



**1964**  
**The Beat Goes On**

*Classic*  
**ROCK**

TIME  
LIFE  
MUSIC

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- 1 **Have I the Right** The Honeycombs
- 2 **Where Did Our Love Go** The Supremes
- 3 **People Say** The Dixie Cups
- 4 **Mercy, Mercy** Don Covay
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**LIFE**  
**MUSIC**

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# Classic ROCK

## 1964 : The Beat Goes On

COMPACT  
disc  
DIGITAL AUDIO

2CLR-09  
A 20578

TIME  
LIFE  
MUSIC



- 1 Have I the Right 2 Where Did Our Love Go 3 People Say 4 Mercy,  
Mercy 5 Popsicles and Icicles 6 It's Over 7 Louie Louie 8 Give Him a Great  
Big Kiss 9 Keep On Pushing 10 Oh No, Not My Baby 11 When I Grow Up (To  
Be a Man) 12 Love Potion Number Nine 13 (Just Like) Romeo and  
Juliet 14 How Sweet It Is (To Be Loved by You) 15 I Wanna Love Him  
So Bad 16 Baby, I Need Your Loving 17 I'm Gonna Be  
Strong 18 Hey, Little Cobra 19 Penetration 20 The  
Name Game 21 You're a Wonderful One 22 Amen

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# 1964 : The Beat Goes On

During 1964, the Beatles seemed to render all American rock 'n' roll, from Elvis to the Beach Boys, passé. Suddenly the most attractive sound in the world of popular culture was that of a British accent. While none of the

other English bands matched the Beatles' originality or creativity, many shared their musical ebullience, shaggy hair, cheeky attitude and oh-so-cool accent. Blessed by their association with the Fab Four, British groups stormed our shores, capturing the airwaves, as well as some prime television time. If there was any irony to America's infatuation with these guitar-toting invaders, it was that they were just as infatuated with the very rock 'n' roll that now seemed dated.

The first British band to appear on *The Ed Sullivan Show* after the Beatles' historic debut was the Searchers, a quartet from Liverpool whose keening harmonies and chiming guitars foreshadowed the folk-rock sound of 1965. Like other Merseybeat outfits, the Searchers had a repertoire consisting largely of rock 'n' roll remakes, most of which came from stateside sources: *Sweets for My Sweet* (the Drifters), *Don't Throw Your Love Away* (the Orions), *Needles and Pins* (Jackie DeShannon), *Someday We're Gonna Love Again* (Barbara Lewis) and *Bumble Bee* (LaVern Baker). On a record-shopping trip in Hamburg, Germany, the Searchers found a copy of the Clovers' **Love Potion Number Nine**, from 1959, and turned it into their biggest American hit.

Perhaps because of their reverential attitude toward American rock 'n' roll and R & B, British acts quickly covered U.S. releases. Maxine Brown's **Oh No, Not My Baby** was around only a few months when Manfred Mann released a hit version in England. The Rolling Stones devoted most of their 1965 album *Out of Our Heads* to soul classics, including a near-exact copy of Don Covay's **Mercy, Mercy**. Covay's solo career got off to a wild start in 1957 when he recorded a shrieking Little Richard-style rocker called *Bip Bop Bip* using the alias

Gene Pitney



Pretty Boy. Covay later matured into a potent soul singer and songwriter, penning Chubby Checker's *Pony Time* and, for Aretha Franklin, *See Saw* and *Chain of Fools*.

In 1964, songwriter-producers Jerry Leiber and Mike Stoller joined with record executive George Goldner (of the Rama, Gee, End and Gone labels) to start Red Bird Records. Like Phil Spector's Philles label, Red Bird specialized in teen-oriented material, most of which featured girls singing about boys. Red Bird's first act was the Dixie Cups, from New Orleans, whose *Chapel of Love* and its follow-up, **People Say**, both became hits.

A large part of the label's success was due to the partnership of Jeff Barry and Ellie Greenwich, who wrote not only the Dixie Cups' first releases but also other hits such as **I Wanna Love Him So Bad** by the Jelly Beans and *Leader of the Pack* by the Shangri-Las, Red Bird's biggest act. The Shangri-Las were four teenagers from Queens later described by Greenwich as "nice street urchins . . . they were street classy . . . and were tough." Their **Give Him a Great Big Kiss** represented a shift from atmospheric melodramas such as *Remember (Walkin' in the Sand)* to a more conventional girl-group sound.

