ROCK MUSIC

ROCK ‘N’ ROLL

RK-RR1 United Kingdom  (1961) 1985

THE BAT
Rock ‘n’ Roll – Instrumental
Comp: Brian BENNETT
Rts: Honey Hill Music Ltd.
Perf: THE KREW KATS
Jim Sullivan (lead guitar)
Tony Belcher (rhythm guitar)
Brian ‘Licorice’ Locking (bass)
Brian Bennett (drums)
Prod: Norrie Paramor
Prod. Co: (LP) See-For-Miles Records Ltd.;
Maidenhead, Berkshire
Rec. Co: His Master’s Voice (EMI Records Ltd.)
Rec. Date: 1961
Cutting Eng: Harry Moss
Liner Notes: (LP) Trev Faull
Time: 2:16
Released First Time on Compilation LP: 20 CLASSIC INSTRUMENTAL RARITIES (1985)
See-For-Miles SEE 37 (mono & stereo)
12” 33rpm (Sd 1 – Bd 6)
Notes: For over 20 years this track remained unreleased in the vaults of HMV (EMI). Bennett had come out with two singles for HMV in 1961 and this one was pending release. (Faull) At one point Locking and Bennett worked a bit with Tommy Steele, Britain’s first rock ‘n roll star, who had done “Rock with the Caveman” (see below). (Webster 1967) Later in 1961, Bennett and Locking joined the famous instrumental rock group, The Shadows.
Faull writes, ”The Bat was an original piece of moody blue funk with slinky attack from the guitar and a great positive sound overall. The metallic guitar sound on the officially released 45s was toned down somewhat but it’s nevertheless a real treat to hear such a prestigious unreleased track.” (Liner notes)
The YouTube video with the complete audio sample uses extracts from an unidentified horror film.
Ref: Big Jim Sullivan, Bio, Wikipedia
Brian Bennett, Bio, Wikipedia
Brian Locking, Bio, Wikipedia
Grant, Jim, New Gandy Dancer, Issue 7, Apr. 1977, p. 14
The Krew Kats, The Bat, (2:16), YouTube (►COMPLETE AUDIO SAMPLE)

RK-RR2 United States 1959

CAVEMAN
Rock ‘n’ Roll – Vocal & Instrumental
Comp: Beverly ROSS  (LY-RK)
Rts: Admiration Music Inc.  (BMI)
Perf: JOE VILLA AND THE ROYAL TEENS
   Joe Villa [or Joe Francavilla] (lead singer)
   Bob Gaudio (piano)
   Larry Qualiano (tenor sax)
   Billy Dalton (bass)
   Tom Austin (drums)
Prod. Co: Power Records; New York, NY
Matrix: M112
Rel. Date: Mar. 1959
Time: 1:55
Label: Mighty 112
Flip Sd: Wounded Heart
Spec: 7" 45rpm
Notes: A pretty routine rock ‘n’ roll number with a primitive tune and beat. The lyrics would practically serve as a template for many caveman rock songs that came after. They tell of a caveman seven feet tall, who “wore leopard skin and a wooden club.” A mean guy who “grabbed my girl by her long blond hair.” But when he heard the tenor sax bridge he calmed down and said, “that’s the kind of music we used to play/ Three million B. C.” Stanza 4 carries on –
   IV. He jumped for joy an’ he dropped his club
      An’ he danced in a crazy way
      But then he felt a strange cry – “Dinosaur”
      An’ he ran around in a crazy way – A yellin’ –
      CHORUS: Ugha laga, ugha haga, eeja haga, ugha ha (2X)
   V. Taught him how to read, taught him how to write
      Spelling and geometry
      Now he’s an educated caveman – Oh, he’s cute
      You aught to see him in his ugly suit – A yelllin’ –
      CHORUS
Best known for their million seller, “Short Shorts” in 1957, this group was formed by five high school kids from New Jersey. By the time this recording was made, Villa and Qualiano had replaced two of the original members of the group. Joey Villa had been the lead singer for the Three Friends in 1956-57. Bob Gaudio, who wrote “Short Shorts,” left the group in 1960 and became one of the creative forces behind the Four Seasons. The Royal Teens finally disbanded in 1965.
Ref: Anon. n.d., What Happened to Joseph Villa of the Royal Teens?, answers
      Eder, Bruce 2015, Artist Biography, Allmusic
      Ingram, George 1979, Goldmine, n. 38, July 1979, Fraser, MI, p. 14-16
      Joe Villa & The Royal Teens, Caveman, (1:49), mp3vip.biz (►COMPLETE AUDIO SAMPLE)
      The Royal Teens, Bio, Wikipedia

RK-RR3  United States  1960
CAVEMAN
Rock ‘n’ Roll – Vocal & Instrumental
Comp: Tommy ROE  (LY-RK)
Rts: Eager Music  (BMI)
Perf: TOMMY ROE AND THE SATINS
   Tommy Roe (vocal)
   Bobby West
   Mike Clark
   Drolet Bush [aka. Joe Lee Bush]
      (with guitar, bass, & drums)
Prod: Bill Lowery
Prod. Co: National Recording Corp.; Atlanta, GA
Matrix: CP-2621 & IXRC-2621
Time: 1:54 (LPs lack Intro)

