

1966

Shakin' All Over



Classic
ROCK

TIME
LIFE
MUSIC

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- 1 **These Boots Are Made for Walkin'**
Nancy Sinatra
- 2 **Stop Stop Stop** The Hollies
- 3 **Ain't Too Proud to Beg** The Temptations
- 4 **Double Shot (Of My Baby's Love)**
The Swingin' Medallions
- 5 **I'm Your Puppet** James and Bobby Purify
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- 11 **You Didn't Have to Be So Nice**
The Lovin' Spoonful
- 12 **Five O'Clock World** The Vogues
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- 14 **(You're My) Soul and Inspiration**
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- 16 **634-5789 (Soulsville, U.S.A.)** Wilson Pickett
- 17 **A Well Respected Man** The Kinks
- 18 **Bang Bang (My Baby Shot Me Down)** Cher
- 19 **Red Rubber Ball** The Cyrkle
- 20 **Knock on Wood** Eddie Floyd
- 21 **Barefootin'** Robert Parker
- 22 **Sweet Talkin' Guy** The Chiffons

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Classic
ROCK

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COMPACT
disc
DIGITAL AUDIO

2CLR-13
OPCD-2576

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4 Double Shot (Of My Baby's Love) 5 I'm Your Puppet 6 What Becomes of the
Brokenhearted 7 Lil' Red Riding Hood 8 Working in the Coal Mine 9 Little
Girl 10 This Old Heart of Mine (Is Weak for You) 11 You Didn't Have to Be
So Nice 12 Five O'Clock World 13 Just Like Me 14 (You're My) Soul
and Inspiration 15 Don't Mess with Bill 16 634-5789 (Soulsville,
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Baby Shot Me Down) 19 Red Rubber Ball 20 Knock on
Wood 21 Barefootin' 22 Sweet Talkin' Guy

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American punk began in 1963 with records like the Kingsmen's *Louie Louie* and the Trashmen's *Surfin' Bird*. Punk, often concocted by teenagers in garages and basements, was a natural outgrowth of the music played by regional dance bands, as well as a reaction to the British Invaders riding on the Beatles' coattails.

In 1966 the rage for these songs peaked. Several punk bands emerged from garages in San Jose, California, appropriating the styles of popular acts. Count Five had a top-10 hit with their tribute to the Yardbirds, *Psychotic Reaction*, while the Chocolate Watchband in their early work looked to the Rolling Stones. In **Little Girl**, Syndicate of Sound used the jangling guitar sounds of the Byrds and the Searchers to make a taunting statement.

The South, too, had its share of garage bands. One of the liveliest of them was the Swingin' Medallions, eight college students from South Carolina who covered the latest hits at frat parties throughout Dixie. In a flash of comic inspiration, the Medallions created **Double Shot (Of My Baby's Love)**, which defined the bacchanalia of fraternity life and elevated the drunken stupor to a metaphor for romance.

In the Pacific Northwest, Paul Revere and the Raiders started out in the early '60s with a repertoire that included garage classics. Through the production work of Terry Melcher, the band's raunchy, sax-centered style took on a new sound by 1964. With ponytailed lead singer Mark Lindsay, the Raiders were able to convey the same sense of rebellion heard in the music of the angriest groups from Great Britain. **Just Like Me** gave the band the punk image they needed to undercut the silliness of their Revolutionary War uniforms. However, once Dick Clark hired them as regulars on his daytime television program, *Where the Action Is*, the Raiders were regarded

as teeny-bopper idols on the order of the Monkees.

Thanks to the influence of the Beatles, the best British groups were becoming more creative and were still making an impact on these shores in 1966. The Hollies, whose close harmonies recalled the Everly Brothers, had been craftsmen since 1964, when much of their material consisted of recycled American R & B. The Hollies' two earliest successes, *Look Through Any Window* and *Bus Stop*, had been written by Graham Gouldman, who provided the Yardbirds with their first hits and later did the same for 10cc in the '70s. With **Stop Stop Stop** the Hollies began writing their own songs using a more experimental approach. The group's exploration of new sounds, such as the use of banjo by Tony Hicks on *Stop Stop Stop*, helped prolong their career.

The Kinks, who had recorded some of the hardest rock of the British Invasion, were also turning to a more serious, progressive style, reflecting the trends of the later '60s. In **A Well Respected Man** and *Dedicated Follower of Fashion*, Ray Davies satirized the English middle class. Over the next three years, his song-writing skills developed to such a high level that he rivaled the teams of Jagger-Richards and Lennon-McCartney.

The Cyrkle, a folk-based trio of American students, were discovered by the Beatles' manager, Brian Epstein, who got them a recording contract with Columbia. Like their matching blazers, the Cyrkle's music was clean and pressed, designed for a collegiate audience. **Red Rubber Ball**, co-written by Paul Simon, was the group's first hit, and on its strength the Cyrkle joined the Beatles on their last U.S. tour.

