

# ROCK MUSIC

## NOVELTY

RK-NY1 United States 1962

### THE BAT

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Mus:** Hank BALLARD

**Lyr:** Johnny MADERA & Dave WHITE (LY-RK)

**Rts:** Woodcrest Music Inc. & Mured Music Inc. (BMI)

**Perf:** John ZACHERLE (narrative singing)

**Dave APPELL & THE APPLEJACKS**

(with tenor sax, etc. and chorus)

**Prod. Co:** Cameo-Parkway Records; Philadelphia, PA

**Liner Notes:** Don Rosenblit

**Rel. Date:** Nov. 1962

**Time:** 2:27

1. LP: MONSTER MASH

Parkway P 7018 (mono)

12" 33rpm (Sd 2 – Bd 6)

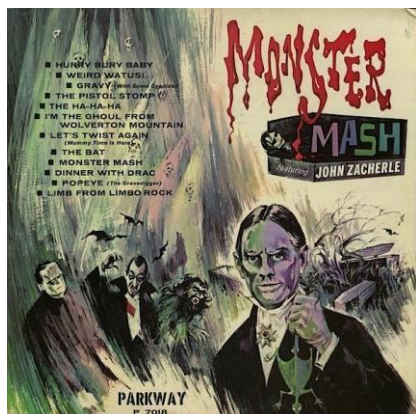


Photo by Lou Antonicello

2. Budget Reissue LP: MONSTER MASH (1964)

Wyncote 9050 (mono)

Wyncote SW 9050 (stereo)

12" 33rpm (Sd 2 – Bd 5)

**Notes:** A collection of rock 'n' roll song parodies in the sick humor idiom. The lyrics of several hit twist and watusi numbers of the early 60s have been reworked by a ghoulish imagination. One of the lyric rewriters here, Dave White, is the same one who wrote "Crazy Cave" and sang first tenor for Danny & the Juniors in 1958: both records were produced in Philadelphia, PA (see under Rhythm 'n' Blues – *Crazy Cave*). Dave Appell and The Applejacks were the house band at Cameo-Parkway Records

This bat dance piece is based on "The Twist" of Chubby Checker fame. The original music is there, but certain key words of the lyrics

have been changed to come up with a new dance for famous monsters only, called, "The Bat." With the flapping of wings and a few squeaking cries, it kicks into –

Come on come on and do the bat with me

We're going to fly

Come on everybody and do the bat with me

You'll die.

If you don't know how to do it,

Just watch and see

You're going to flap your wings

All 'round and 'round the sky;

Then you get in someone's hair

You can do it if you really try.

All the chicks and cats are going bats

They're going to fly.

That old wives' falsehood about bats getting into your hair lives on in people's minds thanks to songs like this.

Zacherle became notoriously famous hosting a TV show "Shock Theater" on WCAU-TV in Philly and later in New York on WABC-TV where he would introduce horror films. His hit record, "Dinner With Drac," in 1958 led to several more singles and a few LPs including this one. He hosted American Bandstand's Halloween party on WABC and in 1963 moved to WOR-TV where he continued to present horror movies. (Jancik 1990)

The [YouTube](#) audio sample has a shot of Zacherle scowling and silhouetted black or grey bats flying by either over his face or in the background.

The original of this now-rare rock novelty album can sell for anywhere from \$20 to \$50 (bidding in England was starting at £20). For another song by Zacherle see under Rockabilly – *I Was a Teenage Caveman*.

**Ref:** Antonicello, Lou n.d., John Zacherle – The Story of Television's First Ghoul, p. 5 of 10, [zacherley](#)

Antonicello, Lou 1987, John Zacherle, *Rockin' 50s*, Issue 8, Oct. 1987, Lubbock, TX, p. 4-5

Guy, Gordon R. ca.1986, *The Zach Story*, (52p)

Jancik, Wayne 1990, *One Hit Wonders*, Billboard Books, New York, NY, p. 42

John Zacherle, The Bat, (2:34), [YouTube](#) (◀**COMPLETE AUDIO SAMPLE**)

John Zacherle, Biography, [Wikipedia](#)

John Zacherle, Monster Mash LP, [Discogs](#)

Knusch, Jim 1989, John Zacherle, *Filmfax*, n. 14, Mar.-Apr. 1989, Evanston, IL, p. 32-39, 94

