

1966

Blowin' Your Mind

AT THE CAVERN

WEDNESDAY 24 NOVEMBER
THE

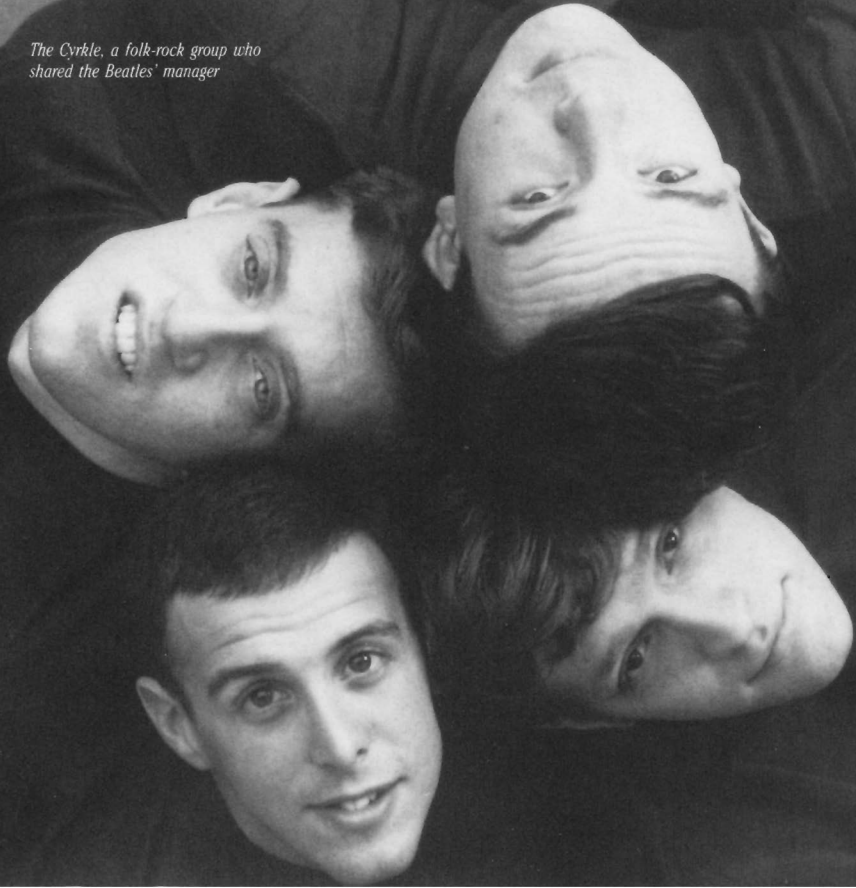
HOLLIES



Classic
ROCK

TIME
LIFE
MUSIC

*The Cyrkle, a folk-rock group who
shared the Beatles' manager*



Three types of music dominated the mid-'60s American pop charts, and the first two were inseparable. Soul was on the rise, and with it a number of British acts who offered their own exuberant interpretations of the continuum that ran from blues through early rock 'n' roll and on into Motown and Southern soul. But in the wake of Bob Dylan's emergence as a pop star, folk-rock was all over the radio too.

Few British bands reached American shores without doing their own Merseybeat remakes of R & B, but that didn't stop black Americans from staking their own claims to the pop charts in 1966. Tenor saxman Junior Walker's quartet had been working the Midwestern small-town circuit for nearly a decade and had even released a couple of singles on independent labels before signing with Motown in 1964. Although his was an instrumental group at first, Walker added vocals to his band to come up with raucous party gems such as **(I'm a) Road Runner**. He once explained the song to an interviewer by declaring, "I am a road runner. I travel. I blow some. People dance. And I like it."

Walker and his saxophone worked out on songs peppered with funky black slang, but in 1965 and 1966, Diana Ross and the Supremes were going in the opposite direction. *The Supremes at the Copa*, with liner notes by Sammy Davis Jr., had been released in 1965, and the group had made some 20 network TV appearances, unprecedented for a black act, during this two-year period. In fact, Motown became so adept at coordinating Supremes singles with TV appearances that **You Can't Hurry Love** went into record stores the day after the group unveiled it on NBC.