In the mid-'60s, Frank Sinatra's Reprise label was floundering in the field of teenage pop. Sinatra had started Reprise as a vehicle for himself and his asso-

ciates, including his daughter, Nancy. Producer Lee Hazlewood, responsible for the wild echo behind guitarist Duane Eddy's hits in the late '50s, was enlisted to record Nancy, and he hired some of the best L.A. musicians, including pianist Don Randi and drummer Jim Gordon. The arrangement placed Nancy Sinatra's voice in the best possible setting. Hazlewood's charts and Sinatra's tough-girl stance took **These Boots Are Made for Walkin'** to the No. 1 position. While the song's lyrics are still amusing, the real humor of the record rests in the famous descending bass line (played by Chuck Berg-hofer) heard at the intro to each verse.

Like Nancy, Cher also had her sound shaped by a

*Nancy Sinatra
and her
famous boots*




*Texan Domingo Samudio, a.k.a. Sam the Sham (right), and his Pharaohs
donned turbans, traveled in a hearse and played the Memphis beat.*



*The Lovin' Spoonful,
folk-rock romantics*

The fashionable Cher





producer—her husband, Sonny Bono. Sonny met Cher at a studio date with the legendary Phil Spector, known for his “wall of sound” productions. Sonny combined Spector’s techniques with folk-rock in a series of hits for himself, Cher and the duo, beginning in 1965 with Sonny and Cher’s *I Got You Babe* and Cher’s *All I Really Want to Do*. As a fashion model and TV star, Cher defined “cool” for the female pop singer, and she rode the folk-rock boom into a lifetime show business career. Cher’s **Bang Bang**, penned by Bono, was the couple’s most dramatic moment, a swirling and sentimental production that eventually became a standard for crooners, including Frank Sinatra.

Phil Spector was producer for the Righteous Brothers in 1964, the same year they appeared on the premiere of ABC’s weekly music show *Shindig*. The Righteous Brothers’ first hit with Spector was the Barry Mann-Cynthia Weil song *You’ve Lost That Lovin’ Feelin’*, a minisymphony built on Bill Medley’s booming bass and Bobby Hatfield’s shrieking falsetto. They left Spector’s label in 1966 but re-recorded another Mann-Weil composition, **Soul and Inspiration**, again as a minisymphony, albeit without Spector’s magic touch.

Another popular duo of the year consisted of two cousins from Florida, James Purify and Robert Lee Dickey. Viewed as competitors to Sam and Dave at the Memphis Stax label, James and Bobby Purify recorded at Rick Hall’s Fame Studio in Muscle Shoals, Alabama, scoring with *I’m Your Puppet*, a soul ballad of surrender. Their soothing voices of gentle persuasion were in the black duet tradition of Marvin and Johnny’s *We Belong Together* and Don and Dewey’s *The Letter*.

Memphis, however, was still the heart of soul. As if to copyright the sound, the Stax recording studio closed its doors to

outsiders in 1966; only those artists whose records were released on Stax and Volt could use the house band and the staff writers. Eddie Floyd, a former member of Wilson Pickett’s vocal group, the Falcons, had developed into one of the most dependable songwriters at Stax. Floyd composed and sang a mighty hit, **Knock on Wood**, after he heard Pickett’s *In the Midnight Hour*. Both songs established themselves as staples for soul and garage bands across America.

After Pickett heard Otis Redding in 1965, he visited the Stax studios in order to capture Redding’s down-home style. Pickett followed up his seminal recording of *Midnight Hour* with the impassioned **634-5789**, co-written by Eddie Floyd. By the time the song hit the charts, Pickett’s status as one of the best male soul singers of the ‘60s was assured. By the end of 1966, he had moved his recording base from Stax to the rival Fame Studios in Muscle Shoals.

As Pickett stated in a 1967 interview, “Memphis is real soul, but Motown is mostly pop.” Indeed, the Motown factory in Detroit kept manufacturing hits. The Marvellettes, the label’s only group that referred to the traditional girl-group sound, took **Don’t Mess with Bill** to the top. The Isley Brothers, with the assistance of the Holland-Dozier-Holland hit machine, pushed **This Old Heart of Mine** into the top 20, while the ever-present Temptations shone with perhaps their finest achievement, **Ain’t Too Proud to Beg**.

Jimmy Ruffin, older brother of the Temptations’ lead singer David Ruffin (Jimmy had once turned down an offer to join the Temps), accounted for one of the label’s major moments in **What Becomes of the Broken-hearted**. The song was originally offered to the Spinners, then affiliated with Motown, but Jimmy Ruffin wanted to cut it. The drama of his performance is overwhelming. Lost in the valley of despair when he made the record, Ruffin sang it as a ray of hope to the lonely and

troubled. In England alone, it became Motown's second biggest hit of the '60s.

