



**1966**  
**The Beat Goes On**

*Classic*  
**ROCK**

**TIME**  
**LIFE**  
MUSIC

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**ROCK**

- 1 **Eight Miles High** The Byrds
- 2 **California Dreamin'** The Mamas and the Papas
- 3 **Walk Away Renee** The Left Banke
- 4 **Hold On! I'm Comin'** Sam and Dave
- 5 **Mellow Yellow** Donovan
- 6 **Wouldn't It Be Nice** The Beach Boys
- 7 **Hanky Panky** Tommy James and the Shondells
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- 11 **Daydream** The Lovin' Spoonful
- 12 **Hungry** Paul Revere and the Raiders
- 13 **Cool Jerk** The Capitols
- 14 **Devil with a Blue Dress On/Good Golly Miss Molly** Mitch Ryder and the Detroit Wheels
- 15 **Last Train to Clarksville** The Monkees
- 16 **Going to a Go-Go** The Miracles
- 17 **Time Won't Let Me** The Outsiders
- 18 **Uptight (Everything's Alright)** Stevie Wonder
- 19 **Black Is Black** Los Bravos
- 20 **Land of 1000 Dances** Wilson Pickett
- 21 **Along Comes Mary** The Association
- 22 **Over Under Sideways Down** The Yardbirds

## SEE PROGRAM NOTES INSIDE

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# Classic ROCK

## 1966 : The Beat Goes On

COMPACT  
**disc**  
DIGITAL AUDIO

2CLR-07  
OPCD-2561

TIME  
LIFE  
MUSIC

- 1 Eight Miles High 2 California Dreamin' 3 Walk Away Renee 4 Hold On! I'm  
Comin' 5 Mellow Yellow 6 Wouldn't It Be Nice 7 Hanky Panky 8 Lies 9 My  
World Is Empty without You 10 Lightnin' Strikes 11 Daydream 12 Hungry  
13 Cool Jerk 14 Devil with a Blue Dress On/Good Golly Miss Molly 15 Last  
Train to Clarksville 16 Going to a Go-Go 17 Time Won't Let Me  
18 Uptight (Everything's Alright) 19 Black is Black 20 Land of  
1000 Dances 21 Along Comes Mary 22 Over Under  
Sideways Down

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# 1966 : The Beat Goes On

From its inception, rock 'n' roll has endured a never-ending procession of self-appointed censors eager to clean up the music, especially the lyrics (or "leerics," as *Variety* tagged them in 1954). While sex was the bogeyman in early rock 'n' roll, the '60s brought a new concern: drugs. In 1966, *Newsweek* alerted the public to the thinly veiled drug references in rock songs and the *Gavin Report*, a key radio programing tip sheet, notified stations of the problematic words in the Byrds' *Eight Miles High*, the Association's *Along Comes Mary* and Bob Dylan's *Rainy Day Women #12 & 35*.

Like so many rock songs of this era, the obtuse lyricism of **Eight Miles High** (e.g., "Plain gray town known for its sound, in places small laces unbound") invited various interpretations. The Byrds maintained that *Eight Miles High* described the somewhat foreboding England they encountered on a disastrous United Kingdom tour in late 1965. The song, featuring Roger McGuinn's incredible 12-string-guitar leads inspired by jazz innovator John Coltrane, was perhaps the group's finest moment and the year's most musically adventurous single. Thanks partly to the *Gavin Report's* stigmatization, the record stalled at No. 14 on the charts.

Donovan's **Mellow Yellow** was also suspect, thanks to a few lines which seemed to attribute psychedelic properties to bananas (e.g., "Electrical banana is gonna be a sudden craze"). Banana peels were dutifully dried and futilely smoked all across America before everyone realized that a more satisfying effect was achieved by discarding the peel and eating the fruit. One rumor about the song proved true—Paul McCartney sang backup vocals. The clean-cut Association also took some heat for their first hit, **Along Comes Mary**, widely viewed as an ode to marijuana. Group member Ted Bluechel later explained that the song "can be about anything you want it

to be," noting that many parochial schools named St. Mary's used it at pep rallies.

Given this atmosphere of freewheeling interpretations, it's a small wonder that no one branded the Lovin' Spoonful's **Daydream** or the Mamas and the Papas' **California Dreamin'** as products of drug-induced reveries. John Phillips wrote his West Coast fantasy on a dreary winter day while he and Michelle Phillips were living in Manhattan. Shortly thereafter, the couple hooked up with two folkies, Denny Doherty and Cass Elliot, in the Virgin Islands and there the cascading harmonies of the Mamas and the Papas took shape. With the help of their friend Barry McGuire, the group moved to Los Angeles and signed with Lou Adler's Dunhill label.

Though drugs were on (or in) most everybody's mind, rock songwriters hardly abandoned old-fashioned topics like sex. Erotic connotations were obvious in Lou Christie's **Lightnin' Strikes** and its follow-up, *Rhapsody in the Rain*. In fact, there was such an outcry over *Rhapsody* that Christie returned to the studio and rewrote passages such as "In this car, our love went too far." These songs, like his earlier material, were penned by Christie and Twyla Herbert, a clairvoyant who claimed she could predict which of his records would become hits.