Scrivani, Richard 2006, Goodnight, Whatever You Are!: My Journey with Zacherle, the Cool Ghoul, Dinoship Inc., (Not seen)

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**RK-NY2** United States 1976

## THE BAT

Rock – Gothic – Punk – Novelty – Vocal & Instrumental

**Comp:** Richie STEVENS **Rts:** Bambar Music (ASCAP)

**Perf:** **CHILDREN OF THE NIGHT**

Count Dracula [aka. Geoffrey Black]

(vocal & lead guitar)

The Mummy (alto sax)

Dr. Jekyll (guitar)

Mr. Hyde (guitar)

Igor the Hunchback (keyboards)

Frankenstein's Monster (bass)

Wolfman (drums)

**Prod:** Geoffrey Black

**Prod. Co:** Pickwick International Productions;

**Rec. Co:** Yeuripitees Recording Services; Abington, MA

**Time:** 2:34

**LP:** DINNER WITH DRAC

Pickwick PIP 6822 (stereo)

12" 33rpm (Sd 2 – Bd 1)

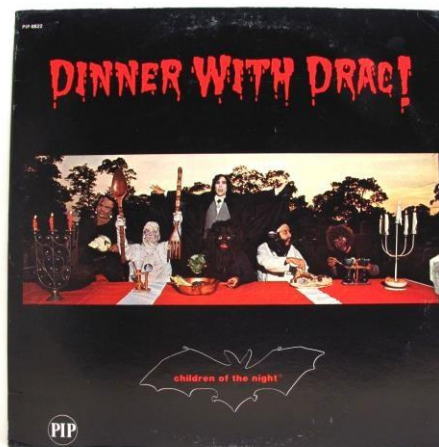
**Notes:** A garage-punk band from Long Island, N.Y.

The content of these lyrics will be provided sometime in the future..

**Ref:** Behrens, David, *Newsday*, (Nassau, NY newspaper)

Children of the Night, Dinner with Drac LP, [Allmusic](#)

Children of the Night, Dinner with Drac LP, [Discogs](#)



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**RK-NY3** United States 1958

## CAVE MAN

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Comp:** B. KAYE & L. CARR

**Rts:** Budd Music Corp. (ASCAP)

**Perf:** Jim **BACKUS** (narrative vocal)  
(with orchestra)

**Mus. Dir:** (Jubilee 5351) Billy Rock  
(Jubilee 5361) Billy Mure

**Prod. Co:** Jay-Gee Record Co.; New York, NY

**Matrix:** 45-JB-11404

**Rel. Date:** Nov. 1958

**Time:** 2:40

1. Original Single **45:** (Nov. 1958)  
Jubilee 5351

**Flip Sd:** Why Don't You Go Home For Xmas

2. Reissue Single **45:** (1959)  
Jubilee 5361

**Flip Sd:** Rocks On the Roof

**Spec:** (Nos. 1 & 2) 7" 45rpm

**Notes:** This novelty item is performed by the light comedy actor, Jim Backus, best known to international audiences as the voice behind the Mister Magoo cartoon character and as the one who played James Dean's father in "Rebel Without a Cause" (1955). The publicity people tell us that this was a "hit record" at the time. That it was at least a regional hit seems to be confirmed by the need for a reissue so soon after the initial release. Nevertheless, when you listen to this nonsense today with its infantile humor depending on the fast delivery of a low-grade play-on-words, it's hard to believe that it could sell.

One blogger liked it – "it's a novelty record that finds Backus as a cave man looking to score him a cave woman. Lots of verbal puns abound ('Me use stone club, me belong to Diner's Club') all of them delivered with that distinctive Backus voice. Imagine Mr. Magoo in prehistoric times and you get a better idea of what this sounds like. Backus is backed here by standard 50s band and chorus accompaniment. Needless to say, though, he's clearly the whole show here and he sounds like he's having a jolly old time." (Marshall 2005)

Notice that the musical director, Billy Mure, a guitarist who later recorded and orchestrated several albums of his own, decided to hide behind a pseudonym on the first release of this turkey.