A. American Releases:
1. Original Single 45: (March 28, 1960)
   Mark IV M4 001
2. Second Issue 45: (May 23, 1960)
   Judd 1018
3. Third Issue 45: (as by Tommy Roe) (Sept. 1960)
   Trumpet 1401 (Black or Red Label)
   **Spec**: (Nos. 1, 2, & 3) 7" 45rpm
4. Compilation LP: WHIRLING WITH TOMMY ROE & AL TORNELLO
   Diplomat DS 668
   Diplomat DS 2474 (elec. stereo)
5. Compilation LP: TOMMY ROE & BOBBY LEE (Trammell)
   Crown CLP 5323 (mono)
   Crown CST 323 (stereo)
   **Spec**: (Nos. 4 & 5) 12" 33rpm (Sd 1 – Bd 5)
   **Spec**: (Sd 2 – Bd ?)
   (Very poor mix & pressing)
   Crypt GRYPT 181
   **Spec**: 12" 33rpm (Sd 1 – Bd 4)

B. Reissue on German Compilation CD: MONSTER BOP (1993)
   Buffalo Bop BB-CD 55013 (Tk 16)

   Mustang Must 16 (Tk 10)

Notes: This was Tommy Roe’s first record, starting off a long career, which continued right into the 90s.
Clearly an effort was being made to promote this release through three small, independent southern labels.
This is the only cave rock song to ever be released almost simultaneously on three different labels. The Trumpet 45 has been seen listed at $300 and the Judd 45 at $150.
The song tells of a caveman in 49 B.C. (not so long ago) who acts a bit like Tarzan by jumping from a tree onto a dinosaur (Alley Oop by The Hollywood Argyles came out in May 1960). Stanza 3 has him meeting a caveman band –

Well, I traveled through the jungle
'Til I stopped outside a cave
Like I mean these cats inside
Really had me amaze'.

I saw a caveman band,
They said, "Listen to us, man.
We'll be cool soon."

The caveman promises to make the band into caveman stars only to wake up and find that he was dreaming all this.

"In 1959 Tommy Roe with two friends from the Brown High school in Atlanta, Ga. Bobby West and Mike Clarke (sic) formed a band with the name of Tommy Roe & The Satins (by the doo wop group The Five Satins). In March of 1960 they have a new member Drolet Bush aka Joe Lee Bush and recorded on the Atlanta, Ga label Mark IV the sides, Caveman/ I Got A Girl." (Anon. 2013) The photo shows Tommy Roe & The Satins in 1960 when this single came out. Tommy Roe, whose style was influenced by Buddy Holly's singing, cut another of his songs, "Sheila," for Judd at this time, but it wasn't until he signed with ABC Paramount in 1962 that this one got the necessary promotion and became a hit.
The lyrics of this song are provided on the official site of Tommy Roe, but some of the verses in stanzas 3 and 4 do not conform to those sung on the record (see here under Rock Song Lyrics).

The Rite Custom Website lists the 3 singles in a completely different order: Trumpet 1401 – 1st Pressing – 1959; Mark IV 001 – 2nd Pressing – 1960; and Judd 1018 – 3rd Pressing – 1060.

The Trumpet single release is quite rare; it went for $48. In an American eBay auction in April 2018.

Ref:
Anon. 2013, Tommy Roe & The Satins (Judd Records), whitewoowopcollector
Ralph Barton Auction, Goldmine, n. 18, Sept. 1977, p. 42
Paulus, Kim, Letter dated Mar. 15, 1982, Everett, WA
Pettigrew, Jim, Jr., From Rhythm n Blues to Disco: A Broad Overview of Atlanta Music Since 1945, The Atlanta Historical Bulletin, v. 21, n. 2, Summer 1977, p. 121-123
Times Square Records, Bronx, NY, Catalog No. 2 for 2008
Gordon, Terry E. 2011, Tommy Roe, Rockin’ Country Style, Stanzas 1 & 2, discography (◄AUDIO SAMPLE)
Tommy Roe, Official Website, tommyroe
Tommy Roe & The Satins, Caveman, Lyrics (Verses in Stanzas 3 & 4 are not conform), tommyroe
Tommy Roe & The Satins, Caveman, (actual 1:55), YouTube (◄COMPLETE AUDIO SAMPLE)
Tommy Roe & The Satins, Caveman (Song), UK Charts, uk-charts
Tommy Roe & The Satins, Caveman, Various Pressings, Rite Custom, 45rpmrecords

RK-RR4 United States 2005
CAVERN
Rock ‘n’ Roll – Vocal & Instrumental
Comp: Frank Lee SPRAGUE
Rts: Frank Lee Sprague Music Publishing (ASCAP)
Perf: Frank Lee SPRAGUE (vocal & guitar)
    Art Fein (accordion)
    David Raven (drums)
Prod: Frank Lee Sprague
Prod. Co: Wichita Falls Records
Time: 1:58
CD: CAVERN
    Wichita Falls WFR338 (Tk 13)

Notes: A 30-second audio clip provided a simplistic rock song in the Merseybeat vein. However, none of the samples mention “cavern” in the lyrics and it was not possible to obtain the complete lyrics. So this little jilted lover ditty may be only cave-related in the title and in its associations with the famous British venue.