Fortunately, the guardians of teen morality weren't aware that the idea behind Jeff Barry and Ellie Greenwich's **Hanky Panky** came while the famous song-writing team was parked at a lovers' lane contemplating all the couples engaged in . . . um . . . hanky panky. Originally recorded by the Raindrops (Barry and Greenwich's group), *Hanky Panky* was also released by the Shondells, a teen-age band from Niles, Michigan. Their single was forgotten until late 1965 when it became a surprise hit in Pittsburgh, drawing lead singer Tommy Jackson (now billed as Tommy James) to town to promote the record.

James picked a local Pittsburgh group, the Raconteurs, to be the new Shondells. After Roulette Records purchased the master, this simplest of rock ditties became a No. 1 hit, astonishing both James and the song's authors.

Though ostensibly about supporting a friend, Sam and Dave's **Hold On! I'm Comin'** provoked anxieties among radio programmers because the duo's earthy delivery and lusty asides reinforced the title's supposed salaciousness. Some stations banned the record; some DJs simply called

it *Hold On*; Stax Records even re-released it under the less provocative name *Hold On, I'm a-Comin'*. The song originated at the Memphis soul studio where David Porter and Isaac Hayes were trying to come up with a hit for Sam and Dave. When Hayes found Porter dawdling in the men's room, he told him to hurry up and Porter yelled back, "Hold on, man, I'm comin'." Porter emerged a moment later shouting, "I've got it."

The sweaty Memphis soul style was also adopted by

*Mitch Ryder (center) and the Detroit Wheels, purveyors of tough "blue-eyed" soul music, caused a riot wherever they performed.*



Wilson Pickett, who scored his biggest hit with a reworked-up remake of **Land of 1000 Dances**, originally written and performed by Chris Kenner during the dance-crazy early '60s. Regarding Pickett's patented shrieks, Atlantic producer Jerry Wexler later commented: "Wilson would scream notes, where other screamers just scream sound." As soul shouters go, Pickett received stiff competition from a white singer from Detroit named Billy LeVise, who grew up idolizing Little Richard and James Brown. When LeVise and his band, the Rivas, signed with Bob Crewe's New Voice label, they changed their name to Mitch Ryder and the Detroit Wheels. Their biggest hit was a frenetic medley of Shorty Long's **Devil with a Blue Dress On** and Little Richard's **Good Golly Miss Molly**, later used as a show-stopping concert finale by Bruce Springsteen.

Soul provided some of the year's biggest dance hits, including the kinetic **Cool Jerk** by the Capitols and **Going to a Go-Go** by the Miracles, something of a departure for Motown's premier balladeers. While the Supremes kept rolling with Holland-Dozier-Holland compositions such as **My World Is Empty without You**, the most significant development at Motown was Stevie Wonder's maturation, reflected in **Uptight (Everything's Alright)**, his first major hit since *Fingertips—Part 2* made it to No. 1 in 1963. The 15-year-old phenomenon displayed a stronger, more masculine voice on *Uptight* and got his first song-writing credit. Wonder, who toured with the Rolling Stones in 1964, snatched *Uptight's* driving tempo from *Satisfaction*.

The Beach Boys' brilliant composer and producer, Brian Wilson, pushed his group into a new era of musical sophistication with the album *Pet Sounds*. Drawing on Phil Spector's production techniques and challenged by the Beatles' *Rubber Soul*, Wilson employed a host of nonrock instruments to create a rich orchestral framework for his song cycle about the uncertainties of growing up. Although

the album proved to be too "heavy" for many Beach Boys fans, it did yield the top-10 singles **Wouldn't It Be Nice** and *Sloop John B*.

One of the most refreshing sounds of 1966 came from the Left Banke led by Michael Brown, a classically trained pianist responsible for the group's two hits, **Walk Away Renee** and *Pretty Ballerina*. His unrequited love for Renee Fladen, girlfriend of band member Tom Finn, inspired both of these wistful, bittersweet songs. Brown's father, a violinist, engaged the string quartet that gave the Left Banke's recordings their distinctive Baroque quality. Michael Brown later formed Stories, a band that topped the charts in 1973 with the controversial *Brother Louie*.



*The Capitols,  
can-do kings of  
the cool jerk*

*Controversy was on the line when the Association rang up their first hit single, Along Comes Mary.*





In late 1965, a record called **Lies** convinced many rock fans that the Beatles had assumed the name the Knickerbockers as a joke. Actually, the Knickerbockers were an upstate New York quartet who had recorded probably the most skillful imitation of the Beatles' early-Merseybeat style ever. The success of *Lies* earned the Knickerbockers a regular slot on Dick Clark's *Where the Action Is* TV show, in which the group's conservative suits and outdated hair styles revealed them as hopelessly square. Lead vocalist Buddy Randell had earlier been in the Royal Teens and co-wrote their smash, *Short Shorts*.

