



THE SUPREMES

BOBBY GOLDSBORN

THE BEACH BOYS

THE AMERICANS

I AM GOLD
1964
I AM GOLD

FERRY

PETT

VINTON

PETER AND GORDON

1 ♦ 9 ♦ 6 ♦ 4



- 1 BABY LOVE *The Supremes*
- 2 RAG DOLL *The 4 Seasons*
- 3 SHE'S NOT THERE *The Zombies*
- 4 I'M GONNA BE STRONG
Gene Pitney
- 5 GOIN' OUT OF MY HEAD
Little Anthony and the Imperials
- 6 THE GIRL FROM IPANEMA
Getz/Gilberto
- 7 WALK ON BY *Dionne Warwick*
- 8 LET IT BE ME *Betty Everett and
Jerry Butler*
- 9 WISHIN' AND HOPIN'
Dusty Springfield
- 10 NAVY BLUE *Diane Renay*
- 11 SUSPICION *Terry Stafford*
- 12 A WORLD WITHOUT LOVE
Peter and Gordon

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- 13 UNDER THE BOARDWALK
The Drifters
- 14 MY GUY *Mary Wells*
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- 22 DON'T LET THE SUN CATCH YOU
CRYING *Gerry and the Pacemakers*

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- 1 Baby Love
- 2 Rag Doll
- 3 She's Not There
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- 16 You Don't Own Me
- 17 When I Grow Up (To Be a Mom)
- 18 Come a Little Bit Closer
- 19 Little Children
- 20 We'll Sing in the Sunshine
- 21 See the Funny Little Clown
- 22 Don't Let the Sun Catch You Crying

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In January 1964, the Beatles finally broke in the United States. The ensuing hysteria was fueled by a plethora of Beatle records and Beatle compositions performed by other artists, such as Peter and Gordon's **A WORLD WITHOUT LOVE**. In the wake of the Beatles, nearly every British effort that had the appearance of sales potential was given stateside exposure, and Beatlemania soon became the British Invasion.

Billy J. Kramer and the Dakotas' first three English hits were Beatle songs, but on their first U.S. chart record, the Lennon-McCartney Bad to Me was edged out by its non-Beatle flip side, **LITTLE CHILDREN**. Gerry (Marsden) and the Pacemakers' first three singles were produced by George Martin, who worked with the Beatles, but by the time the group charted here with **DON'T LET THE SUN CATCH YOU CRYING**, their style was diverging from the Beatle sound.

Dusty Springfield made the U.S. top 20 in 1962 as lead singer of the British folk trio the Springfields with Silver

Threads and Golden Needles. She returned on her own in 1964 as a soul singer, scoring four times that year. The high-water mark was her revival of the Dionne Warwick flop **WISHIN' AND HOPIN'**. Meanwhile, Warwick reached the top 10 with Anyone Who Had a Heart and **WALK ON BY**, the beginning of a string of smashes.

The Zombies stood out among the groups of the first British wave. Their initial hit, **SHE'S NOT THERE**, and the subsequent Tell Her No sound very different from the style of the Mersey groups and seem less dated than those do today. The band should have had a leg up as rock 'n' roll evolved into rock and became an album medium. Ironically, their best-remembered LP, Odessey and Oracle, containing their final hit, Time of the Season, never rose above cult status.

SUN
TERRY
Produced

Pacemaker
Music Co.,
Inc., DME

DON'T LET
CATCH YOU
GERM
AND THE PA

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AM
GOLD

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Although the competition from the influx of foreign talent crowded a few established artists from the American charts, it spurred at least one of them on to greater success. "I do my best work when I am trying to top other songwriters and music makers," said Beach Boy Brian Wilson, referring to the Beatles. In fact, the Beach Boys placed seven sides on Billboard's Hot 100 in 1964, including **WHEN I GROW UP (TO BE A MAN)**. This introspective song has been made even more poignant by revelations about Brian's dysfunctional relationship with his father, Murry.

The *4 Seasons*, led by Frankie Valli with his fantastic three-octave voice, held their own against the British. They had a No. 1 hit during the summer with **RAG DOLL**, written by group member Bob Gaudio and producer Bob Crewe, and racked up a yearly total of eight

appearances on the Hot 100, seven of them in the top 30. Only the Fab Four, who had been their U.S. labelmates a year earlier, compiled better stats. Vee-Jay Records didn't have access to any new material from either group, but they wrung considerable chart action from old recordings by both. The Chicago-based company even concocted a double album, *The Beatles vs the Four Seasons*, by packaging *Introducing the Beatles* and *Golden Hits of the 4 Seasons* in a new cover.