**Ref:** Anon., *Pat Boone* (Program booklet), May 1961, p. 9

Jim Backus, Actor Bio, [Wikipedia](#)

Jim Backus, Cave Man 45, [45cat](#)

Jim Backus, Cave Man 45, [Discogs](#)

Jim Backus, Cave Man, (2:49), [YouTube](#) (◀ **COMPLETE AUDIO SAMPLE**)

Marshall, Brian 2005, Jim Backus, Cave Man, [itsgreatshakes.blogspot.fr](#)

Parker, Richard, *Goldmine*, v. 10, Issue 4, n. 95, Mar. 16, 1984, p. 27

Osborne, Jerry 1978, *Popular & Rock Records 1948-1978*, Arizona, p. 10



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**RK-NY4** United States 1958

## **CAVE MAN LOVE** (Vocal & Instrumental)

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Comp:** LORENZO ([LY-RK](#))

**Rts:** Ted Music (BMI)

## **Perf: SPACE MAN & THE ROCKETS** or **THE ROCKETTS & SPACE MAN**

Lorenzo Smith (?) (tenor sax)

**Prod. Co:** Jan Records; Dallas, TX

**Matrix:** JN-1016 & JN-1017

**Rel. Date:** June 1958

**Time:** (Sd 1) 2:06 & (Sd 2) 2:06

**Label:** Jan 11-106

**Spec:** (Sides 1 & 2) 7" 45rpm

**Notes:** Despite having the same title as the Blue Jays song (see next entry), the music and lyrics here are completely different.



Stanza 3 starts out –

I know Julie, Peggy Sue,  
Skinny Minnie loves me too ...

This is a direct reference to three current hit records – "Oh, Julie" by The Crescendos (1957); "Peggy Sue" by Buddy Holly & The Crickets (1957); and "Skinny Minnie" by Bill Haley & The Comets (Mar. 1958). Larry Williams' "Short Fat Fannie" (1957) had also cited characters from other rock 'n' roll songs.

There were two slightly different performer credits on this Jan label: one credits the performer as Space Man & The Rockets and the other simply The Rockets – Directed by Space Man.

The true identity of Space Man remains a mystery. A performer who recorded "Man in Orbit" for Chess in 1961 used the same pseudonym but it is not known if this is the same person. He sings here in a high-pitched "Chipmunks" style, which was achieved by speeding up the studio recording.

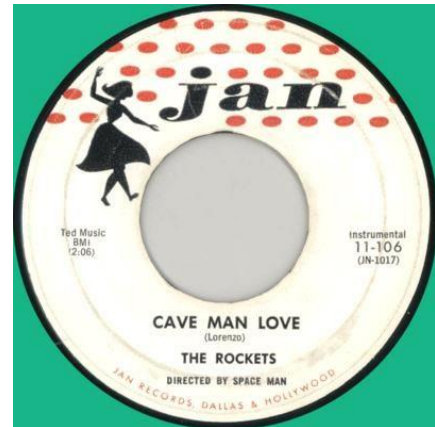
Be forewarned, the complete audio sample on [YouTube](#) (2:08) listed as *Cave Man Love* by Space Man & The Rockets is not this recording.

"The Rockets" was an extremely popular name for rhythm 'n' blues and rock 'n' roll groups on both sides of the Atlantic from the 50s right up to the 80s. All told at least 27 groups used this name and over half of them were American.

**Ref:** Parker, Richard, *Goldmine*, v. 10, Issue 4, n. 95, Mar. 16, 1984, p. 27

Space Man & The Rockets, *Cave Man Love* 45, [45cat](#)

Space Man & The Rockets, *Cave Man Love* 45, [Discogs](#)



**RK-NY5** United States 1960

## CAVE MAN LOVE

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Comp:** KALMAN, GARTMAN, & WILLIAM (LY-RK)

**Rts:** Kahl Music Inc. & Walnut Music Inc. (BMI)

**Perf:** **THE BLUE JAYS**

(vocal, tenor sax, guitar, bass, & drums)

**Prod. Co:** Roulette Records Inc.; New York, NY

**Matrix:** 6C-14885

**Time:** 2:03

**Label:** Roulette R-4264

**Flip Sd:** Kum Ba Yah

**Spec:** 7" 45rpm

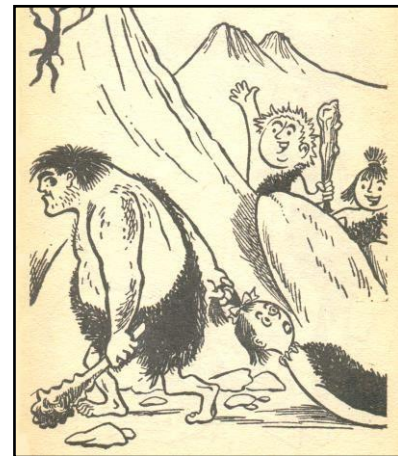
**Notes:** A club-swinging, heavy-fisted affair with some bad advice for teenage couples. Imitation jungle bird calls joined to a raucous fast guitar set the pace (see under Rock Song Lyrics).

