

TIME
LIFE
MUSIC



SOUNDS OF THE
AM POP
CLASSICS
SEVENTIES

SOUNDS OF THE SEVENTIES • AM POP CLASSICS

1. **Nice to Be with You** Gallery
2. **I'd Like to Teach the World to Sing (In Perfect Harmony)**
The New Seekers
3. **Me and You and a Dog Named Boo** Lobo
4. **Wildfire** Michael Martin Murphey
5. **Here Comes That Rainy Day Feeling Again** The Fortunes
6. **Precious and Few** Climax
7. **Little Green Bag**
George Baker Selection
8. **Popcorn** Hot Butter
9. **Walking in Rhythm** The Blackbyrds
10. **United We Stand**
The Brotherhood of Man
11. **Wildflower** Skylark
12. **Life Is a Rock (But the Radio Rolled Me)** Reunion
13. **Love Grows (Where My Rosemary Goes)** Edison Lighthouse
14. **Montego Bay** Bobby Bloom
15. **Don't Call Us, We'll Call You**
Sugarloaf/Jerry Corbetta
16. **Troglodyte (Cave Man)**
The Jimmy Castor Bunch
17. **I Ain't Got Time Anymore**
The Glass Bottle
18. **White Lies, Blue Eyes** Bullet
19. **The Witch Queen of New Orleans**
Redbone
20. **The Lion Sleeps Tonight** Robert John
21. **Lay a Little Lovin' on Me**
Robin McNamara
22. **Be Thankful for What You Got**
William DeVaughn

SEE PROGRAM NOTES INSIDE

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Warner Special Products,
a Time Warner Company. © 1993 Warner Special Products.
OPCD-2712



WARNER
SPECIAL PRODUCTS

- 
1. Nice to Be with You
 2. I'd Like to Teach the World to Sing
 3. Me and You and a Dog Named Boo
 4. Wildfire
 5. Here Comes That Rainy Day Feeling Again
 6. Precious and Few
 7. Little Green Bag
 8. Popcorn
 9. Walking in Rhythm
 10. I'd Like to See the World We Stand
 11. Wildflower
 12. Life Is a Rock
 13. Love Grows
 14. Montego Bay
 15. Don't Call Us, We'll Call You
 16. Troglodyte
 17. I Ain't Got Time Anymore
 18. White Lies, Blue Eyes
 19. The Witch Queen of New Orleans
 20. The Lion Sleeps Tonight
 21. Lay a Little Lovin' on Me
 22. Be Thankful for What You Got

TIME
LIFE
MUSIC

COMPACT
disc
DIGITAL AUDIO

SOD-32
OPCD-2712

Manufactured by Warner Special
Products, a Time Warner Company.
© 1993 Warner Special Products.
All rights reserved. Unauthorized
duplication is a violation of
all applicable laws.
Made in U.S.A.

AM radio was always the rightful home of the one-hit wonders, those recording artists who splashed in out of nowhere with just one smash (actually, the term was often applied to those who managed two or even three hits). Though singles have since decreased in importance, the last true heyday for this hallowed tradition was the 1970s—the decade when such trends as arena-rock, singer-songwriters, pub-rock, punk, new wave, funk, disco and Outlaw country all attempted to fill the growing void in mainstream pop and rock. One-hitters came in all sizes, shapes and forms, and many had even paid some dues in the music biz before they were able to claim their moment in the spotlight.

Take Edison Lighthouse. Their lead singer was Tony Burrows, once of the Flowerpot Men (whose 1967 *Let's Go to*

San Francisco was a British hit). But the group that cut **Love Grows (Where My Rosemary Goes)**, which was assembled around him by producer and co-writer Tony Macaulay, existed only in the studio. When the single clicked, a band called Greenfield Hammer went on the road as Edison Lighthouse because Burrows wouldn't tour. Burrows was similarly featured on the Brotherhood of Man's **United We Stand** as well as on hits by the Pipkins and First Class—but, oddly enough, singles released under his own name failed to work. The catchy *Love Grows* eventually became one of the quintessential cult hits.

Bobby Bloom was a journeyman who launched his career in 1961 with the Imaginations, and he worked much of that decade as a writer, producer and sessions singer for the production company of Jeff Barry and Vinnie Poncia. His 1967 solo singles all failed, but in 1970 bubblegum moguls Joey Levine and Artie Resnick formed



L&R Records to cut **Montego Bay** with Bloom. The singer's career came to a tragic end when he was accidentally shot to death four years later.

