

1964



*Classic*  
**ROCK**

TIME  
LIFE  
MUSIC

**1964**

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>1 <b>Do Wah Diddy Diddy</b> Manfred Mann</li> <li>2 <b>She's Not There</b> The Zombies</li> <li>3 <b>What Kind of Fool (Do You Think I Am)</b><br/>The Tams</li> <li>4 <b>You Never Can Tell</b> Chuck Berry</li> <li>5 <b>Bread and Butter</b> The Newbeats</li> <li>6 <b>Come See about Me</b> The Supremes</li> <li>7 <b>Needles and Pins</b> The Searchers</li> <li>8 <b>I Get Around</b> The Beach Boys</li> <li>9 <b>How Do You Do It</b> Gerry and the Pacemakers</li> <li>10 <b>Farmer John</b> The Premiers</li> <li>11 <b>Out of Limits</b> The Marketts</li> <li>12 <b>Nobody I Know</b> Peter and Gordon</li> <li>13 <b>Remember (Walkin' in the Sand)</b><br/>The Shangri-Las</li> </ul> | <ul style="list-style-type: none"> <li>14 <b>Hippy Hippy Shake</b> The Swinging Blue Jeans</li> <li>15 <b>You Really Got Me</b> The Kinks</li> <li>16 <b>Dead Man's Curve</b> Jan and Dean</li> <li>17 <b>Bad to Me</b> Billy J. Kramer and the Dakotas</li> <li>18 <b>The Way You Do the Things You Do</b><br/>The Temptations</li> <li>19 <b>A Summer Song</b> Chad and Jeremy</li> <li>20 <b>Fun, Fun, Fun</b> The Beach Boys</li> <li>21 <b>I Like It</b> Gerry and the Pacemakers</li> <li>22 <b>Come a Little Bit Closer</b><br/>Jay and the Americans</li> <li>23 <b>A World without Love</b> Peter and Gordon</li> <li>24 <b>Stop and Think It Over</b> Dale and Grace</li> <li>25 <b>I'm So Proud</b> The Impressions</li> </ul> |
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**WARNER**  
**SPECIAL PRODUCTS**

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*Classic*  
**ROCK**  
**1964**

COMPACT  
**disc**  
DIGITAL AUDIO

2CLR-03  
OPCD-2555A

TIME  
**LIFE**  
MUSIC

- TO OBCD 5222675 1651 150000
- 1 Do Wah Diddy Diddy
  - 2 She's Not There
  - 3 What Kind of Fool (Do You Think I Am)
  - 4 You Never Can Tell
  - 5 Bread and Butter
  - 6 Come See about Me
  - 7 Needles and Pins
  - 8 I Get Around
  - 9 How Do You Do It
  - 10 Farmer John
  - 11 Out of Limits
  - 12 Nobody I Know
  - 13 Remember (Walkin' in the Sand)
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# 1964

On February 7, 1964, TWA Flight 101 from London landed at New York City's Kennedy Airport. Four smartly dressed young men from Liverpool disembarked and rock 'n' roll — really, all of popular culture — was never the same again. Two nights later, an estimated 73 million Americans watched the Beatles shake their heads on *The Ed Sullivan Show*. On April 4, *Billboard's* pop singles chart showed the top five positions occupied by this Liverpool quartet. Beatlemania, a cultural phenomenon as cataclysmic as Elvis Presley's breakthrough in 1956, had struck America.

Though Beatlemania seemed an overnight sensation, its explosion here in 1964, and a year earlier in England, really represented the coming of age of British rock 'n' roll. English teenagers had enthusiastically embraced American rock 'n' roll since the mid-'50s, but the British music industry had turned out only pale facsimiles of America's rock stars — teen idols whose stage names (Tommy Steele, Billy Fury, Marty Wilde, Vince Eager, etc.) revealed their contrived character. By 1963, however, hundreds of guitar bands had emerged that not only were thoroughly schooled in R & B and rock 'n' roll but were able to bring a freshness and enthusiasm to the music missing in American pop.