- I. In the days of the ancient cave man  
They would jump an' they would rave  
But they would hit their women on the head  
And drag them into the cave.

CHORUS: And it was love, babe  
Oh, it was love  
It was wild not to have [tha]  
That was cave man love.

Despite having the same title as the Space Man & The Rockets song (see above entry), the music and lyrics here are completely different.

The supposedly humorous idea of cavemen hitting their women over the head and dragging them off by the hair was current fashion in rather low-level social circles in the fifties and today could be a considered a revealing historical relic from that period. However, today, at least in the States, there is a whole male culture built around the idea of the Man Cave or interior space reserved for macho males with caveman mentalities.





The Blue Jays were a Los Angeles-based, white vocal group: not to be confused with two black rhythm 'n' blues groups of the same name, one in 1953 and the other in 1961-62 featuring Leon Peels.

**Ref:** The Blue Jays, Cave Man Love 45, [45cat](#)

The Blue Jays, Cave Man Love, (1:49), [YouTube](#) (◀**COMPLETE AUDIO SAMPLE**)

Meyers, Harold (Editor) 1955, *Caveman Cartoons*, Avon Publ. Co., New York, NY, 95p

Neely, Tim & Popoff, Martin 2009, *Goldmine Price Guide to 45 RPM Records*, KP Books, p. 80, [google.fr](#)

RK-NY7 United States 1962

## DINOSAUR CAVERN \*

Rockabilly – Novelty – Comedy – Vocal & Instrumental

**Comp:** Terry WAYNE (LY-RK)

**Perf:** Terry WAYNE (vocal)  
(with guitar, bass, & drums)

**Prod. Co:** Coast-to-Coast Records; Phoenix, AZ

**Rel. Date:** June 9, 1962

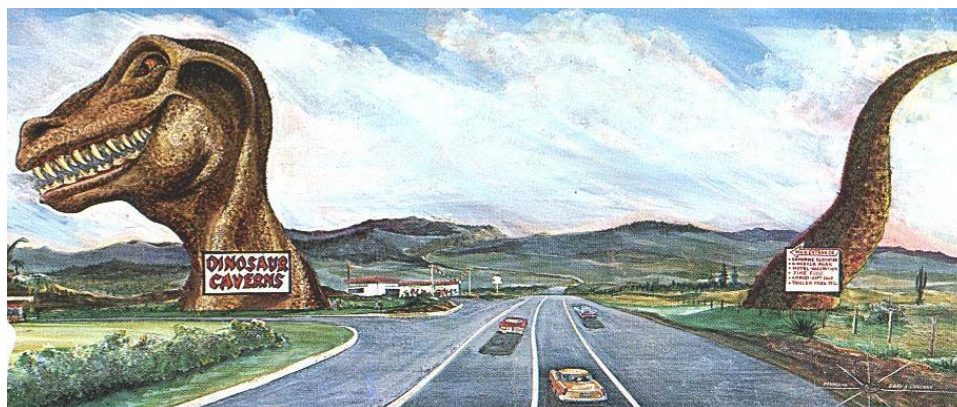
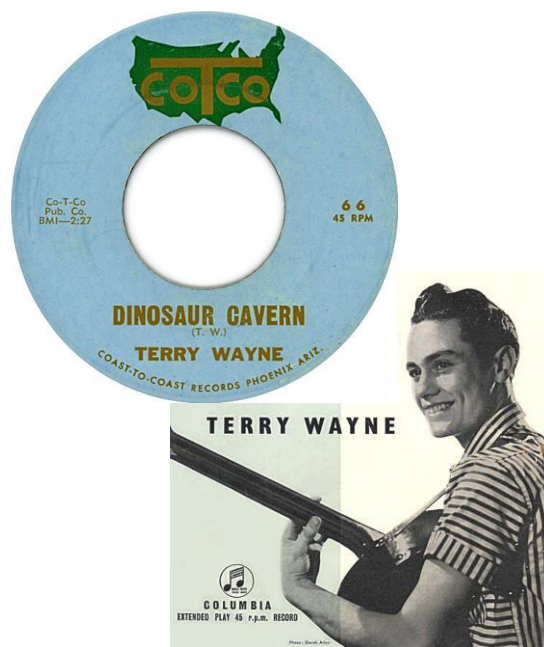
**Time:** 2:27