This album was a sequel to a 2004 Sprague album, “Merseybeat” and we are told by the Wikipedia site that the title of this CD “is often mistakenly considered as referring to the Liverpool club made famous in the 1960s by The Beatles and other Merseyside performers, but is actually a reference to the title track.” (Anon. 2015)

It is 4593 miles from Wichita Falls, Texas (where Frank Sprague was born), to Liverpool, England. And contrary to the Wikipedia statement

Frank Lee Sprague’s own official site has this to say – “While Merseybeat often channeled the sunnier side of the mid-sixties British Invasion, Cavern pulls us into the tense, sweaty atmosphere of Liverpool’s famous beat club where a four-piece band captivates the audience with their electrifying brand of rock ‘n’ roll.” (Anon. 2005 & Anon. 2009)

One critic wrote – “If Peter and Gordon had sat in with Buddy Holly, they might have come up with ‘Cavern,’ the jaunty and delightful album closer. As Cavern Club host Bob Wooler would say, ‘Remember all you cave dwellers, The Cavern is the best of cellars. We’ve got the hi-fi high and the lights down low, so here we go with the Frank Sprague show.’” (Anon. 2005 & Anon. 2009)

Ref:
Anon. 2005, Frank Lee Sprague, Cavern CD, CDBaby (◄AUDIO SAMPLE)
Anon. 2009, Frank Lee Sprague, Cavern CD, Official Website, tripod
CAVERN OF DREAMS
RK-RR5 United Kingdom 1984
CAVERN OF DREAMS
Rock ’n’ Roll – Mersey Beat – Vocal & Instrumental
Comp: Pete RIMMER, Spencer LEIGH, Andrew DOBLE, & Paul REED
Perf: Pete RIMMER & Paul REID (vocals & guitars)
John Power (bass)
Prod: Pete Rimmer & Paul Reed
Prod. Co: Dual Key Records; Southport, Merseyside
Time: 2:38
Label: Dual DK 111
Flip Sd: England in My Hands
Spec: 7” 45rpm
Notes: Wholly inspired by the famous cellar rock club on Mathew Street in Liverpool. The liner notes tell us “ ‘Cavern of Dreams,’ starring Andrew Schofield, opened at the Liverpool Playhouse in August 1984 and accurately reflected the background to the Merseybeat era. The play was based on upon (sic) Spencer Leigh’s book ‘Let’s Go Down the Cavern’ and Spencer, Andrew Doble, Pete Rimmer and Paul Reed have written a song inspired by the stage show and called ‘Cavern of Dreams.’ The song is capable of several different interpretations and initial performances indicate that ‘Cavern of Dreams’ has the potential to become another ‘Streets of London.’ “
One of the stanzas – Thumping deep in the street beats a heart full of sound,
Feels on top of the world though you’re down underground,
There’s magic in the music and the rock ’n’ roll screams,
Let me take you tonight to the Cavern of Dreams.
Ref: Carol Ann Duffy, Playwright (of Cavern of Dreams), Wikipedia
The Cavern Club, Liverpool, Wikipedia
The Cavern Club, Liverpool, History, cavernclub
Pete Rimmer & Paul Reid, Cavern of Dreams 45, Discogs

VARIOUS VERSIONS OF
CAVERN STOMP
RK-RR6 United Kingdom 1963
CAVERN STOMP
Rock ’n’ Roll – Mersey Beat – Vocal & Instrumental
Comp: Johnny HUTCHINSON, Johnny GUSTAFSON, Brian GRIFFITHS, & Noel WALKER (LY-RK)
Rts: JAEP Music Ltd.
Perf: THE BIG THREE
Johnny Hutchinson (vocal & drums)
Brian Griffiths (lead guitar)
Johnny Gustafson (bass guitar)
Prod: Noel Walker
Prod. Co: Decca Record Co. Ltd.
Matrix: CPDR 31007
Rel. Date: (45) June 28, 1963
Liner Notes: (LP- 4-page Fold-out) Spence Leigh
Time: 1:33
A. British Releases:
1. Original Single 45:
   Decca F 11689
   Flip Sd: By the Way
   Edsel ED 111
   12" 33rpm (Sd 1– Bd 5)
   THE COMPLETE RECORDINGS (1999)
   London 844062  (Tk 5)
   Deram 844 006-2  (Tk 4)

Notes: The "Cavern" referred to here was the famous cellar rock club on Mathew Street in Liverpool where
the Beatles, The Animals, and several other British rock bands performed in the early 1960s. The lyrics
make it clear that this was composed as a tribute to the club in much the same way as the jazz piece "The
Caves" (see under Jazz Music – Blues) was a tribute to the Bohemian Caverns.

Actually only two words need to be changed here to make this into a
perfectly valid cave song (see here under Rock Song Lyrics). The first verse
of the first stanza – Ah, we're gonna dance in Liverpool
Could be changed to – Ah, we're gonna dance by Crystal Pool
Not such a far-fetched idea really. British teenagers were dancing to rock
music in the early 60s inside St. Michael's Cave at Gibraltar
(photo on left by Bates Littlehales). (LaFay 1966) Recently in the Czech show cave,
Punkveni jeskyně (Punkva River Cave), near Blansko there was dancing to
salsa music beside Mirror Lake.