Deon Jackson never made it to Motown. His mentor and manager was Ollie McLaughlin, a former Ann Arbor, Michigan, disc jockey. McLaughlin had discovered and recorded such Detroit talents as Del Shannon, Barbara Lewis, and the Capitols, often for one of his own three labels (Karen,

Carla and Maria—named after his daughters). Motor City DJs refrained from playing the 16-year-old Jackson's **Love Makes the World Go Round**, saying it was too soft for black audiences, until Detroit's Robin Seymour proved otherwise by breaking it on his *Swingin' Time* TV dance show.

Black sounds came from even more unlikely places. Slim Harpo—a sly, laconic swamp bluesman who had played harmonica with the legendary Lightnin' Slim before going solo and getting his *King Bee* covered by the Rolling Stones—embraced rock 'n' roll when most blues singers were disdaining it. **Baby, Scratch My Back**, written one afternoon in the back room of a south Louisiana record store, was one of his several pop hits. The 300-pound Billy Stewart, who hailed from Washington, D.C., was known as both "Fat Boy" and "Motormouth." He got the latter nickname for the histrionic vocal style he applied to records such as his version of **Summertime**, which took the *Porgy and Bess* standard places Gershwin had never dreamed of. Stewart's career had been launched nearly a decade earlier when he sang *Summertime* in a D.C. talent contest.

Lee Dorsey had come from New Orleans in 1961 with classic Crescent City doggerel such as *Ya Ya* and *Do-Re-Mi*, and then saw his career go into eclipse. In 1965, he teamed up with songwriter-producer Allen Toussaint, who liked the country twang in the voice of the auto mechanic and former boxer. Toussaint tailored material to Dorsey's voice, such as **Holy Cow**, a sad song that sounded happy.

Percy Sledge's **Warm and Tender Love** suffered from the fact that it was the former hospital orderly's follow-up to *When a Man Loves a Woman*, which had been improvised on the spot months earlier and had become the standard against which all other soul ballads were judged. The 25-year-old Sledge took his success stylishly enough; according to friends, after he finished his first tour he pleaded

"nervous exhaustion" and checked into the Colbert County, Alabama, hospital where he once emptied bedpans. His former bosses pampered him back to good health.

One of seven kids born to blind parents in Nashville, Bobby Hebb was invited at the age of 12 by Roy Acuff to appear on the Grand Ole Opry, which was not in the habit of spotlighting black singers. Hebb had studied guitar under country virtuoso Chet Atkins and played spoons for rock 'n' roller Bo Diddley before he wrote **Sunny** in memory of his brother Hal, a member of the Marigolds who died in a 1963 mugging. Hebb claims he was also thinking of President Kennedy, who was assassinated just a few days before he finished the song. Unable to sell *Sunny* for more than two years, he recorded the song at the end of one of his own sessions and watched it become his only major chart success.

The Mindbenders and Them were two U.K. bands dipping into black American music with very different results. The Mindbenders cut **A Groovy Kind of Love**, written by Carole Bayer and Toni Wine for Patti LaBelle and the Blue Belles, as their first release after cofounder and leader Wayne Fontana quit to pursue a solo career on the nostalgia circuit. When the song became the group's American breakthrough, the band promptly wrote Fontana off as "our former tambourine player." Ireland's Them, named after the giant mutant ants created by atomic experiments in a 1950s science fiction movie, absorbed black influences in a more soulful way. Leader Van Morrison's **Gloria**, one of the raunchiest records ever made, was actually a bigger U.S. hit for the Shadows of Knight, a Chicago garage band.

The Kinks, on the other hand, showed almost no black influence. They had begun as a power-chord rock band, but by 1966 leader Ray Davies was more interested in satire and upper-class British anomie. Most of his songs had something of a music hall flavor to them. **Sunny Afternoon** was the last in a two-year run of eight Kinks hits that

did not resume until 1970 when an American musician's union blacklisting of the group was lifted.


In America, the Byrds ruled with folk-rock. One outcome was the Cyrkle, from Easton, Pennsylvania, managed by the Beatles' manager, Brian Epstein. The group even toured with the Fab Four before disappearing shortly after **Turn-Down Day** left the charts. Another folk-rock group was the Turtles—and yes, they were almost the Tyrtles—a former Southern California surf band remolded into a folk style by White Whale, the label that signed them and had them record Dylan's *It Ain't Me Babe* in 1965. After that, they specialized in material by P.F. Sloan (the poor man's Bob Dylan from Los Angeles) such as **You Baby**.