**Label:** Cotco 66

**Spec:** 7" 45rpm

**Flip Sd:** God's Gift to Man

**Notes:** A rock ballad entirely inspired by the Arizona show cave now known as Grand Canyon Caverns. Originally it was called Yampai Caverns when first developed for the public in 1935 by the Civilian Conservation Corps. In 1957 the name was changed to Dinosaur Caverns and several dinosaur sculptures were put on display on the surface. (Anon. 2014) The elevator was installed in 1962 and when the new entrance was opened in 1963 it was renamed Grand Canyon Caverns, since the canyon is located 15 miles to the north. At that time the natural entrance was sealed at the request of the Hualapai Native Americans since it was considered a sacred burial place. (Anon. 2014)



The song is a humorous 8-stanza description of the songwriter's visit to the cave, probably around 1962. (His high voice sounds as if the recording had been sped up and, curiously, the guitar's main riff has exactly the same chord progressions as the opening of "I'm Gonna Find a Cave" by Billy Lee Riley, which came out much later in 1966.)

The lyrics here (for full text see under Rock Song Lyrics) tell how he spotted the dinosaur sculpture along Route 66 and went in to visit the cave. He takes the elevator down (this allows us to date the disc because the elevator was installed in 1962); he must have been there right at the time when they changed the cave's name. Down below he goes through Devil's Den, which is one of the rooms on the tour. (Stanza 5 about the Devil's Den is set to a more rapid beat and sung twice as fast.) As he drives away he looks at the dinosaur sign and thinks he sees the dinosaur move.

**Ref:** Anon. ca.1962, Dinosaur Caverns, Brochure, 8p.

Anon. 2014, Grand Canyon Caverns, American [Wikipedia](#)  
Gordon, Terry E; 2011, Terry Wayne, Rockin' Country Style, Stanzas 1 & 2, [discography](#) (◀AUDIO SAMPLE)  
Grand Canyon Caverns, Official Site, [gccaverns](#)  
Terry Wayne, Dinosaur Cavern, (2:35), [soundcloud](#) (◀COMPLETE AUDIO SAMPLE)  
Terry Wayne, Spot Info, [45cat](#)

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RK-NY6 United States ca.1960s

## CAVE MAN

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Comp:** W. PERRY & David CONWAY (LY-RK)

**Arr:** David Conway & Gracie O'Neal

**Rts:** Janell Music – Air Play Inc. (BMI)

**Perf:** Calvin COOLIDGE (vocal)

**Prod. Co:** Tiki Sound & Air Play Inc.

**Matrix:** K-2343-A

**Time:** 2:40

**Label:** Janell R.S. 819

**Flip Sd:** Cash Is King

**Spec:** 7" 45rpm (stereo)

**Notes:** Very stupid, corny lyrics with lots of grammatical errors performed by a singer who clearly wanted to hide behind a pseudonym. The text makes several references to Tarzan and certain lines bear a striking resemblance to those of the novelty song, "Gitarzan," written and sung by Ray Stevens in 1969.

There is no audio sample available for this one, but then I don't think you really want one. The first stanza will give you a good idea why –

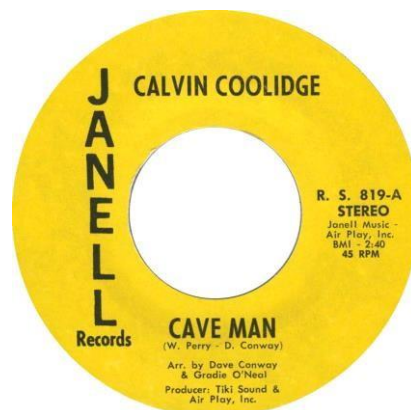
Now me an' my woman had a terrible fight  
So I'm packin' my gears an' splittin' tonight.  
Gonna get me a jungle an' live in a cave  
So I don't gotta listen to that woman rave.  
Gonna be a cave man a' swingin' free  
Gonna find me a river  
That ain't got no mouth.