Cavern Stomp "feeds on the notoriety of the Mersey explosion itself via a
mock dance-craze, with Hutch bragging 'we've got a dance in Liverpool',
which we call "The Cavern Stomp". Then, driven on Brian Griffiths' nagging
curling guitar-riff, he's urging you to 'keep your jive and Rock 'n' Roll'. Well,
some might argue that it was Rock 'n' Roll, although they then go on to
accurately observe that the scene 'started off with Rhythm-and-Blues' before
breaking off with a yelled 'OK Baby' taking them into a free full-on
instrumental chunk of guitar. With writing credits to all members of the group

Hutch later admitted that the song was 'a load of rubbish that took me five minutes to write', but which was
nevertheless 'the best record we ever did.' " (Darlington 2013) Concerning this B-side, Hutchinson further
recalls – "Noel (Walker) had told us that we were recording the next day and we had to have a B-side. He
said that if it was one of our songs we could make a few bob out of it, although we were never to see the
royalties from any of our records." (Leigh 1982)

The Big Three, one of the leading originators of the so-called "Mersey Beat" sound, were managed at this
time by Brian Epstein, a famous figure on the Liverpool scene. They were one of most powerful bands on
Merseyside in the early 60s. Klitsch points out – "You can see how strong their sound was. Mainly
depending on their equipment. The Big 3 was the first group on (sic) the world to own 100-watt amps. They
were made specially for the group by Adrian Barber, to make up their three piece disadvantage." Another
critic writes – "Among their fellow musicians they were regarded as the equal of the Beatles, and their live
shows was legendary." Of course, they should not be confused with the American group, The Big Three,
which consisted of Mama Cass Elliot, Tim Rose, & James Hendricks (prior to The Mamas & The Papas).
Paddy Chambers, lead guitarist with Faron's Flamingos added – "Brian Griffiths was the best guitarist
Liverpool has ever known. He had this old plank of a guitar with strings two inches above the fret board but
he could make it sound like nobody else could make a guitar sound. The guitar solo on 'Cavern Stomp' is
an absolute classic equal only to the guitar solo on Bill Haley's 'Rock Around the Clock'." (Leigh 1982)

"Cavern Stomp" was almost a theme song for the Mersey boom. However, the A-side, "By the Way," was
the one that became a hit. It made the Top 30, reaching position 22 on July 11, 1963, and stayed in the
Top 50 for 10 weeks.

"The dance that became known as 'The Cavern Stomp' during the beat period at the club (late 50s),
actually originated at the trad and skiffle sessions during the Cavern's formative years." (Thompson 1994)

Colin Manley of the Swinging Blue Jeans explained how to do the Cavern Stomp – "If you tried to teach an
ape to dance, it'd end up doing the Cavern Stomp. It's the easiest possible jumping around dance there is. It's just leaping about but you've got to have a sweater that's six sizes too big for you. It was all happening at the Cavern when those started wobbling." (Leigh 1982) Thompson adds – "In the dance area the Cavern Stomp developed, which was a dance basically like pogoing up and down and wiggling your shoulders a bit like the Masai Tribes of Kenya." (Thompson 1994)

This song was used for the "Cavers' Hop" at the 1995 Old Timers' Reunion in Randolph County, West Virginia. A selection of stanza II and the chorus was also used in my paper, "Speleo-Discography: A Progress Report," which I presented at the 2005 UIS (International Speleological Union) Congress at Kalamos in Greece.

See also under Country Music – Country – American Sailor at the Cavern; & under Recorded in Artificial Caves – United Kingdom – The Cavern Club; & under Cave & Bat-Inspired Record Labels – Cavern Sound Ltd.

Ref: Anon. 1979, The Big Three, Gorilla Beat, (n. 1), Mülheim, West Germany, p. 9-13, 23
The Big Three (English band), Bio, [Wikipedia](https://en.wikipedia.org/wiki/The_Big_Three_(band))
The Big Three, Cavern Stomp, (Second half of sample at 2:05), (1:33), [YouTube](https://www.youtube.com/watch?v=COMPLETE_AUDIO_SAMPLE)
The Big Three, Cavern Stomp LP, [Discogs](https://www.discogs.com/The-Big-Three-Cavern-Stomp/release/2218095)
Harry, Bill 2013, The Big Three Story, Mersey Beat, triumphpc
Pelletier, Paul 1984, Decca - Complete Singles Catalogue 1954-1983, Record Information Services, Chessington, p. 60

RK-RR6 United States 1998

**CAVERN STOMP**

Rock 'n' Roll – Mersey Beat – Vocal & Instrumental

Comp: Johnny HUTCHINSON, Johnny GUSTAFSON, Brian GRIFFITHS, & Noel WALKER (LY-RK)

Perf: THE PEBBLES

Prod. Co: Spinout Records; Nashville, TN

Time: 1:45

Compilation CD: TODAY'S TOP GIRL GROUPS – VOL. 1
Spinout 6 (Tk 1)

Notes: The Big Three's rockin' number done up by this Japanese all-female rock band that formed in the mid-90s.

Ref: Today's Top Girl Groups CD, Amazon ([AUDI0 SAMPLE](https://www.amazon.com/dp/1936885407))
Today's Top Girl Groups CD, CDUniverse ([AUDI0 SAMPLE](https://www.cduniverse.com/todays-top-girl-groups-1983-1997))
Today's Top Girl Groups CD, spinoutmusic

RK-RR7 United States 1957

**THE CREATURE b/w BUCHANAN AND ANCELL MEET THE CREATURE**

Rock 'n' Roll – Novelty – Break In – Comedy – Spoken Word & Vocal & Instrumental

Script: Bill BUCHANAN & Bob ANCELL

Nar: Bill BUCHANAN & Bob ANCELL

Prod:

