

1965

Classic
ROCK

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- 2 **For Your Love** The Yardbirds
- 3 **In the Midnight Hour** Wilson Pickett
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Classic
ROCK
1965

COMPACT
disc
DIGITAL AUDIO

2CLR-01
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TIME
LIFE
MUSIC

- 1 Mr. Tambourine Man 2 For Your Love 3 In the Midnight Hour 4 The
Tracks of My Tears 5 Just a Little 6 You've Lost That Lovin' Feelin' 7 My
Girl 8 Wooly Bully 9 Down in the Boondocks 10 Help Me, Rhonda
11 Baby, I'm Yours 12 Do You Believe in Magic? 13 I Can't Help
Myself 14 Tired of Waiting for You 15 Hang On Sloopy 16 Heart
Full of Soul 17 Shotgun 18 I Got You Babe 19 Liar, Liar
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1965

After a year of hits by the Beatles, the Rolling Stones, the Dave Clark Five and other British bands, Americans finally strapped on their electric guitars and answered. Beatlemania and the spectacle of all those screaming girls inspired rock 'n' roll fantasies in young musicians everywhere, even among those serious-minded folkies who had previously snubbed rock as "teeny-bopper" music. Roger McGuinn's terse account of why he formed the Byrds spoke for a thousand new American groups: "I saw the Beatles. . . . That was enough; it turned me on."

In 1964 after a stint with the Chad Mitchell Trio, McGuinn bought a Rickenbacker 12-string electric guitar like the one he saw George Harrison play in the film *A Hard Day's Night*. He attracted a like-minded bunch of renegade folkies in Los Angeles, including former members of Les Baxter's Balladeers (David Crosby) and the New Christy Minstrels (Gene Clark), a bluegrass mandolinist (Chris Hillman) and a conga player (Michael Clarke). After one failed single as the Beefeaters, manager Jim Dickson brought the group a tape of an unreleased Bob Dylan song, the rambling, impressionistic *Mr. Tambourine Man*.

With McGuinn's ringing 12-string and the Byrds' soaring harmonies, **Mr. Tambourine Man** codified a new style called folk-rock, which was unlike anything yet heard on either side of the Atlantic. Folk-rock was just one manifestation of an incredible renaissance in rock, as the committed lyricism and intellectualism of folk culture began to cohabit with the raw power of electric guitars. *Mr. Tambourine Man* also helped prompt Dylan's transformation from folk minstrel to rock poet in the summer of '65. Dylan earned boos from traditionalists at the annual Newport Folk Festival when he "plugged in."

By the time Dylan released his first all-electric album, *Highway 61 Revisited*, in October, his brilliant expansion



Righteous Brothers
Bill Medley and Bobby Hatfield

of rock's language and sound was influencing artists in both America and England. The Turtles (*It Ain't Me Babe*) and Cher (*All I Really Want to Do*) scored hits by rocking up Dylan songs. Cher met Salvatore (Sonny) Bono in 1963 when they were both working for Phil Spector. Their breakthrough came with **I Got You Babe**, a wall-of-sound-meets-folk-rock duet written and produced by Sonny. Throughout the '60s this outlandishly garbed duo served as L.A.'s hippest married couple, reeling off hits together and individually.

While the Byrds are generally regarded as *the* folk-rock pioneers, San Francisco's Beau Brummels preceded them with a haunting synthesis of folk and Beatlesque pop called *Laugh Laugh*. The group's name — taken from the famous 19th-century British pop — and look capitalized on the rage for English bands (the Sir Douglas Quintet from San Antonio cast a similar illusion in 1965). Like

Laugh Laugh, the plaintive **Just a Little** was produced by Sylvester Stewart, who organized his own groundbreaking act, Sly and the Family Stone, a year later.

Folk-rock could be a somewhat portentous affair (e.g., Barry McGuire's apocalyptic *Eve of Destruction*), but the perfect antidote existed in the good timey folk 'n' roll of the Lovin' Spoonful. Both singer-songwriter John Sebastian and guitarist Zal Yanovsky had spent time in a Greenwich Village jug band named the Mugwumps (with future Mama Cass Elliot and Papa Denny Doherty) before forming the Spoonful. The group's sunny-day blend of



Byrds of a feather flanked by David Crosby and Roger McGuinn

Sax wailer Junior Walker

guitar pop, jug-band blues, folk and country came to fruition in **Do You Believe in Magic?**, Sebastian's glowing tribute to the powers of rock 'n' roll.