The Beatles' success had record company executives tripping over one another

in the rush to sign English groups. Initially much of their interest centered on the Beatles' hometown of Liverpool, an industrial port city that by 1963 had nurtured a vibrant rock scene with more than 500 active bands. Liverpool rock groups battled for popularity in local clubs like the Cavern, and many tried to make a reputation in the bars of Hamburg's seedy Reeperbahn district, an early training ground for the Beatles.

Outside of the Beatles, Liverpool's finest group was the Searchers, a clean-cut quartet that took its name

*Hometown Beach Boys make good at the Hollywood Bowl in late 1963.*



*Chad (on guitar) and Jeremy*

from the 1956 John Ford western. The Searchers' most enduring hit was **Needles and Pins**, written by Sonny Bono and Jack Nitzsche (musical arranger for Phil Spector) and first recorded by Jackie DeShannon. The song's ringing guitar riff, created by two six-string guitars played in unison, and its cool harmonies anticipated the folk-rock sound of the Byrds by more than a year.

Because of the sudden rage in America for all things

*Kinks Peter Quaife, Ray Davies, Dave Davies and Mick Avory, at the Tower of London, fired a hit heard 'round the world in 1964 with You Really Got Me.*



English, Beatles manager Brian Epstein was able to guide two modestly talented Liverpool bands, Gerry and the Pacemakers and Billy J. Kramer and the Dakotas, to stateside success. **How Do You Do It** and **I Like It** typified the ability of Gerry and the Pacemakers to fill the most innocuous pop tunes with enough giddy energy to render them irresistible to teenagers. In 1965, the somewhat nerdy Gerry Marsden starred in *Ferry Cross the Mersey*, a flimsy rags-to-riches flick designed to capitalize on Liverpool's short-lived status as a music capital.

It was Epstein who shrewdly teamed up a tame, pompadoured crooner named Billy J. Kramer with a Manchester band, the Dakotas. With John Lennon and Paul McCartney contributing some melodically engaging songs like **Bad to Me** and *From a Window*, Kramer and the Dakotas marched in the front lines of the British Invasion.

Peter Asher and Gordon Waller also launched a successful career with a lot of help from their friend Paul McCartney, who was dating Jane Asher, Peter's sister. The Everly Brothers-style duo of Peter and Gordon were indeed three chart-bound Lennon-McCartney compositions in 1964 — **A World without Love**, **Nobody I Know** and *I Don't Want to See You Again*. Asher later worked as talent scout for the Beatles' Apple Records, then managed and produced James Taylor and Linda Ronstadt. An even folkier sound came from Chad Stuart and Jeremy Clyde, who scored no hits back home in England, but managed a string of them in the States, including the gentle **A Summer Song**.

In contrast to the Liverpool scene, London's bands generally featured a tougher and angrier sound, largely due to their obsession with black blues. The Kinks, one of England's longest-surviving groups, hit the American airwaves like a sledgehammer in late 1964 with **You Really Got Me**, whose stop-and-go rhythm created the kind of bludgeoning effect later prominent in heavy metal and punk rock. Ray Davies' flat, passionless vocal is jux-

taposed against brother Dave's distorted guitar chords and metallic solo, a masterpiece of single-note freneticism obviously swiped from the Kingsmen's *Louie Louie*.

Many British Invasion bands covered girl-group hits, but these remakes rarely projected the same heart-wrenching innocence and anxiety. In their pathos-drenched songs of good girls falling for bad boys, the Shangri-Las took teen laments to epic extremes. Opening with some ominous piano chords from producer Shadow Morton, **Remember (Walkin' in the Sand)** recounts the tale of a young woman who gives in to her lover on a beach (to the sound of crashing waves and seagulls) only to be dumped by him later.

The Supremes overshadowed all other girl groups in 1964 by racking up three consecutive No. 1 hits, the last one being **Come See about Me**. The Temptations also broke through nationally that year with a clever Smokey Robinson composition, **The Way You Do the Things You Do**. Motown head Berry Gordy Jr. and Robinson openly competed to create the Temps' first hit, and it was Robinson's song that received the nod from a panel of the label's creative personnel. Who else but Robinson could compare his girlfriend to a candle, a handle, a broom and perfume and make it sound so romantic?