There was a surf rock group called Calvin Cool and The Surf-Knobs that recorded a single in 1964 and later an LP album, both on the Charter label (Hollywood) distributed by MGM.

**Ref:** American eBay postings Calvin

Coolidge, Cave Man 45, 45cat

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RK-NY8 United States 1972

## (LOVE ME LIKE A) DINOSAUR

Rock 'n' Roll – Novelty – Vocal & Instrumental

**Comp:** Mike APPEL & Jim CRETECOS (LY-RK)

**Rts:** Laurel Canyon Music Ltd./ Every Little Tune (ASCAP)

**Perf:** KING TIP TOE

**Prod:** Mike Appel, Jim Cretecos, & Ted Cooper

**Prod. Co:** Fiddler-Ted Productions

**Time:** (Sd 1) 3:31 & (Sd 2) 3:15

A. American Single 45: Metromedia MM 252 (Promo 45)

**Flip Sd:** (Same – stereo version)

B. Italian Single 45: Metromedia MMS 252 (Pic Cover) (1973)

**Flip Sd:** Future Frequencies

**Spec:** (Both) 7" 45rpm (mono & stereo)

**Notes:** A pretty ridiculous ditty about caveman love where the performer hides under a pseudonym. This will give you an idea –

I. I was just a cave man, never was a brave man,



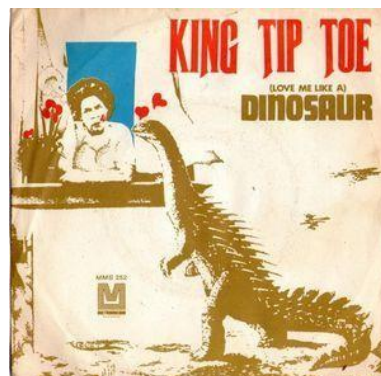
Etching hieroglyphics in my cave.  
Then I heard a rumble deep within the jungle,  
Getting' closer to me all the time.

CHORUS:

She had to be the biggest ugly I ever saw !  
I forgot about the girl in the cave next door.  
She keeps comin' back for more,  
'Cause she loves me like a dinosaur !  
Yeah, she loves me like a dinosaur !  
A dino-saur ! – Yeah ! Yeah !



and chorus see under Rock Song Lyrics. In 1972 these same song writers, Mike Appel & Jim Cretecos, became Bruce Springsteen's managers and producers. Appel later co-produced Springsteen's breakthrough album, *Born to Run*, but shortly after that their relationship soured. (Anon. 2015) The photo shows Mike Appel (on lt.) with Bruce. Metromedia was an Atlanta, Georgia label. Fiddler Ted Productions was formed by Ted Cooper in 1972 and this was his first product. (Anon, 1972) The pic cover illustration of the Italian 45 spells out the idea behind the song.



**Ref:** Anon. 1972, Talent Signings, *Billboard*, July 22, 1972, p. 14, [google.fr](http://google.fr)  
Anon. 2007, Bruce Springsteen, Land of Hope and Dreams, (in French), [free.fr](http://free.fr)  
Anon. 2015, Mike Appel, Bio, [Wikipedia](http://Wikipedia)  
Bruce Springsteen, Bio, Wikipedia  
Jim Cretecos, Genius, Song List, [genius](http://genius)  
King Tip Toe, (Love Me Like a) Dinosaur, Italian 45, [Discogs](http://Discogs)  
King Tip Toe, (Love Me Like a) Dinosaur, US 45, 45cat

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**RK-NY9** United Kingdom ca.1980s

## TROGLADYTES TROGLADYTES

Rock – Comedy – Novelty – Political – Vocal & Instrumental – Recorded in Cave

**Selections:**

BAT IN THE USSR/ Black As Night/ A CLUB IN HAND (IS WORTH TWO IN THE BUSH)/ DANCING WITH THE DINOSAURS/ DENIS THATCHER (IS A CAVE MAN)/ ONE MILLION YEARS B.C.

**Comp:** (?)

**Perf:** CAVE DWELLERS

**Prod. Co:**

**Time:** (?)

**LP:** TROGLADYTES TROGLADYTES

(Label & Catalog No. ?)

