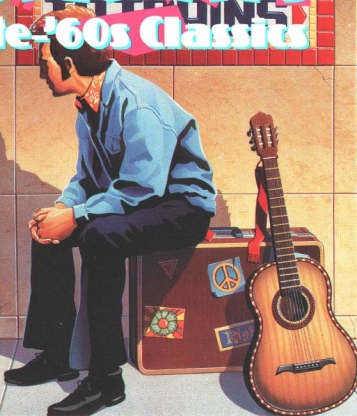


# SUPERHITS

## Late-'60s Classics



TIME  
LIFE  
MUSIC

**SUPERHITS** Late-'60s Classics

1. **People Got to Be Free** The Rascals
2. **Build Me Up Buttercup**  
The Foundations
3. **Ain't No Mountain High Enough**  
Marvin Gaye and Tammi Terrell
4. **C'mon Marianne** The 4 Seasons
5. **Silence Is Golden** The Tremeloes
6. **Everything That Touches You**  
The Association
7. **The Unicorn** The Irish Rovers
8. **Sweet Cherry Wine**  
Tommy James and the Shondells
9. **Delilah** Tom Jones
10. **To Sir with Love** Lulu
11. **Holiday** The Bee Gees
12. **The Good, the Bad and the Ugly**  
Hugo Montenegro, His Orchestra and Chorus
13. **Woman, Woman**  
The Union Gap featuring Gary Puckett
14. **You've Made Me So Very Happy**  
Blood, Sweat and Tears
15. **Ruby, Don't Take Your Love to Town**  
Kenny Rogers and the First Edition
16. **I Got Rhythm** The Happenings
17. **She'd Rather Be with Me** The Turtles
18. **Ding Dong! The Witch Is Dead**  
The Fifth Estate
19. **Indian Lake** The Cowsills
20. **Little Green Apples** O. C. Smith
21. **Jean** Oliver
22. **One** Three Dog Night

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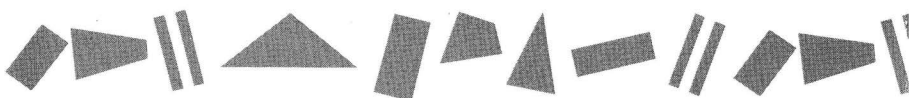
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1. People Got to Be Free 2. Build Me Up Buttercup 3. Ain't No Mountain High Enough  
4. C'mon Marianne 5. Silence Is Golden 6. Everything That Touches You  
7. The Unicorn 8. Sweet Cherry Wine 9. Delilah 10. To Sir with Love  
11. Holiday 12. The Good, the Bad and the Ugly 13. Woman, Woman  
14. You've Made Me So Very Happy 15. Ruby, Don't Take Your  
Love to Town 16. I Got Rhythm 17. She'd Rather Be with Me  
18. Ding Dong! The Witch Is Dead 19. Indian Lake  
20. Little Green Apples 21. Jean  
22. One

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By 1968, the Young Rascals weren't so young anymore, and neither was their era. This Long Island soul band, made up mostly of working-class Italian-Americans, had called themselves the Rascals when they signed with Atlantic, but corporate wisdom dictated that "Young" be added to the name for marketing purposes. *Good Lovin'*, their second single, went to No. 1 in 1966. Within a couple of years, the band had enough commercial clout to demand a return to its original name.

In the spring of 1968, Martin Luther King and Robert F. Kennedy were both assassinated, and in a show of faith in the face of such horrors, the Rascals came out with **People Got to Be Free**, which incorporated several stock phrases from black gospel and soul music. Atlantic didn't want to release it, but the band insisted. *People Got to Be Free* became the Rascals' biggest hit yet (albeit its last top-10 ever).