In many respects, girl-group records were a writer's medium, a fact that Bronx songstress Shirley Ellis turned to her advantage when she married Lincoln Chase, author of the Drifters' *Such a Night* and LaVern Baker's *Jim Dandy*. Chase devised a series of tunes for Ellis inspired by children's games, including **The Name Game**, *The Nitty Gritty* and *The Clapping Song*. On the West Coast, three collegians formed the Murmaids, a girl group whose only hit, **Popsicles and Icicles**, came from David

Gates, later the leader of the soft-rock group Bread.

Though England produced no notable girl groups of its own, it did have the Honeycombs, a London band anchored by a female drummer, Honey Lantree, who also worked in a hairdressing salon (hence the Honeycombs). The group's stomping masterpiece, **Have I the Right**, was largely the work of innovative producer Joe Meek, the creative force behind the Tornados' 1962 space instrumental *Telstar*. Meek, an eccentric who idolized Buddy Holly and claimed that he could make contact with the dead rocker's spirit in séances, committed suicide on February 3, 1967, the eighth anniversary of the plane crash that took Holly's life.

*Louie Louie* by the Kingsmen from Portland, Oregon, became an international anthem among rock fans.



While the emotional universe conjured by girl-group records was full of optimistic yearning, desire and devotion, male tragedians such as Roy Orbison and Gene Pitney dwelt on the more torturous aspects of love. Orbison's **It's Over** and Pitney's **I'm Gonna Be Strong** were pop operas devoted to that excruciating moment when one faces the cruel fact of romantic rejection. Majestically produced and powerfully sung, both songs build to extravagant displays of agony.

Outside the British Invasion, the most important development in popular music in 1964 was the rising popularity of soul music, a broad category for a host of gospel-based R & B styles. Curtis Mayfield had sung in church as a child and toured with the Northern Jubilee Singers and Traveling Souls Spiritual Church before forming the Impressions with Jerry Butler in 1957. By 1964, Mayfield had perfected a soul style that, in **Keep On Pushing** and **Amen**, fused social themes and gospel verities in two of the most uplifting songs of the era.

No one was more profitable at tailoring gospel and R & B for the pop audience than the musical integrationists at Motown Records. Nineteen sixty-four proved to be a landmark year for the Detroit corporation; it marked the emergence of the song-writing and production team of Holland-Dozier-Holland via hits by the Four Tops and the Supremes. On the Tops' **Baby, I Need Your Loving**, H-D-H made their first use of strings, packing 40 members of the Detroit Symphony Orchestra into Motown's Studio A, formerly a photography studio.

Of all H-D-H triumphs, none was more critical to Motown's incredible rise in the recording industry than their transformation of the Supremes into major hit-makers. They had written **Where Did Our Love Go** for the Marvelettes, but lead singer Gladys Horton hated the

song. H-D-H then took the song to the Supremes. As Lamont Dozier explained it, "They were low on the totem pole and they wouldn't give us any lip because they couldn't afford to." Supposedly, H-D-H created the song's martial beat by having a host of Motowners stomp on an elevated piece of plywood.

Though H-D-H developed a bright, percussion-heavy production sound for the Supremes and the Four Tops, they showed their flexibility with **You're a Wonderful One** and **How Sweet It Is (To Be Loved by You)**, Marvin Gaye's two biggest singles of the year. Inspired by one of Jackie Gleason's trademark lines, *How Sweet It Is* spotlights Gaye's relaxed singing in a light, swinging arrangement. Because of Motown's austere pay scales, many of the label's ace studio musicians moonlighted with other Detroit labels such as Ric Tic and Golden World, the latter responsible for (**Just Like**) **Romeo and Juliet** by the Reflections.

On the West Coast, the Beach Boys' sunny hits were still the essential sound track for youthful leisure, though Brian Wilson's reflective **When I Grow Up (To Be a Man)** was hardly party fodder. Future Beach Boy Bruce Johnston and Terry Melcher (Doris Day's son and soon to be producer of the Byrds and Paul Revere and the Raiders) recorded a bunch of surf and hot-rod records as Bruce and Terry and, in the case of **Hey, Little Cobra**, as the Rip Chords. There was a real Southern California band called the Rip Chords, and though Melcher and Johnston produced singles for them, the group didn't play on *Hey, Little Cobra*. For zaniness, it was hard to top the Pyramids, a surf band from Long Beach, California, who sported shaved heads and occasionally arrived at gigs on elephants! **Penetration**, their only charting single, earned them a spot in the Frankie Avalon-Annette Funi-



*The Supremes*



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cello teen epic *Bikini Beach*.

On February 1, 1964, Governor Matthew Walsh of Indiana became part of rock history when he said his "ears tingled" after hearing the Kingsmen's **Louie Louie**, and he asked Indiana radio stations to ban this "pornographic" record. Of course, it was the widespread rumors

of dirty lyrics that helped the Kingsmen's disc climb the charts. However, when the song's publisher, Max Freitag, offered \$1,000 to anyone who could actually find an obscene word, not even Governor Walsh stepped forward.

