe South and Billy Joe Royal) before cutting a short string of hits like **Stormy**. R. B. Greaves, born in British Guyana and related to Sam Cooke, was raised on a Seminole

reservation in California; a further distinction was his authorship of the undeniably catchy **Take a Letter Maria**.

After this, bubblegum distinctions get murkier. Frankie Valli first went solo from the 4 Seasons in 1966, but 1967's **Can't Take My Eyes off You** was the single that established him, and could be argued into the bubblegum camp. So could **Midnight Confessions** by the Grass Roots. The name of this band originally belonged to a studio group formed by writer-producers Steve Barri and P. F. Sloan as a vehicle for their songs. Once the studio band achieved a local hit, Barri and Sloan recruited a Los Angeles bar band called the Thirteenth Floor to assume the name and play live.

Even a folk-rock band like the Turtles, with their buoyant melodies and sing-along lyrics and harmonies, had at least a little in common with bubblegum. The mocking **Elenore** comes from a concept album late in their career in which they "played" several different types of groups and simu-



lated a *Battle of the Bands*.


Creeque Alley was, of course, leader-writer John Phillips' capsule history of the genesis of the Mamas and the Papas. But it was also about the roots of the Lovin' Spoonful, because before either group formed, key members of both had worked together in various folkie outfits. The Spoonful's **Darling Be Home Soon** came from *You're a Big Boy Now*, a charming but often overlooked early movie from Francis Ford Coppola.

Every Mothers' Son grew out of the Greenwich Village folk duo of brothers Dennis and Lary Larden. After growing to five members, the group hooked up with bubblegum producer-writer Wes Farrell, who had them cover a group called Rare Breed on his song **Come On Down to My Boat**. Friend and Lover consisted of Jim Post and Cathy Conn, who met at an Edmonton, Alberta, fair where he was singing and she was dancing. They soon married and began working as a vocal duet. Post's **Reach out of the Darkness** was inspired by hippies throwing

flowers at a New York love-in. Neither Every Mothers' Son nor Friend and Lover saw the Top 40 again. **Never My Love**, a pop harmony ballad, was the Association's second straight megahit after Warner Brothers bought up Valliant Records in order to get the group's contract.

Petula Clark had been a star in England since she was a child but didn't conquer America until 1965, at the ripe old age of 33. **This Is My Song** was written by movie pioneer Charlie Chaplin (at the ripe old age of 77) for his comedy *A Countess from Hong Kong*, starring Sophia Loren and Marlon Brando. Pet saturated Europe with French, Italian and German versions of the song before recording it in English.

Engelbert Humperdinck was one of the British males working a middle-of-the-road pop vein roughly analogous to Clark's. His career was stalled until he cut **Release Me (And Let Me Love Again)**, a 1954 country smash for Ray Price that had become a standard. (Cowriter Eddie Miller got the



inspiration for it after overhearing a couple arguing at the club where he was working in San Francisco; the woman kept telling her spouse to "release me," and Miller liked this euphemism for "divorce," then still taboo in a song.) On the heels of *By the Time I Get to Phoenix* and *Wichita Lineman*, **Galveston** was Glen Campbell's third straight "country-politan" hit supplanted by Jimmy Webb with a city name in the title.

Over at Motown, Marvin Gaye and Tammi Terrell had a series of best-selling duets, but few were as deeply felt as **Your Precious Love**, a slow dance with a doo-wop/make-ouf feel. The Temptations' **You're My Everything** showed off lead singer Eddie Kendricks' gliding falsetto.

Van Morrison's **Brown Eyed Girl**—his first solo hit after leaving Them and the closest thing to a conventional pop single he ever did—was produced by Bert Berns. Impressed with Morrison's lead on the Irish group's remake of *Here Comes the Night* (which Berns wrote), the veteran R&B writer-producer

brought the singer to New York. Berns died later in 1967, but Morrison stayed in the States to continue his solo career.

Few records caught the mood of the late '60s better than the Young Rascals' **Groovin'**. The New York group was known for its blue-eyed soul covers but became inspired by the Beatles to write originals. Felix Cavaliere conceived *Groovin'* when he found that because of his work schedule he could see his new girlfriend only on Sunday afternoons; Eddie Brigati developed the lyrics from Cavaliere's idea. Their label, which was accustomed to Young Rascals rockers, wasn't even planning to record **Groovin'** until influential disc jockey Murray the K, who loved the tune, intervened. With *Groovin'* the Young Rascals had their second No. 1 hit, and bubblegum had to take a back seat to the new hippie anthem.