Despite the powerful influences exerted in Memphis and Detroit, New Orleans remained a contender in the world of black music, even with its minor artists. Robert Parker had played tenor sax for Professor Longhair, the great R & B pianist and singer, as well as for Ernie K-Doe and Irma Thomas. But in the early summer of 1966, he sang in the studio for the first time and had instant success with **Barefootin'**. Parker's vocals were relaxed, not frantic like his sax playing. The recording held a solid, danceable beat, yet had an unhurried feel, in the best tradition of New Orleans R & B.

—Robert Hull



The wicked Wilson Pickett

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. These Boots Are Made for Walkin'** Nancy Sinatra • Music and lyrics by Lee Hazlewood. Reprise 0432. Courtesy of Boots Enterprises. No. 1*
- 2. Stop Stop Stop The Hollies** • Music and lyrics by Allan Clarke, Tony Hicks and Graham Nash. Imperial 66214. Courtesy of EMI, a division of Capitol Records, Inc., under license from Capitol Special Markets. No. 7*
- 3. Ain't Too Proud to Beg** The Temptations • Music and lyrics by Edward Holland Jr. and Norman Whitfield. Gordy 7054. Courtesy of Motown Record Company, L.P. No. 13*
- 4. Double Shot (Of My Baby's Love)** The Swingin' Medallions • Music and lyrics by Don M. Smith and Cyril E. Vetter. Smash 2033. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 17*
- 5. I'm Your Puppet** James and Bobby Purily • Music and lyrics by Lindon Oldham and Dan Penn. Bell 648. Produced under license from Arista Records. Inc. No. 6*
- 6. What Becomes of the Brokenhearted** Jimmy Ruffin • Music and lyrics by James Dean, Paul Riser and William Weatherpspoon. Soul 35022. Courtesy of Motown Record Company, L.P. No. 7*
- 7. Lil' Red Riding Hood** Sam the Sham and the Pharaohs • Music and lyrics by Ronald Blackwell. MGM 13596. Courtesy of PolyGram Special Products. No. 2*
- 8. Working in the Coal Mine** Lee Dorsey • Music and lyrics by Allen Toussaint. Any 358. Produced under license from Arista Records, Inc. No. 8*
- 9. Little Girl** Syndicate of Sound • Music and lyrics by Don Baskin and Bob Gonzalez. Bell 640. Produced under license from Arista Records, Inc. No. 8*
- 10. This Old Heart of Mine (Is Weak for You)** The Isley Brothers • Music and lyrics by Brian Holland, Lamont Dozier, Edward Holland Jr. and Sylvia Moy. Tamla 54128. Courtesy of Motown Record Company, L.P. No. 12*
- 11. You Didn't Have to Be So Nice** The Lovin' Spoonful • Music and lyrics by John Sebastian and Steve Boone. Kama Sutra 205. Courtesy of Buddah Records, Inc. No. 10*
- 12. Five O'Clock World** The Vogues • Music and lyrics by Allen Reynolds. Co & Ce 232. Courtesy of Co. & C.E. Records. No. 4*
- 13. Just Like Me** Paul Revere and the Raiders • Music and lyrics by Richard Dey and Roger Hart. Columbia 43461. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Inc. No. 11*
- 14. (You're My) Soul and Inspiration** The Righteous Brothers • Music and lyrics by Barry Mann and Cynthia Weil. Verve 10383. Courtesy of PolyGram Special Products. No. 1*
- 15. Don't Mess with Bill** The Marvelettes • Music and lyrics by William Robinson. Tamla 54125. Courtesy of Motown Record Company, L.P. No. 7*
- 16. 634-5789 (Soulsville, U.S.A.)** Wilson Pickett • Music and lyrics by Steve Cropper and Eddie Floyd. Atlantic 2320. Produced under license from Atlantic Recording Corp. No. 13*
- 17. A Well Respected Man** The Kinks • Music and lyrics by Ray Davies. Reprise 0420. Licensed from Rhino Records, Inc., and Precision Records and Tapes Limited—"A PRT Records UK Recording." No. 13*
- 18. Bang Bang (My Baby Shot Me Down)** Cher • Music and lyrics by Sonny Bono. Imperial 66160. Courtesy of EMI, a division of Capitol Records, Inc. No. 2*
- 19. Red Rubber Ball** The Cyrkle • Music and lyrics by Paul Simon and Bruce Woodley. Columbia 43589. Produced under license from CBS Special Products. No. 2*
- 20. Knock on Wood** Eddie Floyd • Music and lyrics by Eddie Floyd and Steve Cropper. Stax 194. Produced under license from Atlantic Recording Corp. No. 28*
- 21. Barefootin'** Robert Parker • Music and lyrics by Robert Parker. Nola 721. Courtesy of Charly International APS. No. 7*
- 22. Sweet Talkin' Guy** The Chiffons • Music and lyrics by Doug Morris, Elliot Greenberg, Barbara Baer and Robert Schwartz. Laurie 3340. Released by arrangement with 3C Records. No. 10*

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NOTES INSIDE

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