Prod. Co: Flying Saucer Records

Matrix: XX-1231 & XX-1232

Time: (Sd 1) 2:42 & (Sd 2) 2:36

A. American Releases:
1. Original Single 45s:
   - Flying Saucer 501
     10" 78rpm (Sides 1 & 2)
     and 7" 45rpm (Sides 1 & 2) (Author's signatures in run-off wax)
2. Reissue on Bootleg Compilation LP: FLYING SAUCER GREATEST HITS – VOL. 4
   (No Label & no Catalog no.)
   12" 33rpm (Sd 2 – Bd 3 & 4)
   Lunartick LT 000 (2XCDs) (Disc 1 – Tks 18 & 19)
4. Reissue on Compilation CD: THE KING OF NOVELTY:
   GREATEST FABLES VOL. 2 (1998)
   Hot Productions 33269 (Tks 9 & 10)
B. Swedish Reissue on CD: EVERYTHING YOU ALWAYS WANTED TO KNOW – Buchanan & Goodman
   Sting 8239 (Tks 24 & 25)

**Notes:** This type of novelty record, known as a “break-in” or “cut-in” record, consists of a comical narrative where each element of the story line is illustrated or answered by excerpts of suitable lyric phrases dubbed right off hit records. The first “break-in” record to appear, “The Flying Saucer,” by Bill Buchanan & Dickie Goodman in July 1956, was attacked by music publishers and record companies for copyright infringement and record piracy. But soon after it became apparent that break-ins boosted the sales of the original R & B and R & R records by helping to expose these songs to a wider audience. The photo shows Bill Buchanan on left with Dickie Goldman.

Technically this single with its narrative story line should be listed in this discography under Spoken Word Adult Fiction, however, given the rock ‘n’ roll song excerpts, which form an integral part of the work, it was decided to present this 45 here.

“The Creature” is a rollicking, crazy spoof on the science fiction horror movie, “The Creature From the Black Lagoon,” (1954) using excerpts from 19 different hit records of 1957, such as, Mr. Lee (The Bobbettes), Searchin’ (The Coasters), Whole Lotta Shakin’ Goin’ On (Jerry Lee Lewis), etc.

We are introduced to Professor Roger Cool and his staff including his girl assistant scientist, Tite (whose name is taken from Reet Petite by Jackie Wilson). The cave part comes in at the end of side one where we learn that the creature, a fifty-foot glob of goo, has just oozed into a cave. Prof. Cool orders one of his staff, “You are going into that cave,” but the answer comes back, That’ll Be the Day (Buddy Holly & The Crickets). Tite decides to investigate herself, “You can't stop me, Roger, I'm going.” So Bye, Bye, Love (Everly Brothers).

On side two, “we see our lovely movie heroine approaching the creature's lair – what thoughts must be running through her mind?” – Alone (Why Must I Be Alone) (Sheppard Sisters). She knocks on the door of the cave and asks the creature if she can come in. It answers, "Stop knocking at my door, I'm not your plaything anymore" – Plaything (Ted Newman). She says, “Oh my, it's so dark in here, what do you look like?” – Silhouettes (The Rays). Then she asks if it has a nickname – it answers, Peanuts (Little Joe & The Thrillers); where does it come from – Over the Mountain, Across the Sea (Johnny & Joe); what does it want here – Lotta Lovin’ (Gene Vincent & The Blue Caps); and will it come with her – (Let Me Be Your) Teddy Bear (Elvis Presley). The narrator continues – “And so, hand in glob, our heroine leads the creature from his cave to make his first appearance on the popular television program, “Creature To Creature.” There the creature explains, in a baby voice, that it ran away from home in its father's space ship and got lost. Thus concludes a truly pleasurable nostalgic review of several rock ‘n’ roll classics that made 1957 a year to remember. A year I remember well, for I saw many of these songs performed live on stage during a rock ‘n’ roll concert at Maple Leaf Gardens in Toronto.

The rare bootleg LP, Flying Saucers Greatest Hits – Vol. 4, was seen at $100.

**Ref:** Bill Buchanan (songwriter), Bio, [Wikipedia](https://en.wikipedia.org/wiki/Bill_Buchanan_(songwriter))

Blair, John; Turco, Art; & Rogers, Michael 1977, Flying Saucers to Star Warts, [Record Exchanger](https://www.recordexchanger.com), v.5, n. 2. Issue 24, Orange, CA, p. 20-26

Buchanan & Ancell, The Creature (2:44) plus Buchanan & Ancell Meet the Creature (2:36), (Total 5:24), [YouTube](https://www.youtube.com/watch?v=<COMPLETE_AUDIO_SAMPLES>)

Buchanan & Ancell, The Creature (From a Science Fiction Movie) 45, [Discogs](https://www.discogs.com/album/Buchanan-Ancell-The-Creature-From-a-Science-Fiction-Movie-45005395)

Buchanan & Goodman, Politically Correct? CD, [geocities.ws](http://wayback.geocities.ws/)


Gettel, Phil 1965, Personal communication, Hummelstown, PA

The King of Novelty: Greatest Fables – Volume 2, [lastfm.fr](http://lastfm.fr)
RK  United States  1958
I WAS A TEEN-AGE CAVE MAN
Rock 'n' Roll – Novelty – Vocal & Instrumental
Comp: Randy LUCK  (LY-RK#)
Perf: John ZACHERLE  (narrative singing)
FOR FULL ENTRY SEE UNDER ROCKABILLY