For all the comparatively sophisticated folk-rock artists blending American and British influences, there were hundreds of more primitive American bands drawing on R & B and the angry pulse of such groups as the Rolling Stones and the Animals. These local "garage" bands specialized in crude, three-chord rock 'n' roll (*Louie Louie* was the standard) centered on the cheesy sound of Vox or Farfisa organs. Typical were the Castaways, a quintet formed at the University of Minnesota to play fraternities. They managed one national hit, **Liar, Liar**, before fading into obscurity.

A more enduring frat-house favorite was Sam the Sham and the Pharaohs, a Texas group that often appeared in Arab attire. Sam himself (Domingo Samudio in real life) preferred a turban and tuxedo. Named after Sam's cat and counted off with a bilingual "*uno, dos, one, two, tres, quatro.*" **Wooly Bully** told a mostly indecipherable tale about Mattie and Hattie. The chugging rhythms and pumping organ were sufficient, however, to render it a party anthem.

Another party classic, **Hang On Sloopy**, originally charted as *My Girl Sloopy*, a 1964 R & B hit for the Vibrations. The Strangeloves recorded the song in 1965 but delayed issuing it because of the popularity of their then-current hit, *I Want Candy*. With the Dave Clark Five about to release a version, the Strangeloves let Rick and the Raiders (who had opened for them at a concert in Dayton, Ohio) overdub their vocals on the recording. Almost overnight, Rick and the Raiders went from a small-town teen band to national stars as the McCoys. Lead guitarist Rick Zehringer changed his name to Derringer, and has remained one of rock's best hired guns.

Few British bands achieved the lasting impact of the Yardbirds, who showcased in succession three of rock's





greatest guitar heroes: Eric Clapton, Jeff Beck and Jimmy Page. The early Yardbirds with Clapton followed the Rolling Stones as the house band at London's Marquee Club, where they astonished fans with their frenzied blues rave-ups. Blues purist Clapton left in disgust after recording what became the group's first hit, **For Your Love**, a pop song dominated by harpsichord and bongos. Beck filled the lead guitar slot, making his presence felt immediately with searing, sitar-like guitar lines in **Heart Full of Soul**, the second top-10 song for the Yardbirds.

The progressive-rock explosion headed by the Beatles and Dylan was also accompanied by a surge in soul music. At Motown, the song-writing and production team of Holland-Dozier-Holland (H-D-H) helped the Supremes secure their fifth consecutive No. 1 hit with **Back in My Arms Again**. The Supremes lost the top spot on the chart when another H-D-H collaboration, **I Can't Help Myself** by the Four Tops, replaced it. For the next few years, the driving productions of H-D-H would find their perfect foil in the urgent vocals of Levi Stubbs, the quartet's lead singer.

In contrast to the percussion-heavy H-D-H efforts for Motown, Smokey Robinson favored an altogether subtler sound for his own Miracles, as well as for Motown's top stage act, the versatile and superbly choreographed Temptations. Robinson wrote and produced two sublimely romantic ballads in 1965, **The Tracks of My Tears** and **My Girl**. After featuring the smooth falsetto of Eddie Kendricks on earlier Temptations hits, Robinson decided that a song as sweet as *My Girl* would benefit from David Ruffin's rougher vocal style. It took Ruffin only the opening line — "I got sunshine on a cloudy day" — to convince the world.

A more down-home soul sound was brewing in Memphis at Stax Records, which proudly hung up a "Soulsville U.S.A." sign (a takeoff on Motown's "Hitsville U.S.A." slogan). The growing success of this grittier approach

encouraged Motown to sign some "more Southern" acts like Junior Walker and the All Stars, who scored with the scorching, sax-dominated **Shotgun**. When Atlantic Records sent Wilson Pickett to Stax for recording sessions backed by Booker T. and the MG's, he came up with **In the Midnight Hour**, a Memphis classic perfectly synchronized to the popular dance the jerk.

The rise of soul music spawned a host of "blue-eyed" soul practitioners, most notably the Young Rascals, Mitch Ryder and the Detroit Wheels, and the Righteous Brothers. Attracted to the contrast between Bobby Hatfield's passionate tenor and Bill Medley's relaxed baritone, Phil Spector signed the Righteous Brothers to his Philles la-

bel and hired Barry Mann and Cynthia Weil to write a song especially for them. Spector cooked up perhaps his most dramatically orchestrated production to set off the Brothers' feverish call and response in **You've Lost That Lovin' Feelin'**, which stands as one of the decade's monumental pop creations.

In August of 1965, the Beatles and Elvis Presley met for the first and only time, spending four hours together at Presley's rented Bel Air villa. After some initial awkwardness, the Beatles jammed with Elvis, then discussed the pressures of mass stardom with him. John boldly asked Presley why he no longer recorded rock 'n' roll. The Beatles had just released *Help*, while the King was mired in yet another inane film, *Paradise Hawaiian Style*. In response, Elvis cited his heavy film schedule, but, he added, he just might do another rock record "for kicks."