Jeff Barry plucked Robin McNamara out of the cast of *Hair*, the hippie musical, to sing 1970's **Lay a Little Lovin' on Me**, but the performer vanished from the recording scene before the year was out. And Joey Levine was also one of the driving forces behind Reunion's **Life Is a Rock (But the Radio Rolled Me)**. Paul DiFranco and Norman Dolph wrote the original version and let it sit on the shelf for two years before bringing Levine in to bubblegum it up. He worked the song over enough to garner co-production credits, and it was Levine's rat-tat-tat vocal that ultimately put the single over.

Among others who saw the Top 40 but once, Washington's William DeVaughn stands out. A federal government worker who played guitar and wrote songs, DeVaughn answered a *Billboard* ad for marginally legal "vanity" recordings (sessions a hopeful artist finances for himself, which are then released on an obscure label often set up solely for that purpose) to cut his

own **Be Thankful for What You Got**. With Philadelphia soulmasters MFSB cruising behind him on the recording, it sold a quick two million copies. Meanwhile, DeVaughn had become a Jehovah's Witness and was leafleting door-to-door just as the single peaked. When it came time to cut an album, he declined to sing anything but religious songs, and that killed his budding career.

Climax was formed by Cleveland singer Sonny Geraci, formerly of the Outsiders (*Time Won't Let Me*) and guitarist Walter Nims, who played with that group in its dying days. The latter wrote **Precious and Few**, which was nurtured onto the charts by Fifth Dimension manager Marc Gordon. But the group's follow-up failed, and Geraci went home to Cleveland to become a born-again Christian and salesman of siding and replacement windows.

Skylark was fronted by vocalist Bonnie Jean Cook and keyboard man David Foster, who'd had a stint in one of the later versions of rockabilly Ronnie Hawkins' band, the Hawks. Cook and Foster put the group together in Vancouver and rehearsed for six months

before recording, but the group members were never very friendly, and when the first single flopped, tensions escalated. By the time the follow-up, **Wildflower**, broke across the border in Detroit, the band had already split up.

Popcorn was one of several gimmicky Moog synthesizer instrumentals that surfaced when the electronic invention came into vogue in the late '60s. Hot Butter was really just keyboard man Stan Free, who had already used the Moog to color recordings by the likes of John Denver and the Boston Pops Orchestra. Detroit group Gallery's **Nice to Be with You** was produced by ace Motor City jazz-rock guitarist Dennis Coffey, something of a one-hitter himself with *Scorpio* (1971).

The George Baker Selection was a Dutch group fronted by Johannes Bouwens. Their soft-rock **Little Green Bag** sold so well in Europe that it was eventually picked up for stateside release. Ironically, the second, and last, U.S. Top 40 hit by the Dutch group was the Spanish-language *Paloma Blanca*. Redbone (Cajun slang for "half-breed") was formed in 1968 in Los Angeles by four Native Americans and fronted by the

brothers Pat and Lolly Vegas. The infectious hoodoo of their **Witch Queen of New Orleans** was a bow to both Creedence Clearwater Revival and Dr. John.

Jerry Corbetta sang lead on **Don't Call Us, We'll Call You**, the second of two top-10 hits by Denver band Sugarloaf. Trumpet man Donald Byrd, best known for his work in Art Blakey's Jazz Messengers, racked up a fusion crossover hit when he arranged for his jazz studies students at Howard University—under the name the Blackbyrds—to cut **Walking in Rhythm**.

The Fortunes grew out of a Birmingham, England, band called the Cliftones; though not a hit, their second single, *Caroline*, was picked up by the British Radio Caroline pirate station as a theme song. Their first American hit, 1965's folk-rocky *You've Got Your Troubles*, did much better in their homeland than here, and its follow-up proved their only other American Top 40 entry that decade. Finally, the writing and production team of Roger Cook and Roger Greenaway took over the sputtering Fortunes in 1971 and made **Here Comes That Rainy Day Feeling Again** a

bigger hit here than overseas.

Robert John (Robert John Pedrick Jr. to his parents) clicked with a remake of **The Lion Sleeps Tonight**, the South African Zulu folk song that the Tokens had taken to the top of the charts in 1961 after learning it off an old Miriam Makeba album (she used the real title, *Wimoweh*). Keith Potter was the only member of the original Seekers to have a spot in the New Seekers, which he formed and managed. The group's **I'd Like to Teach the World to Sing (In Perfect Harmony)** was an international hit that quickly became Coca-Cola's theme song.