12" 33rpm

**Notes:** This album is a collection of comic song parodies where the lyrics of the originals have been changed and the predominant theme is prehistoric cave man. These six titles are not listed here in the order that they appear on the album and some titles are missing. Nothing further is known about the content of the songs or the performers involved.

The first piece is obviously a takeoff on the 1968 Beatles' song "Back in the U.S.S.R." The third piece is a spoof on the old expression "a bird in hand is worth two in the bush" (there was a 1965 Motown hit by The Velvelettes that used this latter expression for its title & chorus). Denis Thatcher was the husband of the British Prime Minister, Margaret Thatcher (1979-1990), which makes this song a political lampoon. Finally "On Million Years B.C." was a prehistoric caveman British feature film from 1966, directed by Don Chaffey and starring Raquel Welsh.

The only source of this information was the *Music Master Tracks Catalogue*. No further data has ever been obtained.

According to one source everything here was recorded live in Kent's Cavern, a show cave in Devon, southwest England (see under Recorded in Natural Caves – United Kingdom), but this has not been



confirmed. Several attempts were made to contact the show cave, Kent's Cavern, but with no success. Any further information concerning this album would be greatly appreciated. Please use the [Contact](#) page on the Home page of this Website.

**Ref:** Smith, Pete; Blackman, Karen; Davis, Sylvia; Bellerose, Jennifer; & Kent, Jimmy (Editors) 1992, *The Official Music Master Tracks Catalogue*, 4<sup>th</sup> Edition, Waterlow Information Services Ltd., London, p. 84, 109, 201, 242, 257, & 911

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**RK-NY10** United States 1995

## VAMPIRE BAT

Rock – Novelty – Comedy – Vocal & Instrumental

**Comp:** Wesley WILLIS ([LY-RK](#))

**Rts:** The Bicycle Music Co.

**Perf:** Wesley WILLIS (vocal & keyboards)

**Prod. Co:** Alternative Tentacles Records; San Francisco, CA

**Time:** 2:40

1. Compilation **CD:** GREATEST HITS  
Alternative Tentacles VIRUS 164CD (Tk 9)
2. Reissue on **CD:** RUSH HOUR (1999)  
Alternative Tentacles VIRUS 251CD (Tk 15)

**Notes:** Wesley Willis is a well-known comedy pop-rock act in Chicago.

The song starts out by confusing the mammal bat with birds – “a man was attacked by a vampire bird” (possibly for comic reasons) – then has a chorus where “Vampire bat” is repeated five times. In the third stanza the “vampire bird” sucks blood out of him. The last verse in the coda mentions – “Folgers: it's good to the last drop.” Folgers is a coffee brand name in Chi-town, whereas the slogan is borrowed from Maxwell House coffee. (See Rock Song Lyrics)

It is assumed that the original release was on an earlier album because here it appears for the first time on a compilation CD, but nothing could be learned.

The [audio-video clip](#) has a series of short close-ups shots of vampires feeding.

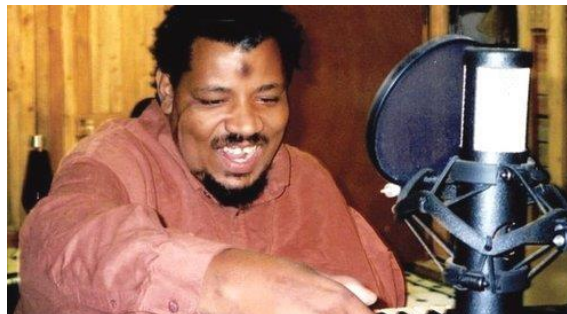
**Ref:** Wesley Willis, Bio, [Wikipedia](#)

Wesley Willis, Greatest Hits CD, Stanza 2 & Chorus, [Amazon.fr](#) (◀**AUDIO SAMPLE**)

Wesley Willis, Greatest Hits CD, [Discogs](#)

Wesley Willis, Rush Hour CD, [Discogs](#)

Wesley Willis, Vampire Bat, (2:40), [musictory](#) (◀**COMPLETE AUDIO SAMPLE**) Wesley Willis, Vampire Bat, Lyrics, [lyricsmania](#) & [Allmusic](#)



[caveinspiredmusic.com](http://caveinspiredmusic.com)