Still, it was obvious Presley had abdicated his throne, and a new rock royalty headed by the Beatles was emerging. Queen Elizabeth acknowledged the fact when she presented the group with M.B.E. awards, making each Beatle a Member of the Most Excellent Order of the British Empire.

— Joe Sasfy



Sonny and Cher

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Mr. Tambourine Man** The Byrds • *Music and lyrics by Bob Dylan. Original issue: Columbia 43271. Produced under license from CBS Special Products. No. 1**
- 2. For Your Love** The Yardbirds • *Music and lyrics by Graham Gouldman. Original issue: Epic 9790. Courtesy of Charly Records International APS. No. 6**
- 3. In the Midnight Hour** Wilson Pickett • *Music and lyrics by Steve Cropper and Wilson Pickett. Original issue: Atlantic 2289. Produced under license from Atlantic Recording Corp. No. 21**
- 4. The Tracks of My Tears** The Miracles • *Music and lyrics by William Robinson, Mam Tarplin and Warren Moore. Original issue: Tamla 54118. Courtesy of Motown Record Corp. No. 16**
- 5. Just a Little The Beau Brummels** • *Music and lyrics by Ron Elliott and Robert Durand. Original issue: Autumn 10. Licensed from Vault Records. No. 8**
- 6. You've Lost That Lovin' Feelin'** The Righteous Brothers • *Music and lyrics by Phil Spector, Barry Mann and Cynthia Weil. Original issue: Philles 124. Produced under license from PolyGram Special Projects. No. 1**
- 7. My Girl** The Temptations • *Music and lyrics by William Robinson and Ronald White. Original issue: Gordy 7038. Courtesy of Motown Record Corp. No. 1**
- 8. Woolly Bully** Sam the Sham and the Pharaohs • *Music and lyrics by Domingo Samudio. Original issue: MGM 13322. Produced under license from PolyGram Special Projects. No. 2**
- 9. Down in the Boondocks** Billy Joe Royal • *Music and lyrics by Joe South. Original issue: Columbia 43305. Produced under license from CBS Special Products. No. 9**
- 10. Help Me, Rhonda** The Beach Boys • *Music and lyrics by Brian Wilson. Original issue: Capitol 5395. Courtesy of Capitol Records, Inc. No. 1**
- 11. Baby, I'm Yours** Barbara Lewis • *Music and lyrics by Van McCoy. Original issue: Atlantic 2283. Produced under license from Atlantic Recording Corp. No. 11**
- 12. Do You Believe in Magic?** The Lovin' Spoonful • *Music and lyrics by John Sebastian. Original issue: Rama Sutra 201. Courtesy of Buddah Records, Inc. No. 9**
- 13. I Can't Help Myself** The Four Tops • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Original issue: Motown 1076. Courtesy of Motown Record Corp. No. 1**
- 14. Tired of Waiting for You** The Kinks • *Music and lyrics by Ray Davies. Original issue: Reprise 6347. Produced under license from Precision Records and Tapes. No. 6**
- 15. Hang On Sloopy** The McCoys • *Music and lyrics by Bert Russell and Wes Farrell. Original issue: Bang 506. Produced under license from CBS Special Products. No. 1**
- 16. Heart Full of Soul** The Yardbirds • *Music and lyrics by Graham Gouldman. Original issue: Epic 9823. Courtesy of Charly Records International APS. No. 9**
- 17. Shotgun Junior Walker and the All Stars** • *Music and lyrics by Aulby DeWalt. Original issue: Soul 35008. Courtesy of Motown Record Corp. No. 4**
- 18. I Got You Babe** Sonny and Cher • *Music and lyrics by Sonny Bono. Original issue: Atco 6359. Produced under license from Atlantic Recording Corp. No. 1**
- 19. Liar, Liar** The Castaways • *Music and lyrics by James Donna. Original issue: Soma 1433. Courtesy of Dominion Entertainment, Inc. No. 12**
- 20. Back in My Arms Again** The Supremes • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Original issue: Motown 1075. Courtesy of Motown Record Corp. No. 1**
- 21. This Diamond Ring** Gary Lewis and the Playboys • *Music and lyrics by Al Kooper, Irvin Levine and Bob Brass. Original issue: Liberty 55756. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 1**
- 22. A Lover's Concerto** The Toys • *Music and lyrics by Sandy Linzer and Denny Randell. Original issue: DynoVoice 209. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 2**

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The Author: Joe Sasy is a regular contributor to *The Washington Post*, and his articles have also appeared in *Musician*, *Country Music* and *Creem*. He is chief consultant for both the Classic Rock and the Rock 'n' Roll Era series.

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