Kent Lavoie of Tallahassee had been in such failed Florida groups as the Sugar Beats and Me and the Other Guys before, as a solo artist, producer Phil Gernhard gave him the name Lobo to protect his reputation if he continued to come up dry. But **Me and You and a Dog Named Boo** became the first in a respectable string of Lobo hits. Under his real name, Lavoie also helped Gernhard produce country-pop star Jim Stafford. Texan Michael Martin Murphey was one of the cornerstones of Austin's so-called "cosmic cowboy" scene, which contributed mightily to the Outlaw move-

ment. With **Wildfire**, he tipped his hand in favor of Hollywood-style Western music, which today he records almost exclusively.

The Jimmy Castor Bunch was one of the era's most memorable oddballs. Castor went back to the Spanish Harlem vocal-group scene of the 1950s, and he sometimes filled Frankie Lyman's spot in the Teenagers once the lead singer left that group. After studying accounting at City College of New York, Castor played sax on Dave "Baby" Cortez' organ instrumental *Rinky Dink*. Then he went solo, working on the fringes of the New York salsa circuit, which lent the flavor to his 1967 debut hit, *Hey, Leroy, Your Mama's Callin' You*, and, to a lesser extent, the equally playful **Troglodyte (Cave Man)**. He bubbled back to the surface for one more novelty during the disco era, but Castor's good-natured style and persona were so idiosyncratic that he wasn't a three-hit artist so much as a one-hit wonder on three separate occasions.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard chart position

1. Nice to Be with You Gallery • Music and lyrics by Jim Gold. Interior Music Corp. BMI, Sussex 232 (1972). © 1972 Sussex Records, Inc. Courtesy of Avant Garde Enterprises, No. 4*

2. I'd Like to Teach the World to Sing (In Perfect Harmony) The New Seekers • Music and lyrics by William Backer, Roger Cook, Roger Greenaway and Roquel Davis. Shada Music Inc. ASCAP, Elektra 45762 (1972). Produced under license from Elektra Entertainment. No. 7*

3. Me and You and a Dog Named Boo Loba • Music and lyrics by Kent Lavale. Famous Music Corporation, ASCAP, Big Tree 112 (1971). Produced under license from Atlantic Recording Corp. No. 5*

4. Wildfire Michael Martin Murphey • Music and lyrics by Michael Murphey and Larry Conser. Warner-Tamerlane Publ. Corp. BMI, Epic 50084 (1975). © 1975 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 3*

5. Here Comes That Rainy Day Feeling Again The Fortunes • Music and lyrics by Anthony Gordon Instone, Roger Cook and Roger Greenaway. PolyGram International Publishing, Inc. ASCAP, Capitol 3086 (1971). Courtesy of EMI Records USA, a division of ERG, under license from CEMA Special Markets. No. 15*

6. Precious and Few Climax • Music and lyrics by Walter Nims. Famous Music Corporation. ASCAP, Carousel 30055 (1972). Courtesy of Dominion Entertainment, Inc. No. 3*

7. Little Green Bag George Baker Selection • Music and lyrics by Jan Visser and Johannes Bouwens. EMI Music Pub. (Holland), adm. by Screen Gems-EMI Music Inc. BMI, Colosus 112 (1970). Courtesy EMI Records Holland, under license from CEMA Special Markets. No. 21*

8. Popcorn Hot Butter • Music by Gershon Kingsley. Bourne Co. ASCAP, Musicor 1458 (1972). © 1972 Celebrity Licensing, Inc. Courtesy of Celebrity Licensing, Inc. No. 9*

9. Walking in Rhythm The Blackbyrds • Music and lyrics by Barney Peary, Blackbyrd Music. BMI, Fantasy 736 (1975). © 1974 Fantasy Records. Courtesy of Fantasy Records. No. 6*

10. United We Stand The Brotherhood of Man • Music and lyrics by Tony Hiller and Peter Simons. Belwin-Mills Publishing Corp. ASCAP, Deram 85059 (1970). Courtesy of PolyGram Special Products, a division of PolyGram Group Distribution, Inc. No. 13*

11. Wildflower Skylark • Music and lyrics by David Richardson and Doug Edwards. Edsel Music. SOCAN, Capitol 3511 (1973). © 1972 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 9*