—Joe Sasyf



*The street-wise,  
boy-foolish Shangri-Las*



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Have I the Right** The Honeycombs • Music and lyrics by Alan Blackley and Howard Blackley. Interphon 7707. ©1964 PRT Records Limited; under license from Precision Records and Tapes Ltd. A U.K. recording. No. 5\*
- 2. Where Did Our Love Go** The Supremes • Music and lyrics by Eddie Holland, Lamont Dozier and Brian Holland. Motown 1060. Courtesy of Motown Record Corp. No. 1\*
- 3. People Say** The Dixie Cups • Music and lyrics by Jeff Barry and Ellie Greenwich. Red Bird 006. Courtesy of Sun Records. No. 12\*
- 4. Mercy, Mercy** Don Covay • Music and lyrics by Don Covay and Ronnie Miller. Rosemart 801. Produced under license from Atlantic Recording Corp. No. 35\*
- 5. Popsicles and Icicles** The Murmaids • Music and lyrics by David Gates. Chattahoochee 628. Courtesy of Chattahoochee Records. No. 3\*
- 6. It's Over** Roy Orbison • Music and lyrics by Roy Orbison and Bill Dees. Monument 837. No. 9\*
- 7. Louie Louie** The Kingsmen • Music and lyrics by Richard Berry. Wand 143. Courtesy of G.M.I. Inc. No. 2\*
- 8. Give Him a Great Big Kiss** The Shangri-Las • Music and lyrics by George Morton. Red Bird 018. Courtesy of Dominion Entertainment, Inc. No. 18\*
- 9. Keep On Pushing** The Impressions • Music and lyrics by Curtis Mayfield. ABC 1055A. Courtesy of MCA Records. Inc. No. 10\*
- 10. Oh No, Not My Baby** Maxine Brown • Music and lyrics by Gerry Goffin and Carole King. Wand 162. Courtesy of G.M.I. Inc. No. 24\*
- 11. When I Grow Up (To Be a Man)** The Beach Boys • Music and lyrics by Brian Wilson. Capitol 5245. Courtesy of Capitol Records, Inc. No. 9\*
- 12. Love Potion Number Nine** The Searchers • Music and lyrics by Jerry Leiber and Mike Stoller. Kapp 27. ©1963 PRT Records Limited; under license from Precision Records and Tapes Ltd. A U.K. recording. No. 3\*
- 13. (Just Like) Romeo and Juliet** The Reflections • Music and lyrics by Bob Hamilton and Freddy Gorman. Golden World 9. Courtesy of Motown Record Corp. No. 6\*
- 14. How Sweet It Is (To Be Loved by You)** Marvin Gaye • Music and lyrics by Eddie Holland, Brian Holland and Lamont Dozier. Tamla 54107. Courtesy of Motown Record Corp. No. 8\*
- 15. I Wanna Love Him So Bad** The Jelly Beans • Music and lyrics by Jeff Barry and Ellie Greenwich. Red Bird 10003. Courtesy of Sun Records. No. 9\*
- 16. Baby, I Need Your Loving** The Four Tops • Music and lyrics by Eddie Holland, Brian Holland and Lamont Dozier. Motown 1062. Courtesy of Motown Record Corp. No. 11\*
- 17. I'm Gonna Be Strong** Gene Pitney • Music and lyrics by Barry Mann and Cynthia Weil. Musicor 1045. Courtesy of G.M.I. Inc. No. 9\*
- 18. Hey, Little Cobra** The Rip Chords • Music and lyrics by Marshal Connors and Carol Connors. Columbia 4-42921. No. 4\*
- 19. Penetration** The Pyramids • Music by Steve Leonard. Best 13002. Courtesy of John Hodge/Best Records. No. 18\*
- 20. The Name Game** Shirley Ellis • Music and lyrics by Shirley Elliston and Lincoln Chase. Congress 230. Courtesy of MCA Records, Inc. No. 3\*
- 21. You're a Wonderful One** Marvin Gaye • Music and lyrics by Eddie Holland, Brian Holland and Lamont Dozier. Tamla 54093. Courtesy of Motown Record Corp. No. 15\*
- 22. Amen** The Impressions • Music and lyrics by John W. Pate Sr. and Curtis Mayfield. ABC 10602. Courtesy of MCA Records, Inc. No. 7\*

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NOTES INSIDE

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**Creative Director:** Don Sheldon

**Art Director:** Robin Bray

**Production Coordinator:** Brian Miller

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