



1966

Classic
ROCK

1966

- 1 **Good Vibrations** The Beach Boys
- 2 **(I Know) I'm Losing You** The Temptations
- 3 **Good Lovin'** The Young Rascals
- 4 **Dirty Water** The Standells
- 5 **Sunshine Superman** Donovan
- 6 **Tell It Like It Is** Aaron Neville
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Mind?** The Lovin' Spoonful
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Classic ROCK 1966

COMPACT
disc
DIGITAL AUDIO

2CLR-02
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TIME
LIFE
MUSIC

- 1 Good Vibrations 2 (I Know) I'm Losing You 3 Good Lovin' 4 Dirty Water
5 Sunshine Superman 6 Tell It Like It Is 7 Summer in the City
8 Standing in the Shadows of Love 9 I Fought the Law 10 Beauty Is Only
Skin Deep 11 When a Man Loves a Woman 12 Reach Out I'll Be There
13 Gloria 14 Barbara Ann 15 Shapes of Things 16 Did You Ever
Have to Make Up Your Mind? 17 Monday, Monday 18 You
Keep Me Hangin' On 19 Wild Thing 20 I'm a
Believer 21 Kicks 22 Psychotic Reaction

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1966

John Lennon informed a British tabloid in early 1966, "We're more popular than Jesus Christ right now." Despite the ensuing protests and burnings of Beatles records, Lennon's remark underscored both the group's popularity and the growing cultural significance of rock music itself. Later that year he apologized for his comment, then added that he approved of draft dodgers. Artists the stature of Lennon proved that rock was becoming the voice and conscience of the young, perhaps even their religion.

As Beatles albums like *Rubber Soul* and *Revolver* transformed rock from teen-age entertainment to an adventurous electronic art form, a rift occurred in the popular audience. Some welcomed the innovative sounds while others stuck to pop or good ol' rock 'n' roll. In the same year that the Rolling Stones dressed in drag, desecrated the American flag onstage and scored four big hits, Staff Sergeant Barry Sadler dressed in uniform, saluted the flag and topped the charts with *The Ballad of the Green Berets*. Apparently, both decadence and patriotism were Top 40 material.

Early in 1966, the Beach Boys struck with a frivolous remake of the Regents' 1961 doo-wop nugget, **Barbara Ann**. The single, featuring Brian Wilson and Dean Torrence (of Jan and Dean) on lead vocals, was pulled from the *Beach Boys' Party!* album, which captured the spontaneous revelry of a live bash in progress.

However, the ambitious record making of the Beatles posed an artistic challenge for other rock groups, and Wilson responded by abandoning the Beach Boys' fun-in-

One if by land, five if by rock, superpatriots Paul Revere and the Raiders (Revere on organ) donned Revolutionary War costumes to give the British Invasion bands a taste of their own medicine.

the-sun esthetic. Later that year, the band released **Good Vibrations**, an extraordinarily complex recording that took Wilson six months to create in four different studios at the then-astronomical cost of \$50,000. He integrated distinct musical movements into what he called "a little pocket symphony." His masterpiece — with its numerous overdubbed vocal parts, a harpsichord, cellos, a jew's-harp, sleigh bells and a theremin (an electronic instrument often used in horror films to create an eerie, quavery sound) — became the Beach Boys' biggest hit, and helped pave the way for the progressive production techniques that thrived during the late '60s.



Inspired by George Gershwin's *An American in Paris*, the Lovin' Spoonful's John Sebastian made graphic use of a Volkswagen horn, a pneumatic drill and other cacophonous traffic sounds in **Summer in the City**. More typical of the Spoonful's gentle romanticism was **Did You**

Ever Have to Make Up Your Mind?, a song Sebastian wrote about his affection for two sisters he saw regularly at summer camp. The delightful dilemma posed by the song was more fantasy than fact, though, as Sebastian later admitted, "I never made any amorous progress with either of them."

At the heart of the new rock renaissance was the electric guitar, an instrument whose vocabulary rapidly expanded in the hands of fleet-fingered virtuosos like Jeff Beck of the Yardbirds. Beck used electronic effects to create an exotic panoply of otherworldly sounds, including his ferocious feedback-drenched solo in **Shapes of**



*Hey, hey it's the Monkees —
Mike, Davy, Peter and
Mickey.*



Nancy Sledge

Things. In San Jose, California, the Count Five pulled off a near-perfect imitation of the frenzied rave-up style of the Yardbirds' *I'm a Man* with the aptly titled **Psychotic Reaction**.