RK-RR8  United States  1985
NEANDERTHAL
Rock 'n' Roll – Surf – Vocal & Instrumental
Comp: Sarah BROWN & Danny CLICK
Rts: Velvis Music (BMI)
Perf: 4 BIG GUITARS FROM TEXAS
   Gerry Felton, Ray Benson,
   Rick Rawls, & Jesse Taylor (guitars)
   Sarah Brown (bass)
   Mike Buck (drums)
Prod: Vince McGarry
Prod. Co: Amazing Records; Austin, TX
Rec. Co: Arlyn Recording, Austin
Liner Notes: Ed Ward
Time: (LP) 3:17 & (CD) 2:44
A. American Releases:
   1. LP: MORE BIG GUITARS FROM TEXAS: THAT'S COOL, THAT'S TRASH
      Amazing AM 1008
   2. Reissue on CD: BIG GUITARS FROM TEXAS (1988)
      Rykodisc RCD 20074  (Tk 18)
B. British LP: 4 BIG GUITARS FROM TEXAS: THAT'S COOL, THAT'S TRASH (1986)
   Demon FIEND 68
C. French LP: BIG GUITARS FROM TEXAS VOL. II: THAT'S COOL, THAT'S TRASH  (1986)
   New Rose ROSE 89
Spec:  (Nos. A1, B, & C) 12” 33rpm  (Sd 2 – Bd 5)
Notes: A clodhopping beat with strolling guitars and bass, tentatively listed here under rock 'n' roll.
The reissued track on the CD is abbreviated.
The shorter version is performed live on stage with the musicians dressed in long leopard-skin coats
accompanied by a few go-go girls. Tock-tock drums, surf guitars, and a howling lead deliver lyrics which
were unintelligible.
Regarding this album one critic said – “Every possible guitar style, from blues to surf to rock to in-between,
is displayed on the anthology Big Guitars from Texas. It's weighted toward rockers, but also includes
rockabilly, country, and Western swing, plus various jazz and R&B/soul inflections.” (Wynn 2015)
Ref: Wynn, Ron 2015, Review, 4 Big Guitars from Texas LP,  Allmusic
4 Big Guitars from Texas, Neaderthal, (2:44),  sonichits  (COMPLETE AUDIO-VIDEO SAMPLE)
4 Big Guitars from Texas, That's Cool, That's Trash LP,  artistdirect
4 Big Guitars from Texas, That's Cool, That's Trash LP,  Discogs
Big Guitars from Texas CD,  Discogs
Big Guitars from Texas CD,  Discogs
More Big Guitars from Texas, That's Cool, That's Trash LP,  Discogs
VARIOUS VERSIONS OF
ROCK WITH THE CAVEMAN
In chronological order of Release

RK-RR9 United Kingdom 1956

ROCK WITH THE CAVEMAN
Rock ‘n’ Roll – Vocal & Instrumental
Comp: Lionel BART, Michael PRATT, & Tommy STEELE (LY-RK)
Rts: Robbins Music Corp. Ltd.
Perf: Tommy STEELE & THE STEELMEN
   Tommy Steele [aka. Tommy Hicks] (vocal & guitar)
   Ronnie Scott (tenor sax)
   (with piano, bass, & drums)
Prod: Hugh Mendl
Prod. Co: Decca Record Co. Ltd.; London
Rec. Co: Decca Record Co. Ltd.
Rec. Date: Sept. 1956
Matrix: DRX-22463-TH
Rel. Date: Oct. 1956
Time: 1:53

A. British Releases:
   1. Original Single 78 & 45: Decca F 10795
      Flip Sd: Rock Around the Town
      Spec: 10” 78rpm & 7” 45rpm
      Compiler: Ray Richardson
      Decca PA 24 (mono) & SPA 24 (Repro stereo)
      12” 33rpm (Sd 1 – Bd 5)
   3. Reissue on Compilation LP: FOCUS ON TOMMY STEELE (1977)
      Decca FOS 21/2 (Repro stereo)
      12” 33rpm (2XLPs) (Disc 1 – Sd 1 – Bd 2)
      Decca F 13813
      Flip Sd: Elevator Rock
      Decca DPA 3087/8
      12” 33rpm (2XLPs) (Disc 1 – Sd 1 – Bd 1)
      Spot SPR 8531 (stereo)
      12” 33rpm (Sd 1 – Bd 2)
      See For Miles SEE 203
      12” 33rpm (Sd 1 – Bd 1)
      See For Miles SEE CD 203 (Tk 1)
      EMI 89220 (Tk 16)
      Universal UK (?) (2XCDs) (Disc 1 – Tk 1)

B. French Releases:
Decca 457.000
7" 45rpm (EP) (Sd 1 – Bd 1)

2. Reissue Single 45:
Ser: Golden Hit-Parade
Decca 79.096 B
Flip Sd: Singing the Blues

C. German Reissue on Compilation LP: THEY CALL IT ROCK 'N' ROLL (1980)
Decca 6.28526 DP
12" 33rpm (2XLPs) (Disc 1 – Sd 1 – Bd 1)

D. Australia Reissue on LP: THE HAPPY WORLD OF TOMMY STEELE (ca.1969)
World Record Club S-5356
12" 33rpm (Sd 1 – Bd 5)

Notes: Tommy Steele was Britain's first rock 'n' roll star and this was his first record – a rather unique case where a cave song launched the career of a famous performer. Steele was “a member of a skiffle group The Cavemen with Lionel Bart and Mike Pratt before being discovered singing in a coffee shop and signed with Decca. (Betts 2006) "Mike Pratt was an accomplished jazz musician, playing piano and guitar, and on their return to London in 1956, Lionel Bart introduced him to another friend at a party – a young sailor named Tommy Hicks. Tommy had a guitar and could sing, while Mike played the piano. They formed a group called The Cavemen, named after The Cave, the coffee bar under the arches near the Embankment where they used to play.” (Anon. 2005)