The late '60s have always been credited with turning rock serious and

artistic, but lightweight pop never went away. The signs were everywhere. Oliver (born William Oliver Swofford) was a North Carolina lad who had come to New York with his group, the Virginians. He joined the Good Earth Trio, which was produced by veteran popster Bob Crewe, but the group quickly mutated into a duo called, simply, Good Earth. When Oliver left Crewe to go solo with his top-10 *Good Morning Starshine* (from the hippie musical *Hair*), the producer released an LP of old material including **Jean**, from the sound track of *The Prime of Miss Jean Brodie*.

Kenny Rogers and the First Edition were fronted by a former New Christy Minstrel making the move from pop-folk to pop-country. **Ruby, Don't Take Your Love to Town** was written by Nashville whiz Mel Tillis, who based the song on a couple that lived near his family in his Florida hometown. The man had been wounded in Germany during World War II and was sent to recover in England, where he fell in love with his nurse. The couple married and



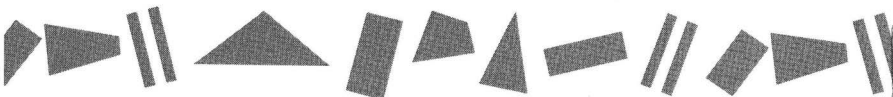
moved to Florida, but recurring problems from his wounds sent the man back to the hospital for long periods, during which his wife would stray. Tillis reset the story in the Vietnam years and changed the ending: In real life, the vet killed his wife and himself.

Among bands, Gary Puckett and the Union Gap—formed in San Diego as the Outcasts but renamed after the town of Union Gap, Washington—got to No. 4 on their first try with **Woman, Woman**. On the other hand, **Sweet Cherry Wine** came near the end of Tommy James and the Shondells' string of hits. The New Jersey quartet the Happenings scored with a remake of George and Ira Gershwin's **I Got Rhythm**, from the 1930 musical *Girl Crazy*. **Ding Dong! The Witch Is Dead**, from *The Wizard of Oz*, was the sole hit for the Fifth Estate, a Connecticut band built around MIT/ Harvard student and keyboardist Wayne "Wads" Wadhams. **Everything That Touches You** marked the last top-10 hit for Los Angeles harmonizers the Association, while the Turtles en-

joyed a second wind thanks to songs from Garry Bonner and Alan Gordon (formerly of the Canadian group the Magicians) like *Happy Together* and its equally confident follow-up, **She'd Rather Be with Me**.

Three Dog Night boasted three lead singers, each more or less responsible for finding his own material. For the group's debut sessions, Chuck Negron chose **One** off an album by emerging L.A. singer-songwriter Harry Nilsson. Although Frankie Valli's solo singles seemed to justify his group's reputation for light pop, with the 4 Seasons he was actually cutting much tougher material like **C'mon Marianne**.

The Cowsills were out-and-out bubblegum, a Rhode Island family group founded in the mid-'60s by retired naval chief petty officer William "Bud" Cowsill. The singers were his wife, daughter and four sons; the other two sons acted as roadie and sound engineer. When the clan enjoyed a short stay in the limelight with tracks like **Indian Lake**, television's



Partridge Family was created in emulation.

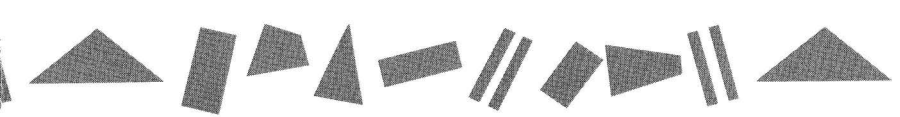
In England, the Tremeloes began as the backup band to Brian Poole (who had a 1963 hit there with *Twist and Shout*). After going out on their own, they learned **Silence Is Golden** off the B side of an old 4 Seasons single. The Bee Gees were the three sons of British bandleader Hugh Gibb. The family moved to Australia in 1958, and the group began recording there in 1962. They got far enough to have their own Australian television show but were unable to crack the British market until they moved back in 1967 and hooked up with manager Robert Stigwood, a business partner of Beatle boss Brian Epstein. **Holiday** was the type of Beatles harmony ballad that launched the first phase of their career in England and America.