Rivaling the mid-'60s success of the Temptations, the Four Tops and the Miracles were the Impressions, a sweet-soul trio from Chicago led by singer-songwriter Curtis Mayfield. While his compositions alternated between transcendent love songs like **I'm So Proud** and message songs like *People Get Ready*, all of them had the strong gospel feel and lilting rhythms that characterized the cool, light style of Chicago soul. A similarly seductive sound was heard in **What Kind of Fool (Do You Think I Am)** by Atlanta's Tams, a group that remains popular in the college and beach towns of the Southeast.

On the West Coast, the Beach Boys' Brian Wilson continued to create perfect teen-culture evocations, includ-



ing two cruise-worthy tributes to the automobile, **Fun, Fun, Fun** and **I Get Around**. In December 1964, Wilson suffered a nervous breakdown, dropped out of live performing and was briefly replaced by Glen Campbell (who was in turn replaced by Bruce Johnston). While the Beach Boys may have seemed terminally unhip compared with the new English bands, they did share a similar passion for Chuck Berry's music (the opening riff in *Fun, Fun, Fun* is taken from *Johnny B. Goode*). Missing from the charts since 1960, Berry came roaring back in 1964 with five hits, including **You Never Can Tell**.



Jan and Dean, the other surfside serenaders from L.A., recorded one of rock's most famous "death songs," **Dead Man's Curve**, which was inspired by a dangerous downhill curve on Sunset Boulevard near the UCLA campus. Jan Berry and DJ Roger Christian wrote the song after Mel Blanc, the voice of such cartoon characters as Bugs Bunny and Daffy Duck, was injured in a car crash there. The hit proved prophetic in 1966 when Berry was in a car crash that killed three and left him severely disabled. *Dead Man's Curve*, a television account of Berry's heroic comeback attempt, aired in 1978.

Southern California was also the home of hundreds of instrumental groups like the Marketts, who used the theme from *The Twilight Zone* as the basis for their space-rock hit, **Out of Limits**. Television served them well again in 1966 when they released the *Batman Theme*. In East Los Angeles, the brief stardom of Mexican-American rocker Ritchie Valens had produced a fertile Chicano rock scene ripe with one-hit groups like the Blendells, Cannibal and the Headhunters, and the Premiers. Though the record label for the Premiers' **Farmer John** stated, "Live at the Rhythm Room in Fullerton (Cal.)," the song was actually a studio recording with the

*The tall, talented Temptations led by David Ruffin (far left) and Eddie Kendricks (far right).*

group's friends hooting and hollering throughout.

It seems that every year produces at least one big hit that is so inane and strange sounding that it becomes the exclusive property of the young. In 1964, the American teenager's appetite for the freakish was doubly sated by the Trashmen's *Surfin' Bird* and the Newbeats' **Bread and Butter**. Unlike other falsetto specialists, Larry Henley of the Newbeats did not take his falsetto seriously or apply it judiciously. His voice was an irritant, a sharp-edged weapon, an aural gimmick and a mating call rolled into one high-pitched wonder.