Tommy Steele tells a slightly different story – We'd been invited to go to a party which was at a place called the Yellow Door, we were told that it was off the cut which is a small street off the back of Waterloo Station next to the Old Vic. And there were all these what at that time were called beatniks and one of the beatniks was Lionel Bart. And the three of us came away from there that night; there was Lionel, there was me and there was a fellow called Mike Pratt and we formed this group over a period of, oh, must have been six or seven months and we called ourselves The Cavemen, because that's what was on the other side of this Yellow Door. And we wrote a song which was called 'Rock with the Caveman,' which was a spoof, it wasn't meant to be a rock song and that was really the beginning of three careers." (Steele 2005)

In September 1956 the first test recording of the song was made at the Decca studios in Broadhurst Gardens, Hampstead under the supervision of Hugh Mendl. It was decided to go ahead soon after and record for a release. John Kennedy, Tommy's manager, tells the story – "The conditions under which 'Rock with the Caveman' and 'Rock around the Town' were recorded must have been the craziest in the history of the disc business. Not only some twenty photographers and reporters from theatrical papers came along, but almost the entire Hicks family." (Kennedy 1958) Tommy's parents, his brother and baby sister plus a Pekinese dog were all there. The producer Mendl, went for several takes of "Caveman" only to have the best ones ruined when either the dog barked or the kids clapped and cheered before the end. Finally on the 19th take the now-frantic Mendl got what he wanted. If we are to believe the story Kennedy tells they had very lame studio regulations at Decca in those days.

When asked who had published the song, Tommy simply said, "No one, mate! I wrote it with my pals Lionel Bart and Michael Pratt, two blokes I know in the coffee bars.” Mendl advised him to get a publisher so he could draw royalties from sheet music sales. That afternoon, Kennedy "went with Larry Parnes to see Jimmy Phillips a music publisher in the firm of Peter Maurice. He paid £150 advance against 50 per cent of the royalties. The 'Caveman' side of the disc went up to number seven on the hit parade and made several thousand pounds for us." (Kennedy 1958) According to the more accurate figures available today, "Caveman" never did quite that well. On Oct. 26, 1956 it entered the British charts and reached position 13 in November.

The melody, rhythm, and general feel of the song are altogether in the tradition and style set down by Bill Haley and the Comets, one of the great pioneers of American rock 'n' roll. As for the lyrics, they are extremely "cave-oriented." For example we are told that the prehistoric cave dweller –

... when he wanted to rave;
He took his stick and he drew on the wall
The last three verses of the chorus run –
Make with the caveman!
Stalactite, stalagmite,
Hold your baby very tight.

The verses as sung by Tommy Steele (see here under Rock Song Lyrics) differ somewhat from the verses on the printed sheet music. Lionel Bart was the composer of the popular musical comedy, "Oliver."
This song was used for the "Cavers' Hop" at the 1995 Old Timers' Reunion in Randolph County, West Virginia. That was a mistake; this one was a bit too dated for a crowd of mid-90s cavers.

Anon. 2005, Mike Pratt, Biography, mike-pratt.co.uk
Jones, Peter 1982, *Tommy Steele, Record Collector*, n. 29, Jan. 1982, p. 36-40
Pelletier, Paul 1984, *Decca - Complete Singles Catalogue 1954-1983*, Record Information Services, Chessington, p. 34 & 120
Rice, Jo & Tim; Gambaccini, Paul; & Read, Mike 1979, *The Guinness Book of British Hit Singles*, Endfield, Middlesex, p. 217
Simmons, Brian & Tim (1979), Early Greats – Number Two – Tommy Steele, *The Camel-Walk-er Magazine* (Fanzine), n. 8, Horsham, N. Littelhaven, West Sussex, p. 15
Tommy Steele, Bio, *Wikipedia*
Tommy Steele, The Happy World of Tommy Steele LP, *Discogs*
Tommy Steele, Rock with the Caveman, (1:47), *YouTube* (►COMPLETE AUDIO SAMPLE)
Tommy Steele, Rock with the Caveman, Lyrics, *rockabilly.nl*
Tommy Steele, Rock with the Caveman, Guitar chords & Lyrics, *zzruss*
Tommy Steele, Rock with the Caveman, Reissue Decca 45, *Discogs*
Tommy Steele, Rock with the Caveman, Boxed Set CDs, *Amazon.co.uk*

RK-RR10  United Kingdom  1957

**ROCK WITH THE CAVEMAN** (LIVE)

Rock ’n’ Roll – Vocal & Instrumental

**Comp:** Lionel BART, Michael PRATT, & Tommy STEELE (LY-RK)

**Rts:** Robbins Music Corp. Ltd.

**Perf:** Tommy STEELE & THE STEELMEN

Tommy Steele (vocal & guitar)
Alan Stuart (tenor sax)
Allen Weighell (bass)
Leo Pollini (drums)

**Prod. Co:** Decca Record Co. Ltd.; London

**Time:** (?)

A. British Releases:

1. **LP:** TOMMY STEELE STAGE SHOW  
   Decca LF 1287
2. **EP:** YOUNG LOVE  (1958)  
   Decca DFE 6388  
   7” 45rpm  (EP)  (Sd 2 – Bd 2)
3. **Reissue LP:** TOMMY STEELE STAGE SHOW (1981)  
   Decca LFT 1287

B. **Australian LP:** TOMMY STEELE STAGE SHOW  
   Decca  (?)

C. **New Zealander LP:** TOMMY STEELE STAGE SHOW  
   Decca LFM 1287

**Spec:** (All LPs) 10" 33rpm  (Sd 2 – Bd 5)

**Notes:** A second version of the original hit recorded for a live audience.
The honky-tonk piano is missing here unfortunately, but the tenor sax solo has been extended. The lyrics remain unchanged except in the chorus where verse 5 is interchanged with verse 6.