Another Beatle-esque creation, **Last Train to Clarksville**, cropped up in the fall of 1966. Of course, it wasn't the Fab Four, but the Monkees, a pre-fab four selected to star in a new television series. Their debut single, derived partly from the Beatles' *Paperback Writer*, was written by Tommy Boyce and Bobby Hart and, though the Monkees sang, they didn't play a note. It was true that the Monkees had little involvement in the making of their early records, but, according to Peter Tork, even the Monkees were not created equal: "I was lucky to be included at all. It was all Micky and Davey, and Mike got his chance because he wrote some songs and he insisted on producing them himself. I was left out in the cold."

—Joe Sasyf





## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Eight Miles High** The Byrds • *Music and lyrics by Gene Clark, David Crosby and Jim McGuinn. Columbia 43578. Produced under license from CBS Special Products. No. 14\**
- 2. California Dreamin'** The Mamas and the Papas • *Music and lyrics by John Phillips and Michelle Phillips. Dunhill 4020. Courtesy of MCA Records, Inc. No. 4\**
- 3. Walk Away Renee** The Left Banke • *Music and lyrics by Mike Lookofsky (Michael Brown), Bob Calilli and Tony Sansone. Smash 2041. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 5\**
- 4. Hold On! I'm Comin'** Sam and Dave • *Music and lyrics by Isaac Hayes and David Porter. Stax 189. Produced under license from Atlantic Recording Corp. No. 21\**
- 5. Mellow Yellow** Donovan • *Music and lyrics by Donovan Leitch. Epic 10058. Produced under license from CBS Special Products. No. 2\**
- 6. Wouldn't It Be Nice** The Beach Boys • *Music by Brian Wilson, lyrics by Tony Asher and Brian Wilson. Capitol 5706. Courtesy of Capitol Records, Inc. No. 3\**
- 7. Hanky Panky** Tommy James and the Shondells • *Music and lyrics by Jeff Barry and Ellie Greenwich. Roulette 4686. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 1\**
- 8. Lies** The Knickerbockers • *Music and lyrics by Buddy Randall and Beau Charles. Challenge 59321. Courtesy of All Star Masters and Four Star Masters, Inc. No. 20\**
- 9. My World Is Empty without You** The Supremes • *Music and lyrics by Edward Holland Jr., Lamont Dozier and Brian Holland. Motown 1089. Courtesy of Motown Record Corp. No. 5\**
- 10. Lightnin' Strikes** Lou Christie • *Music by Twyla Herbert, lyrics by Lou Christie. MGM 13412. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1\**
- 11. Daydream** The Lovin' Spoonful • *Music and lyrics by John Sebastian. Kama Sutra 208. Courtesy of Buddah Records, Inc. No. 2\**
- 12. Hungry** Paul Revere and the Raiders • *Music and lyrics by Barry Mann and Cynthia Weil. Columbia 43678. Produced under license from CBS Special Products. No. 6\**
- 13. Cool Jerk** The Capitols • *Music and lyrics by Donald Stribball. Karen 1524. Courtesy of Dominion Entertainment, Inc. No. 7\**
- 14. Devil with a Blue Dress On/Good Golly Miss Molly** Mitch Ryder and the Detroit Wheels • *Music and lyrics by William Stevenson and Frederick Long-John Marascallo and Robert A. Blackwell. New Voice 817. ©1981 Roulette Records, Inc. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 4\**
- 15. Last Train to Clarksville** The Monkees • *Music and lyrics by Tommy Boyce and Bobby Hart. Colgems 1001. Courtesy of Arista Records, Inc. No. 1\**
- 16. Going to a Go-Go** The Miracles • *Music and lyrics by William Robinson, Warren Moore, Robert Rogers and Mam Tarplin. Tamla 54127. Courtesy of Motown Record Corp. No. 11\**
- 17. Time Won't Let Me** The Outsiders • *Music by Tom King, lyrics by Chet Kelley. Capitol 5573. Courtesy of Capitol Records, Inc. No. 5\**
- 18. Uptight (Everything's Alright)** Stevie Wonder • *Music and lyrics by Sylvia Moy, Stevie Wonder and Henry Cosby. Tamla 54124. Courtesy of Motown Record Corp. No. 3\**
- 19. Black Is Black** Los Bravos • *Music and lyrics by Tony Hayes, Steve Waddey and Michelle Grainger. Press 60002. Courtesy of BMG Ariola, S.A. No. 4\**
- 20. Land of 1000 Dances** Wilson Pickett • *Music and lyrics by Chris Kenner and Antoine Domino. Atlantic 2348. Produced under license from Atlantic Recording Corp. No. 6\**
- 21. Along Comes Mary** The Association • *Music and lyrics by Tandy Almer. Valiant 741. Produced under license from Warner Bros. Records Inc. No. 7\**
- 22. Over Under Sideways Down** The Yardbirds • *Music and lyrics by Chris Dreya, Keith Relf, Jeff Beck, James McCarty and Paul Samwell-Smith. Epic 10035. Courtesy of Charly Records International APS. No. 13\**

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## NOTES INSIDE

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