RCA Victor missed the boat on the *British Invasion*, largely because their English operation hadn't been signing up the hot new acts. Still, they were doing well with Broadway shows like *Hello, Dolly!*, movie sound tracks like *Bye Bye Birdie*, jazz by *Al Hirt* and plenty of country, classical and pop LPs. They even had a strong year in folk thanks to singer-songwriter Gale Garnett's Grammy-winning **WE'LL SING IN THE SUNSHINE**. Then, of course, they had Elvis, whose output was so voluminous that RCA occasionally miscalculated the potential of an individual track.

Terry Stafford covered **SUSPICION** from Presley's *Pot Luck LP* and joined the exclusive club of successful premortem Elvis impersonators.

Mary Wells had her biggest hit yet with **MY GUY**, but before the year ended she left Motown for 20th Century Records with visions of a film career. She never cracked the top 20 again. The Supremes had been releasing discs on Tamla and Motown since 1961. While other companies were scoring heavily with their girl groups, the "no hit" Supremes were mostly striking out. They found their groove when Berry Gordy teamed them up with the song-writing and production team of Brian Holland, Lamont Dozier and Eddie Holland. The Supremes topped everybody's charts with *Where Did Our Love Go*, **BABY LOVE** and *Come See about Me*. They continued to rack up No. 1 songs for the next five years, outlasting the classic girl-group sound by four years.

Lesley Gore and her producer Quincy Jones were also moving away from trivial female formulas. **YOU DON'T OWN ME** was a radical advance from their earlier *It's My Party* and *Judy's Turn to Cry* in terms of both musical complexity and feminist awareness. Prolific producer Bob Crewe's flawless execution elevated Diane Renay's **NAVY BLUE** from simplistic fluff

to a fondly remembered oldie of the period genre.

A few rock 'n' rollers from the past revived their careers in 1964. Little Anthony and the Imperials had been quiet since 1960. Under the guidance of Teddy Randazzo, alumnus of another '50s group, the Three Chuckles, they came back stronger than ever. **GOIN' OUT OF MY HEAD** became one of the decade's pop classics, with recordings by the Lettermen and Frank Sinatra. Jerry Butler's chart performance had dropped off since *Moon River* in 1961, but teaming up with Betty "Shoop Shoop" Everett on a revival of the Everly Brothers' **LET IT BE ME** put him back in the top 10. In 1969 the song was revived one more time by Glen Campbell and Bobbie Gentry.

The Drifters had once again gone through serious personnel changes. Former lead singer Johnny Moore (Ruby Baby) reassumed that position after the death of Rudy Lewis, and Bert "Twist and Shout" Berns replaced Jerry Leiber and Mike Stoller as producer. This new combi-



Made in U.S.A.
45-PAR 9695
Pub.: All Cities
Music Corp.
1961
Time: 2:23
OR 35006

IT BE ME
MUSIC CITY
JERRY EVERETT &
JERRY BUTLER
VJ 613

THERE
BIES
RECORDS, INC.

nation resulted in the Drifters' final smash, **UNDER THE BOARDWALK**. Leiber and Stoller were now concentrating on their own company, Red Bird, but one of their biggest hits of year was a production job, already in the can, that came out on United Artists. **COME A LITTLE BIT CLOSER** by Jay and the Americans combined Mexican and other Latino elements to evoke a Spanish feeling reminiscent of Marty Robbins' El Paso.

Jazz still had popular appeal when applied to the right material. Veteran Louis Armstrong topped the charts between the Beatles and Mary Wells with his hot arrangement of Hello, Dolly! On the cool side, Stan Getz scored his second pop hit in two years, and copped a Grammy for Record of the Year, with **THE GIRL FROM IPANEMA**, featuring vocalist Astrud Gilberto with her husband, Joao, on guitar. Getz played tenor sax with several prominent big bands and fronted small combos in the '40s and '50s. His breakthrough to

mass appeal came with his introduction of the Brazilian bossa nova dance rhythm to North America.

Although some of the manufactured teen idols of the late '50s and early '60s had declined in popularity, their more sophisticated counterparts were prospering. Bobby Vinton was a frustrated big-band leader born 20 years too late. Once he converted to rock 'n' roll, his impeccable musicianship and talent for picking a revivable oldie or a potential hit like **MR. LONELY** made him one of the decade's most consistent artists. Roy Orbison's guitarist Bobby Goldsboro established himself as a solo artist with **SEE THE FUNNY LITTLE CLOWN** and stayed on the charts through the early '70s with a string of similar sad ballads of his own composition.

Gene Pitney was one of the most diversely talented artists of the '60s. **I'M GONNA BE STRONG** displays one side of his vocal virtuosity (he could be just as evocative singing up-tempo material). Even though most of his hits were written by others, his writing credits include such classics as Hello, Mary Lou and He's a Rebel.