Girls in the audience can be heard screaming at various key spots during the song. It is certainly the most enthusiastic response that any cave rock song will ever receive until Rick Wakeman's "Journey" appears. The liner notes on the LP album tell us that "one performance of this on television brought him 1,700 fan letters in less than a week." The reference here is to the live broadcast of the song on the BBC-TV all-star show, "Off the Record," hosted by Jack Payne. A special set of a realistic-looking cave was built in the studio to showcase this performance. Kennedy gives a slightly different figure, saying that "1,500 fan letters reached the BBC within a week — a record for any artiste ever on his first TV appearance." (Kennedy 1958)

Ref: Kennedy, John 1958, Tommy Steele, Corgi Books, p. 44-47

Tommy Steele Stage Show LP, Discogs
Prod. Co: Sony Music Entertainment Inc.
Time: 2:29

A. American Releases:
1. CD: THE FLINTSTONES – MUSIC FROM BEDROCK (1994)
   MCA MCD 11045 (Tk 5)
2. LP (Picture Disc): THE FLINTSTONES – MUSIC FROM BEDROCK (1994)
   MCA 11100 (stereo)
   12" 33rpm (Sd 1 – Bd 5)

B. Canadian & European CD: THE FLINTSTONES – MUSIC FROM BEDROCK (1994)
   MCA CMCAD 11045 (Club Edition) (Tk 5)

   MCA MCAD1 (Tk 5)

   MCA MCD-11082 (Tk 5)

   MCA MVCM-474 (Tk 6)

Notes: For the Flintstones soundtrack album “Big Audio Dynamite contributes the playful '50s-inflected 'Rock the Caveman (sic).’ “ (Demanon 2015) It's a modern remake of this classic old rocker, which follows the original quite closely.
Starting with various background noises and Fred Flintstone yelling, "Wilma, I'm ho-me !," it kicks right into the song. The singer performs with a heavy British accent (where a wide "a" in "rave" rhymes with the American "live"). The only slight changes come at the end of the chorus –
Break with the caveman!
Make with the caveman, Oh, boy!
Stalactite, stalagmite!
Hold your baby very tight.

As best as could be learned there was no prior recording of this version of the song by Big Audio Dynamite. On their 1994 album Higher Power, they (as by Big Audio) did a song written by Gary Stonadge called, “Modern Stoneage Blues,” but there is no mention of caves or cavemen therein. This studio recording of "Rock with the Caveman" was made especially for the Flintstone film, but to my knowledge it was not used anywhere in the film. The soundtrack album does not give credit to the performing musicians, but the Wikipedia site and another site do provide the band lineup for 1994 and those were the names given here. The group photo dates to that period but only Mick Jones could be identified.

Ref: Anon. 2006, Mick Jones, The Clash, chez.com
Big Audio Dynamite, Bio, Wikipedia
Big Audio Dynamite, Rock with the Caveman, Lyrics, lyricsera
Demanon, Tom 2015, Review, The Flintstones (Original Soundtrack), Allmusic (►AUDIO SAMPLE)
The Flintstones (film), Wikipedia
The Flintstones – Music from Bedrock, US CD, Discogs & Various releases, Discogs
The Flintstones – Music from Bedrock, Picture Disc LP, Discogs
Léonforté, Pierre 1994, Silex, on tourne!, Spectateur, n. 17, Juillet-Août 1994, p. 6-7

RK–RR13 United Kingdom 1985
YOU’VE GOT TO BE BATS TO LIVE IN A CAVE
RK – Rock ’n’ Roll – Children’s – Television Series – Vocal & Instrumental
Comp: Des J. COX, Wil MALONE, & Johnathan PEEL (LY–RK)
Arr: Wil Malone
Rts: Chrysalis Music/ Vivaley
Perf: DES COX’S THE BUBBLIES
   LA SCALA ORCHESTRA, MILAN
Prod: Johnathan Peel
Prod. Co: Television Records Ltd. & DUM
Rec. Co: Rome & London
Time: 2:50
Label: Snowbow TVR 2 (Pic Cover)
Spec: 7" 45rpm (Side 1)

Notes: A great title and a great rocking song for kids with lyrics that are lots of fun. The first stanza gives an idea –

Well, heh, you've gotta be a fish to live in the sea
To live in the woods you gotta be a tree
If you wanna be a flower you gotta start with a seed
If you gonna buy a book you gotta learn to read.

CHORUS:
An' if you wanna be groovy ya gotta rave
You gotta be bats to live in the cave.

For full lyrics see under Rock Song Lyrics. The breaks are done up on honky-tonk piano or tenor sax.

This is a tie-in single from the British children’s television show, The Bubblies. Des Cox writes how he entered, “into the world of writing children's stories and making animated programmes (sic) for Children's TV. I created and wrote my first set of children's stories titled "The Bubblies", for which I produced 52 episodes that were shown all over the world.” (Cox 2010)

Ref: The Bubblies, TV Series (1978- ), imdb
Cox, Des 2010, Des Cox, Biography, snowbow.co.uk

caveinspiredmusic.com