—John Morthland



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Brown Eyed Girl** Van Morrison • Music and lyrics by Van Morrison. PolyGram International Publishing, Inc. ASCAP. Bang 545 (1967). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 10*
- 2. Midnight Confessions** The Grass Roots • Music and lyrics by Lou Josie. Little Fugitive Music. BMI. Dunhill 4144 (1968). Courtesy of MCA Records, Inc. No. 5*
- 3. Crystal Blue Persuasion** Tommy James and the Shondells • Music and lyrics by Tommy James, Mike Vale and Ed Gray. Big Seven Music Corp. BMI. Roulette 7050 (1969). Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 2*
- 4. Stormy** Classics IV • Music and lyrics by Buddy Buie and James Cobb. Low-Sal Music Co. BMI. Imperial 66328 (1968). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 5*
- 5. Groovin'** The Young Rascals • Music and lyrics by Felix Cavallera and Eddie Brigati. Delicious Apple Music Corp./Fun City Music Corp./Purple Records Distributing Corp. ASCAP. Atlantic 2401 (1967). Produced under license from Atlantic Recording Corp. No. 1*
- 6. You're My Everything** The Temptations • Music and lyrics by Norman Whitfield, Roger Penzabene and Cornelius Grant. Stone Gate Music. BMI. Gordy 7063 (1967). Courtesy of Motown Record Company, L.P. No. 6*
- 7. Young Girl** The Union Gap featuring Gary Puckett • Music and lyrics by Jerry Fuller. Warner-Tamerlane Publ. Corp. BMI. Columbia 44450 (1968). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 2*
- 8. Come On Down to My Boat** Every Mothers' Son • Music and lyrics by Wes Farrell and Jerry Goldstein. Jerry Goldstein Music Inc./Morris Music, Inc. BMI. MGM 13733 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 6*
- 9. Green Tambourine** The Lemon Pipers • Music and lyrics by Shelley Pinz and Paul Leka. EMI Unart Catalog Inc. BMI. Buddah 23 (1968). Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 1*
- 10. Never My Love** The Association • Music and lyrics by Don Addrisi and Dick Addrisi. Warner-Tamerlane Publ. Corp. BMI. Warner Bros. 7074 (1967). Produced under license from Warner Bros. Records Inc. No. 2*
- 11. Darling Be Home Soon** The Lovin' Spoonful • Music and lyrics by John B. Sebastian. Alley Music Corp./Trio Music Co., Inc./Warner-Tamerlane Publ. Corp. BMI. Kama Sutra 220 (1967). Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 15*
- 12. Galveston** Glen Campbell • Music and lyrics by Jimmy Webb. Jobete Music Co., Inc. ASCAP. Capitol 2428 (1969). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 4*
- 13. Take a Letter Maria** R. B. Greaves • Music and lyrics by R. B. Greaves. Vogue Music. BMI. Atco 6714 (1969). Produced under license from Atlantic Recording Corp. No. 2*
- 14. Creeque Alley** The Mamas and the Papas • Music and lyrics by John Phillips and Michelle Gilliam. MCA Music Publishing, a Division of MCA Inc. ASCAP. Dunhill 4083 (1967). Courtesy of MCA Records, Inc. No. 5*
- 15. Your Precious Love** Marvin Gaye and Tammi Terrell • Music and lyrics by Valerie Simpson and Nicholas Ashford. Jobete Music Co., Inc. ASCAP.



Tamla 54156 (1967). Courtesy of Motown Record Company, L.P. No. 5*

16. My Special Angel The Vogues • Music and lyrics by Jimmy Duncan. Viva Music Inc. BMI./WB Music Corp. ASCAP. Reprise 0766 (1968). Produced under license from Warner Bros. Records Inc. No. 7*

17. Elenore The Turtles • Music and lyrics by Howard Kaylan, Mark Volman, Jim Pons, Al Nichol and John Barbata. Adam R. Levy & Father Enterprises Inc./Doraflo Music, Inc./High Concept Music. BMI. White Whale 276 (1968). Courtesy of Flo & Eddie, Inc. No. 6*

18. Reach out of the Darkness Friend and Lover • Music and lyrics by Jim Post. Lowery Music Co., Inc. BMI. Verve Forecast 5069 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 10*

19. Can't Take My Eyes off You Frankie Valli • Music and lyrics by Bob Crewe and Bob Gaudio. Longitude Music Co./Seasons Four Music. BMI. Phillips 40446 (1967). Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 2*

20. This Is My Song Petula Clark • Music and lyrics by Charles Chaplin. MCA Music Publishing, a Division of MCA Inc. ASCAP. Warner Bros. 7002 (1967). Courtesy of GNP Crescendo. No. 3*

21. Release Me (And Let Me Love Again) Engelbert Humperdinck • Music and lyrics by Eddie Miller, Robert Yount and W. S. Stevenson. Acuff-Rose Music, Inc./Roschelle Publ. BMI. Parrot 40011 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 4*

22. Alfie Dionne Warwick • Music by Burt Bacharach, lyrics by Hal David. Famous Music Corporation. ASCAP. Scepter 12187 (1967). Produced under license from Warner Special Products. No. 15*



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TRICIA

THE PRESIDENT

In 1969 Richard Nixon's idyllic San Clemente, California, retreat was a world away from the trouble that would envelop him in the next decade.