— Joe Sasfy



*Billy J. Kramer and the Dakotas*





## DISCOGRAPHY

\*Indicates highest Billboard chart position

1. **Do Wah Diddy Diddy** Manfred Mann • *Music and lyrics by Jeff Barry and Ellie Greenwich. Ascot 2157. Courtesy of EMI Records Ltd. No. 1\**
2. **She's Not There** The Zombies • *Music and lyrics by Rod Argent. Parrot 9695. Licensed and produced by Marquis Ent. Ltd. No. 2\**
3. **What Kind of Fool (Do You Think I Am)** The Tams • *Music and lyrics by Ray Whitley. ABC Paramount 16502. Courtesy of MCA Records, Inc. No. 9\**
4. **You Never Can Tell** Chuck Berry • *Music and lyrics by Chuck Berry. Chess 1906. Courtesy of MCA Records, Inc. No. 14\**
5. **Bread and Butter** The Newbeats • *Music and lyrics by Larry Parks and Jay Turnbow. Hickory 1269. Courtesy of Hickory/Opryland Records Inc. No. 2\**
6. **Come See about Me** The Supremes • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1068. Courtesy of Motown Record Corp. No. 1\**
7. **Needles and Pins** The Searchers • *Music and lyrics by Sonny Bono and Jack Nitzsche. Kapp 577. Courtesy of Precision Records and Tapes. No. 13\**
8. **I Get Around** The Beach Boys • *Music and lyrics by Brian Wilson. Capitol 5174. Courtesy of Capitol Records, Inc. No. 1\**
9. **How Do You Do It** Gerry and the Pacemakers • *Music and lyrics by Mitch Murray. Laurie 3261. Courtesy of EMI Records Ltd. No. 9\**
10. **Farmer John** The Premiers • *Music and lyrics by Steve Terry and Don Harris. Warner Bros. 5443. Produced under license from Warner Bros. Records Inc. No. 19\**
11. **Out of Limits** The Marketts • *Music by Michael Z. Gordon. Warner Bros. 5391. Produced under license from Warner Bros. Records Inc. No. 3\**
12. **Nobody I Know** Peter and Gordon • *Music and lyrics by John Lennon and Paul McCartney. Capitol 5211. Courtesy of EMI Records Ltd. No. 12\**
13. **Remember (Walkin' in the Sand)** The Shangri-Las • *Music and lyrics by George Morton. Red Bird 008. Courtesy of Shelby Singleton Enterprises, Inc. No. 5\**
14. **Hippy Hippy Shake** The Swinging Blue Jeans • *Music and lyrics by Chan Romero. Imperial 66021. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 24\**
15. **You Really Got Me** The Kinks • *Music and lyrics by Ray Davies. Reprise 0306. Courtesy of Precision Records and Tapes. No. 7\**
16. **Dead Man's Curve** Jan and Dean • *Music and lyrics by Jan Berry, Roger Christian, Artie Kornfeld and Brian Wilson. Liberty 55672. Courtesy of EMI Records, a Division of Capitol Records, Inc. No. 8\**
17. **Bad to Me** Billy J. Kramer and the Dakotas • *Music and lyrics by John Lennon and Paul McCartney. Imperial 66027. Courtesy of EMI Records Ltd. No. 9\**
18. **The Way You Do the Things You Do** The Temptations • *Music and lyrics by William Robinson and Bobby Rogers. Gordy 7028. Courtesy of Motown Record Corp. No. 11\**
19. **A Summer Song** Chad and Jeremy • *Music and lyrics by Clive Metcalfe, Keith Noble and David Stuart. World Artists 1027. Courtesy of Music Distributors of America. No. 7\**
20. **Fun, Fun, Fun** The Beach Boys • *Music and lyrics by Brian Wilson and Mike Love. Capitol 5118. Courtesy of Capitol Records, Inc. No. 5\**
21. **I Like It** Gerry and the Pacemakers • *Music and lyrics by Mitch Murray. Laurie 3271. Courtesy of EMI Records Ltd. No. 17\**
22. **Come a Little Bit Closer** Jay and the Americans • *Music and lyrics by Tommy Boyce, Bobby Hart and Wes Farrell. United Artists 759. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 3\**
23. **A World without Love** Peter and Gordon • *Music and lyrics by John Lennon and Paul McCartney. Capitol 5175. Courtesy of EMI Records Ltd. No. 1\**
24. **Stop and Think It Over** Dale and Grace • *Music and lyrics by Jake Graftagnna. Montel 922. Courtesy of Jamie Records. No. 8\**
25. **I'm So Proud** The Impressions • *Music and lyrics by Curtis Mayfield. ABC Paramount 10544. Courtesy of MCA Records, Inc. No. 14\**

## 1964

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NOTES INSIDE

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**Art Director:** Robin Bray  
**Associate Producer:** Brian Miller  
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**Art Studio:** Nina Bridges  
**Chief Financial Officer:** Eric R. Eaton  
**Production Director:** Fernando Pargas  
**Production Manager:** Karen Hill

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