On both sides of the Atlantic, middle-of-the-road singers enjoyed success with music aimed primarily at an older audience. Tom Jones's **Delilah** was such an overblown tale of passion and revenge that it became

the song of choice for comics parodying the Welshman. American journeyman O. C. Smith traveled with the Air Force variety show in the early '50s and sang with the Count Basie Orchestra a decade later. In the late '60s he enjoyed a handful of MOR hits; chief among them was the Grammy-winning **Little Green Apples**, previously cut by Roger Miller and Patti Page.

Lulu was the stage name of Scots-woman Marie McDonald McLaughlin Lawrie, who first charted in 1964. Hired to play a rebellious London schoolgirl in the Sidney Poitier movie **To Sir with Love**, she wound up also recording the title song. Overseas, it was merely the B side to *Let's Pretend*, but in America it went to No. 1.

Hugo Montenegro did nearly as well with the title song from **The Good, the Bad and the Ugly**, one of Sergio Leone's spaghetti Westerns starring Clint Eastwood. A New Yorker who had been around the Hollywood movie and music scene since 1955, Montenegro had managed André Kostelanetz and arranged for Harry



Belafonte in addition to making his own music. Feeling out of touch before recording the sound track, he ransacked his kids' rock record collection, and he credited that with his decision to rely on novel instruments such as ocarina, electric violin and electric harmonica.

The Foundations were a real oddity. Discovered in a basement club by a London record store owner, the multiracial group had members aged 19 to 38; three were English, and the other five came from all over the Commonwealth, from Ceylon to the Caribbean. Colin Young took over lead vocals when they cut **Build Me Up Buttercup**, the second of the two hits they achieved.

**Ain't No Mountain High Enough** was Marvin Gaye's first success with Tammi Terrell, who was by far his most apt duet partner. He continued singing with the young Philadelphian (previously a member of James Brown's revue) almost until her death in 1970.

One of the biggest hits of the era

was a Motown song remade by a white group. **You've Made Me So Very Happy** was cowritten and recorded by Brenda Holloway in 1967. Holloway, a native of Watts and the first West Coast artist signed to Motown after the label opened its L.A. office, took it only as far as No. 39. It proved her last hit after she complained that the label ignored her because she wasn't from Detroit.

Two years later, Blood, Sweat and Tears—the arty horn group begun by Al Kooper—was changing direction after its leader's departure. With newcomer David Clayton-Thomas singing, *You've Made Me So Very Happy* became the first of several eclectic singles for what had been an experimental album group just a short time before. But the song also established another, equally important, trend—in the next decade, it would become common practice for white groups to bolster commercially sagging careers with remakes of old Motown gems.