Even the Beach Boys got into the folk-rock sound. In 1966, at the height of Brian Wilson's increasingly complicated studio experimentations, they cut **Sloop John B**, a West Indies folk song originally published by poet Carl Sandburg as *The John B Sails*, and later adapted by Lee Hays for the Weavers as *I Wanna Go Home*.

The year's big comeback belonged to Lugee Sacco, known to pop fans as Lou Christie. In 1962 the suburban Pittsburgh teenager, who'd been singing locally for five years, began working with Twyla Herbert, a gypsy, psychic and former concert pianist who was 20 years his senior. Their *The Gypsy Cried* charted in 1963, and they continued to co-write nearly all of Christie's material (the clairvoyant Herbert claimed she knew in advance which would be hits).

In 1964, Christie joined the U.S. Army Reserves, which involved a six-month hitch at Fort Knox. Upon his release, he signed a management deal with Bob Marcucci, the man behind Fabian and Frankie Avalon. Christie's *Lightnin' Strikes* went to No. 1 in 1966, and his follow-up, **Rhapsody in the Rain**, might well have done the same, except that it was banned by many radio stations. The song's lyrics were deemed too suggestive, as were the rhythmic windshield-wiper sound effects.

—John Morthland



*Lee Dorsey of New Orleans,
former boxer, auto
mechanic and soul singer*

*Deon Jackson, a
Detroit soul artist not
on the Motown label*

*Nashville's Bobby
Hebb, whose only
major hit was inspired
by President Kennedy's
assassination*



Wayne Fontana (top) and the Mindbenders, before Fontana left the band to pursue a solo career.

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Bus Stop The Hollies** • Music and lyrics by Graham Gouldman. *Man-Ken Music Ltd./Bramsdene Music Corp.* BMI. Imperial 66186. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 5*
- 2. You Can't Hurry Love** Diana Ross and the Supremes • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. *Stone Agate Music.* BMI. Motown 1097. Courtesy of Motown Record Company, L.P. No. 1*
- 3. Sunny Afternoon** The Kinks • Music and lyrics by Ray Davies. *Belinda Ltd./ABKCO Music, Inc./Noma Music, Inc.* BMI. Reprise 0497. Licensed from Rhino Records, Inc. No. 14*
- 4. A Groovy Kind of Love** The Mindbenders • Music and lyrics by Toni Wine and Carole Bayer. *Screen Gems-EMI Music, Inc.* BMI. Fontana 1541. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*
- 5. Sunny Bobby Hebb** • Music and lyrics by Bobby Hebb. *Unichappell Music Inc./Portable Music Co. Inc.* BMI. Philips 40365. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*
- 6. Baby, Scratch My Back** Slim Harpo • Music and lyrics by James Moore. *Excellorec Music Co., Inc.* BMI. Excello 2273. Courtesy of AVI Record Productions, Inc. No. 16*
- 7. Gloria Them** • Music and lyrics by Van Morrison. *Bernice Music Inc./Unichappell Music Inc./Super Songs Unlimited.* BMI/Hyde Park Music PRS. Pamot 9727. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 71*
- 8. (I'm a) Road Runner** Junior Walker and the All Stars • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. *Stone Agate Music.* BMI. Soul 35015. Courtesy of Motown Record Company, L.P. No. 20*
- 9. Get Ready** The Temptations • Music and lyrics by William Robinson. *Jobete Music Co., Inc.* ASCAP. Gordy 7049. Courtesy of Motown Record Company, L.P. No. 29*
- 10. I Saw Her Again Last Night** The Mamas and the Papas • Music and lyrics by John Phillips and Dennis Doherty. *MCA Music Publ., a Division of MCA Inc.* ASCAP. Dunhill 4031. Courtesy of MCA Records, Inc. No. 5*
- 11. Warm and Tender Love** Percy Sledge • Music and lyrics by Iral Ida Berger and Bobby Robinson. *Pronto Music/Quincy Music Publ. Co. Inc./Duane Music Inc.* BMI. Atlantic 2342. Produced under license from Atlantic Recording Corp. No. 17*
- 12. Summertime** Billy Stewart • Music and lyrics by George Gershwin. *Ira Gershwin and Du Bose Heyward.* *Gershwin Publ. Co.* ASCAP. Chess 1966. Courtesy of MCA Records, Inc. No. 10*
- 13. The Cheater** Bob Kuban and the In-Men • Music and lyrics by John Mike Krenski. *Tom Collins Music Corp.* BMI. Musicland 20001. Produced under license from Arista Records, Inc. No. 12*
- 14. Rhapsody in the Rain** Lou Christie • Music and lyrics by Lou Christie and Tyla Herbert. *Rambled Publ. Co./Music Corporation of America.* BMI. MGM 13473. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 16*
- 15. Turn-Down Day** The Cyrkle • Music and lyrics by Jerry Keller and David Blume. *Northern Music Co.* ASCAP. Columbia 43729. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records Inc. No. 16*
- 16. Sloop John B** The Beach Boys • Music and lyrics by Brian Wilson. *New Executive Music.* BMI. Capitol 5602. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 17. Oh How Happy** Shades of Blue • Music and lyrics by Edwin Starr. *Stone Agate Music.* BMI. Impact 1007. Courtesy of Original Sound Entertainment. No. 12*
- 18. Elusive Butterfly** Bob Lind • Music and lyrics by Bob Lind. *EMI Unart Catalog Inc.* BMI. World Pacific 77808. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 5*
- 19. You Baby** The Turtles • Music and lyrics by P. F. Sloan and Steve Barri. *MCA Music Publ., a Division of MCA Inc.* ASCAP. White Whale 227. Licensed from Rhino Records, Inc./Flo and Eddie, Inc. No. 20*
- 20. But It's Alright** J. J. Jackson • Music and lyrics by Jerome Jackson and Pierre Tubbs. *Meager Music.* BMI. Calla 119. Produced under license from Warner Bros. Records, Inc. No. 22*
- 21. Holy Cow** Lee Dorsey • Music and lyrics by Allen Toussaint. *Screen Gems-EMI Music, Inc.* BMI. Amy 965. Produced under license from Arista Records, Inc. No. 23*
- 22. Love Makes the World Go Round** Deon Jackson • Music and lyrics by Deon Jackson. *Stone Agate Music.* BMI. Carla 2526. Produced under license from Atlantic Recording Corp. No. 11*