While the Beatles turned serious, artistic and weird, there remained plenty of younger fans still longing for the cute, fun-loving Fab Four of yesteryear. Two television producers, Burt Schneider and Bob Rafelson, responded by placing an ad in *Daily Variety*: "Folk and rock musicians-singers for acting roles in a new TV series. Running parts for four insane boys, age 17-24." More than 400 hopefuls answered the casting call and the winners — Mickey Dolenz, Peter Tork, Michael Nesmith and Davy Jones — were an instantly successful TV show and group called the Monkees. Perhaps the most crassly calculated event in rock history, the Monkees nevertheless turned out some superb singles, assisted by top songwriters (Neil Diamond contributed *I'm a Believer*) and session musicians.

At Motown Records, owner Berry Gordy Jr. kept his hit-making machine rolling by actively pitting his writers and producers against one another. When Smokey Robinson couldn't take the Temptations into the top 10, Gordy handed the writing and production chores to Norman Whitfield, who quickly reestablished the group's prominence with *Ain't Too Proud to Beg* and **Beauty Is Only Skin Deep**. Whitfield toughened the Temps' sound in (**I Know**) *I'm Losing You* by emphasizing the raw, gritty vocals of David Ruffin.

Motown's most important creative force was the team of Holland-Dozier-Holland, responsible for eight of the label's 12 top-10 hits in 1966. With **You Keep Me Hangin' On**, they gave the Supremes, now the most successful female act in pop history, their eighth No. 1 song. It was the Four Tops, though, who received H-D-H's most imaginative productions. Opening with a flute and a galloping rhythm pounded out on a wooden board, **Reach**

Out I'll Be There melded dramatic pauses, intense orchestration and Levi Stubbs's heated shouting into one of the era's most potent singles.

Success in the teen-age record market was just one of Gordy's aspirations for Motown's artists. He established the Artist Development Division (or "Motown U.," as it was known) to polish his acts so they would be able to enter the more sophisticated world of adult entertainment. This paid off for the Supremes, who performed at Lincoln Center's Philharmonic (now Avery Fisher) Hall and the Copa, sang with Judy Garland at the opening of the Houston Astrodome and had a loaf of bread manufactured in their name.

More and more soul hits were emanating from the Deep South by 1966, including two of the decade's most enduring ballads, **Tell It Like It Is** by Aaron Neville and **When a Man Loves a Woman** by Percy Sledge. A hospital orderly by day, Sledge was singing at a dance when, out of despair over a failing relationship, he improvised the song with his band. "Wasn't no heavy thought to it," Sledge recalled. "I was just so damn sad." Following his first national tour, Sledge checked into the most expensive room in the hospital where he had worked and let his former bosses wait on him for a week while he recovered from "nervous exhaustion."

In England, the press reported on a curious phenomenon involving a group of young people who had forsaken civilization and become cave dwellers, or troglodytes. In their honor, manager Larry Page christened his group the Troggs, and they topped the charts with **Wild Thing**, a thundering three-chord rocker featuring an ocarina solo from ex-bricklayer and lead singer Reg Presley. An R.F.K. sound-alike parody of *Wild Thing* by one Senator Bobby followed and was also a hit.

Primal rockers like **Gloria**, **I Fought the Law** and **Dirty Water** quickly became standards at frat parties, teen dances and other occasions where rock invited

more drinking and dancing than thinking. El Paso's Bobby Fuller was a Buddy Holly adept who, after achieving national stardom with *I Fought the Law* in mid-1966, was found dead in his car under mysterious circumstances (the cause of death was ruled asphyxiation due to gasoline inhalation). This song by ex-Crickets Sonny Curtis (who also wrote *Love Is All Around*, the theme for *The Mary Tyler Moore Show*) was first recorded by the Crickets after Buddy Holly's death.

Chicago's Shadows of Knight were a Stones-influenced band that attained immortality by waxing one of rock's great spell-alongs, *Gloria*. This was a British import cour-

tesy of Van Morrison and Them, whose original 1965 version barely dented the charts in this country. Another group emulating the snarling blues of the Rolling Stones was the Standells, who turned a simple six-note riff into *Dirty Water*, a punk paean to Bean Town, U.S.A. Larry Tamblin, brother of actor Russ Tamblin, and former Mouseteater Dick Dodd were both members of this Los Angeles quartet.

In 1967, the Standells performed the title track to *Riot on Sunset Strip*, a teen exploitation film that penetrated, according to its ads, "the mod, mod world of Hippies, Teenyboppers and Pot-Partygoers out for a new thrill or a



England's wild things, the Troggs



The Mamas and the Papas

new kick!" The movie and song were inspired by riots that erupted in the summer of 1966 on Hollywood's Sunset Strip, where hordes of teenagers congregated outside of clubs like The Whiskey, The Trip, Ciro's and It's Boss. Four hundred miles north, in the incense- and

drug-infested Haight-Ashbury district of San Francisco, even more young people were gathering. If '50s rock 'n' roll had given American youth a new language, the rock of the '60s was about to launch a whole new subculture.