—John Morthland



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. People Got to Be Free** The Rascals • Music by Edward Brigatti Jr., lyrics by Felix Cavaliere. Delicious Apple Music Corp./Downtown Music/Top of the Town Music. ASCAP. Atlantic 2537 (1968). Produced under license from Atlantic Recording Corp. No. 1\*
- 2. Build Me Up Buttercup** The Foundations • Music and lyrics by Tony Macaulay and Michael D'Abo. Aaron Schroeder Music, Publ. Ltd. PRS./EMI Unart Catalog Inc./January Music Corp./Super Songs Unlimited/Unichappell Music, Inc. BMI. Uni 55101 (1969). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3\*
- 3. Ain't No Mountain High Enough** Marvin Gaye and Tammi Terrell • Music and lyrics by Nicholas Ashford and Valerie Simpson. Jobete Music Co., Inc. ASCAP. Tamla 54149 (1967). Courtesy of Motown Record Company, L.P. No. 19\*
- 4. C'mon Marianne** The 4 Seasons • Music and lyrics by L. Russell Brown and Raymond Bloodworth. Longitude Music Co./Seasons Four Music. BMI. Philips 40460 (1967). Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 9\*
- 5. Silence Is Golden** The Tremeloes • Music and lyrics by Bob Crewe and Bob Gaudio. Longitude Music Co./Seasons Four Music. BMI. Epic 10184 (1967). Courtesy of Castle Communications PLC. No. 11\*
- 6. Everything That Touches You** The Association • Music and lyrics by Terry Kirkman. Beachwood Music Corp. BMI. Warner Bros. 7163 (1968). Produced under license from Warner Bros. Records Inc. No. 10\*
- 7. The Unicorn** The Irish Rovers • Music and lyrics by Shel Silverstein. Hollis Music Inc. BMI. Decca 32254 (1968). Courtesy of MCA Records, Inc. No. 7\*
- 8. Sweet Cherry Wine** Tommy James and the Shondells • Music and lyrics by Tommy James and Richie Grasso. Longitude Music Co. BMI. Roulette 7039 (1969). Under license from Rhino Records, Inc., by arrangement with Butterfly Ent. No. 7\*
- 9. Delilah** Tom Jones • Music and lyrics by Les Reed and Barry Mason. Glenwood Music Corp. ASCAP. Parrot 40025 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 15\*
- 10. To Sir with Love** Lulu • Music by Marc London, lyrics by Don Black. Screen Gems-EMI Music Inc. BMI. Epic 10187 (1967). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1\*
- 11. Holiday** The Bee Gees • Music and lyrics by Barry Gibb and Robin Gibb. Gibb Brothers Music, administered by Careers-BMG Music Publishing, Inc. BMI. Atco 6521 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 16\*
- 12. The Good, the Bad and the Ugly** Hugo Montenegro, His Orchestra and Chorus • Music by Ennio Morricone. EMI Unart Catalog Inc. BMI./Eureka Edizioni Musicali. SIAE. RCA Victor 9423 (1968). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 2\*
- 13. Woman, Woman** The Union Gap featuring Gary Puckett • Music and lyrics by James W. Glaser and James O. Payne. Ensign Music Corp. BMI. Columbia 44297 (1967). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 4\*
- 14. You've Made Me So Very Happy** Blood, Sweat and Tears • Music and lyrics by Berry Gordy Jr., Patrice Holloway, Frank Wilson and Brenda Holloway. Jobete Music Co., Inc. ASCAP. Columbia 44776 (1969). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 2\*
- 15. Ruby, Don't Take Your Love to Town** Kenny Rogers and the First Edition • Music and lyrics by Mel Tillis. Cedarwood Publishing. BMI. Reprise 0829 (1969). Courtesy of MCA Records, Inc. No. 6\*



**16. I Got Rhythm** The Happenings • Music by George-Gershwin, lyrics by Ira Gershwin. Warner Bros. Inc.; ASCAP. B.T. Puppy 527 (1967). Courtesy of Rhino Records, Inc., by arrangement with Butterfly Ent. No. 3\*

**17. She'd Rather Be with Me** The Turtles • Music and lyrics by Garry Bonner and Alan Gordon. Alley Music Corp./Trio Music Co., Inc. BMI. White Whale 249 (1967). Licensed by Flo & Eddie, Inc. No. 3\*

**18. Ding Dong! The Witch Is Dead** The Fifth Estate • Music by Harold Arlen, lyrics by E. Y. Harburg. EMI Feist Catalog Inc. ASCAP. Jubilee 5573 (1967). Courtesy of Rhino Records, Inc. No. 11\*

**19. Indian Lake** The Cowsills • Music and lyrics by Tony Romeo. Pocket Full of Tunes, Inc. BMI. MGM 13944 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 10\*

**20. Little Green Apples** O. C. Smith • Music and lyrics by Bobby Russell. PolyGram International Publishing, Inc. ASCAP. Columbia 44616 (1968). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 2\*

**21. Jean** Oliver • Music and lyrics by Rod McKuen. Warner Bros. Inc. ASCAP. Crewe 334 (1969). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 2\*

**22. One** Three Dog Night • Music and lyrics by Harry Nilsson. Unichappell Music, Inc. BMI. Dunhill 4191 (1969). Courtesy of MCA Records, Inc. No. 5\*



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