12. Life Is a Rock (But the Radio Rolled Me) Reunion • Music and lyrics by Norman Dolph and Paul DiFranco. Crazy Chords Music/Crushing Music Co. BMI, RCA Victor 10056 (1974). © 1974 BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 8*

13. Love Grows (Where My Rosemary Goes) Edison Light-house • Music and lyrics by Tony Macaulay and Barry Mason. Aim! Music/Unichappell Music, Inc. BMI, Bell 858 (1970). Courtesy of Laurence Myers Productions, Ltd., by arrangement with Celebrity Licensing, Inc. No. 5*

14. Montego Bay Bobby Bloom • Music and lyrics by Jeff Barry and Bobby Bloom. EMI Unart Catalog Inc. BMI, L&R/MGM 157 (1970). Courtesy of PolyGram Special Products, a division of PolyGram Group Distribution, Inc. No. 8*

15. Don't Call Us, We'll Call You Sugarloaf/Jerry Corbetta • Music and lyrics by John Carter and Jerry Corbetta. MPL Communications, Inc. ASCAP, Claridge 402 (1975). © 1974 EMI-USA, a division of Capitol Records, Inc. Courtesy of EMI Records USA, a division of ERG, under license from CEMA Special Markets. No. 9*



President: Steven L. Janas
Vice Presidents: Jim Fisher, Fernando Pargas, Donna Pickett, Martin Shampaine
Executive Producer: Charles McCordell
Associate Producer: Brian Miller
Creative Director: Robin Bray
Art Director: Alice Sexton
New Product Development: Robert Hull
Recording Producer/Consultant: Joe Sasyf
Financial Director: Pamela Chin
Associate Director of Production: Karen Hill

AM Pop Classics was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.; Steve Carr, engineer.

The Author: John Morhtland has been an associate editor for *Rolling Stone* and *Creem*. He has freelanced for virtually every rock magazine published during the last 20 years.

Time-Life wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time Life Inc. © 1993 Time Life Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Warner Inc. U.S.A.

Cover art by Enzo Mess and Urs Schmidt.
© 1993 Time Life Inc.

Picture credit: Back panel photo of the Glass Bottle courtesy Michael Ochs Archives, Vanice, Calif.

Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company.
© 1993 Warner Special Products

OPCD-2712
SOD-32



16. Tragiodyte (Cave Man) The Jimmy Castor Bunch • *Music and lyrics by Harry Jensen, Gerald Thomas, Douglas Gibson, Robert Manigault, James Castor and Langdon Fiddle Jr.* Jim-rite Music Inc. BMI. RCA Victor 1029 (1972). © 1972 BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 6*

17. I Ain't Got Time Anymore The Glass Bottle • *Music and lyrics by Michael Fair and Edward Seago.* Leeds Music Corporation, ASCAP. Avco Embassy 4575 (1971). Courtesy of Amherst Records Inc., by arrangement with Original Sound Entertainment/Celebrity Licensing Inc. No. 36*

18. White Lies, Blue Eyes Bullet • *Music and lyrics by Larry Lambert and Bobby Flax.* Meli-Sean Music, Inc. BMI. Big Tree 123 (1972). © 1972 Robert Flax. Licensed from Robert Flax. No. 28*

19. The Witch Queen of New Orleans Redbone • *Music and lyrics by Patrick Vegas and Lolly Vegas.* EMI Blackwood Music Inc./Novalene Music. BMI. Epic 10749 (1972). Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 21*

20. The Lion Sleeps Tonight Robert John • *Music and lyrics by Hugo Peretti, Luigi Creatore, Paul Campbell, George David Weks, Pete Kameron and Al Brackman.* Folkways Music Publishers, Inc. BMI. Atlantic 2846 (1972). Produced under license from Atlantic Recording Corp. No. 3*

21. Lay a Little Lovin' on Me Robin McNamara • *Music and lyrics by Jeff Barry, Robin McNamara and Jim Cretecos.* EMI Unart Catalog Inc. BMI. Steed 724 (1970). Courtesy of Janus Records, Inc. No. 11*

22. Be Thankful for What You Got William DeVaughn • *Music and lyrics by William DeVaughn.* American Dream Music Company/Delicious Apple Music Corp./Downtown Music/Melomaga Music Ltd./Top of the Town Music. ASCAP. Roxbury 0236 (1974). © 1974 Roxbury Records Corp. Courtesy of Original Sound Entertainment. No. 4*