— Joe Sasfy

Five live Yardbirds featuring Jeff Beck (far right) perch on the steps outside London's Royal Albert Hall.



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Good Vibrations** The Beach Boys • Music by Brian Wilson, lyrics by Mike Love and Brian Wilson. Original issue: Capitol 5676. Courtesy of Capitol Records, Inc. No. 1*
- 2. (I Know) I'm Losing You** The Temptations • Music and lyrics by Cornelius Grant, Norman Whitfield and Edward Holland Jr. Original issue: Gordy 7057. Courtesy of Motown Record Corp. No. 8*
- 3. Good Lovin'** The Young Rascals • Music and lyrics by Rudy Clark and Arthur Resnick. Original issue: Atlantic 2321. Produced under license from Atlantic Recording Corp. No. 1*
- 4. Dirty Water** The Standells • Music and lyrics by Ed Cobb. Original issue: Tower 185. Courtesy of AVI Record Productions, Inc. No. 11*
- 5. Sunshine Superman** Donovan • Music and lyrics by Donovan Leitch. Original issue: Epic 10045. Produced under license from CBS Special Products. No. 1*
- 6. Tell It Like It Is** Aaron Neville • Music and lyrics by George Davis and Lee Diamond. Original issue: Parlo 101. Courtesy of Dominion Entertainment, Inc. No. 2*
- 7. Summer in the City** The Lovin' Spoonful • Music and lyrics by John Sebastian, Mark Sebastian and Steve Boone. Original issue: Kama Sutra 211. Courtesy of Buddah Records, Inc. No. 1*
- 8. Standing in the Shadows of Love** The Four Tops • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Original issue: Motown 1102. Courtesy of Motown Record Corp. No. 6*
- 9. I Fought the Law** The Bobby Fuller Four • Music and lyrics by Sonny Curtis. Original issue: Mustang 3014. Courtesy of Rhino Records. No. 9*
- 10. Beauty Is Only Skin Deep** The Temptations • Music and lyrics by Norman Whitfield and Edward Holland Jr. Original issue: Gordy 7055. Courtesy of Motown Record Corp. No. 3*
- 11. When a Man Loves a Woman** Percy Sledge • Music and lyrics by Calvin H. Lewis and Andrew Wright. Original issue: Atlantic 2326. Produced under license from Atlantic Recording Corp. No. 1*
- 12. Reach Out I'll Be There** The Four Tops • Music and lyrics

by Brian Holland, Lamont Dozier and Edward Holland Jr. Original issue: Motown 1098. Courtesy of Motown Record Corp. No. 1*

- 13. Gloria** The Shadows of Knight • Music and lyrics by Van Morrison. Original issue: Dunwich 116. Produced under license from Atlantic Recording Corp. No. 10*
- 14. Barbara Ann** The Beach Boys • Music and lyrics by Fred Fasset. Original issue: Capitol 5561. Courtesy of Capitol Records, Inc. No. 2*
- 15. Shapes of Things** The Yardbirds • Music and lyrics by Paul Samwell-Smith, Keith Relf and Jim McCarty. Original issue: Epic 10006. Courtesy of Charly Records International APS. No. 11*
- 16. Did You Ever Have to Make Up Your Mind?** The Lovin' Spoonful • Music and lyrics by John Sebastian. Original issue: Kama Sutra 209. Courtesy of Buddah Records, Inc. No. 2*
- 17. Monday, Monday** The Mamas and the Papas • Music and lyrics by John Phillips. Original issue: Dunhill 4026. Courtesy of MCA Records, Inc. No. 1*
- 18. You Keep Me Hangin' On** The Supremes • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Original issue: Motown 1101. Courtesy of Motown Record Corp. No. 1*
- 19. Wild Thing** The Troggs • Music and lyrics by Chip Taylor. Original issue: Alco 6415. Produced under license from PolyGram Special Projects. No. 1*
- 20. I'm a Believer** The Monkees • Music and lyrics by Neil Diamond. Original issue: Colgems 1002. Courtesy of Arista Records, Inc. No. 1*
- 21. Kicks** Paul Revere and the Raiders • Music and lyrics by Barry Mann and Cynthia Weil. Original issue: Columbia 43556. Produced under license from CBS Special Products. No. 4*
- 22. Psychotic Reaction** The Count Five • Music and lyrics by Ken Ellner, Roy Chaney, Craig Atkinson, John Byrne and John Michalski. Original issue: Double Shot 104. Produced under license from Double Shot Records. No. 5*

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TIME[®]
LIFE
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NOTES INSIDE

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