—Dr. Oldie



DISCOGRAPH

- 1 **BABY LOVE** *The Supremes* • Music and lyrics by Brian Holland, Lamont Dozier and Eddie Holland. Stone Agate Music. BMI. Motown 1066. Courtesy of Motown Record Company, L.P. No. 1*
- 2 **RAG DOLL** *The 4 Seasons* • Music and lyrics by Bob Gaudio and Bob Crewe. Gavardima Music Inc. ASCAP/Saturday Music Inc. BMI. Philips 40211. Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 1*
- 3 **THEY'RE NOT THERE** *The Zombies* • Music and lyrics by Rod Argent. Al Gallico Music Corp. BMI. Parrot 9695. Produced under license from Marquis Enterprises Ltd. No. 2*
- 4 **I'M GONNA BE STRONG** *Gene Pitney* • Music and lyrics by Barry Mann and Cynthia Weil. Screen Gems-EMI Music, Inc. BMI. Musicor 1045. Courtesy of Highland Music, Inc. No. 9*
- 5 **GOIN' OUT OF MY HEAD** *Little Anthony and the Imperials* • Music and lyrics by Teddy Randazzo and Bobby Weinstein. Vogue Music. BMI/The Welk Music Group. ASCAP. DCP 1119. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 6*
- 6 **THE GIRL FROM IPANEMA** *Getz/Gilberto* • Music by Antonio Carlos Jobim, English lyrics by Norman Gimbel. Duchess Music Corp. BMI. Verve 10323. Vocal by Astrud Gilberto. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 5*
- 7 **WALK ON BY** *Dionne Warwick* • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./JAC Music Co., Inc. ASCAP. Scepter 1274. Produced under license from Warner Special Products. No. 6*
- 8 **LET IT BE ME** *Betty Everett and Jerry Butler* • Music by Gilbert Becaud, English lyrics by Mann Curtis. MCA Inc. ASCAP. Vee-Jay 613. Courtesy of Highland Music, Inc. No. 5*
- 9 **WISHIN' AND HOPIN'** *Dusty Springfield* • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./JAC Music Co., Inc. ASCAP. Philips 40207. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6*
- 10 **NAVY BLUE** *Diane Renay* • Music and lyrics by Bob Crewe, Edward Fluri and Andrew Racheck. Saturday Music Inc. BMI. 20th Century-Fox 456. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6*
- 11 **SUSPICION** *Terry Stafford* • Music and lyrics by Doc Pomus and Mort Shuman. Elvis Presley Music. BMI. Crusader 101. Courtesy of Celebrity Licensing Inc. No. 3*
- 12 **A WORLD WITHOUT LOVE** *Peter and Gordon* • Music and lyrics by John Lennon and Paul McCartney. Maclen Music. BMI. Capitol 5175. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 1*
- 13 **UNDER THE BOARDWALK** *The Drifters* • Music and lyrics by Artie Resnick and Kenny Young. Alley Music Corp./Trio Music Co., Inc. BMI. Atlantic 2237. Produced under license from Atlantic Recording Corp. No. 4*
- 14 **MY GUY** *Mary Wells* • Music and lyrics by William Robinson. Jobete Music Co., Inc. ASCAP. Motown 1056. Courtesy of Motown Record Company, L.P. No. 1*
- 15 **MR. LONELY** *Bobby Vinton* • Music and lyrics by Bobby Vinton and Gene Allan. Ripley Music, Inc. BMI. Epic 9730. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*



- 16** **YOU DON'T OWN ME** *Lesley Gore* • Music and lyrics by John Madara and David White. Merjoda Music, Inc. BMI. Mercury 72206. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*
- 17** **WHEN I GROW UP (TO BE A MAN)** *The Beach Boys* • Music and lyrics by Brian Wilson. Irving Music, Inc. BMI. Capitol 5245. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 9*
- 18** **COME A LITTLE BIT CLOSER** *Jay and the Americans* • Music and lyrics by Tommy Boyce, Bobby Hart and Wes Farrell. Morris Music, Inc. BMI. United Artists 759. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 19** **LITTLE CHILDREN** *Billy J. Kramer with the Dakotas* • Music and lyrics by Mort Shuman and J. Leslie McFarland. Unichappell Music, Inc. BMI. Imperial 66027. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 7*
- 20** **WE'LL SING IN THE SUNSHINE** *Gale Garnett* • Music and lyrics by Gale Garnett. Lupericalia Publishing, ASCAP. RCA Victor 8388. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 4*
- 21** **SEE THE FUNNY LITTLE CLOWN** *Bobby Goldsboro* • Music and lyrics by Bobby Goldsboro. EMI Unart Catalog Inc. BMI. United Artists 672. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 9*
- 22** **DON'T LET THE SUN CATCH YOU CRYING** *Gerry and the Pacemakers* • Music and lyrics by Gerry Marsden. Dick James Music, Inc. BMI. Laurie 3251. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 4*

*Indicates highest Billboard chart position

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