1966: Blowin' Your Mind

- 1 **Bus Stop** The Hollies
- 2 **You Can't Hurry Love**
Diana Ross and the Supremes
- 3 **Sunny Afternoon** The Kinks
- 4 **A Groovy Kind of Love**
The Mindbenders
- 5 **Sunny** Bobby Hebb
- 6 **Baby, Scratch My Back** Slim Harpo
- 7 **Gloria** Them
- 8 **(I'm a) Road Runner**
Junior Walker and the All Stars
- 9 **Get Ready** The Temptations
- 10 **I Saw Her Again Last Night**
The Mamas and the Papas
- 11 **Warm and Tender Love** Percy Sledge
- 12 **Summertime** Billy Stewart
- 13 **The Cheater** Bob Kuban and the In-Men
- 14 **Rhapsody in the Rain** Lou Christie
- 15 **Turn-Down Day** The Cyrkle
- 16 **Sloop John B** The Beach Boys
- 17 **Oh How Happy** Shades of Blue
- 18 **Elusive Butterfly** Bob Lind
- 19 **You Baby** The Turtles
- 20 **But It's Alright** J. J. Jackson
- 21 **Holy Cow** Lee Dorsey
- 22 **Love Makes the World Go Round**
Deon Jackson



NOTES INSIDE

Chairman: Paul R. Stewart

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Executive Committee: Eric R. Eaton, Marja Hoskins,
Fernando Pargas

Executive Producer: Charles McCardell

Recording Producers: Joe Sasyf, Steve Carr

Creative Director: Don Sheldon

Series Consultant: Joe Sasyf

Art Director: Robin Bray

Associate Producer: Robert Hull

Art Studio: Naa Bridges

Production Manager: Karen Hill

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The Author: John Morthland has been an associate editor for *Rolling Stone* and *Cream*. He has freelanced for virtually every rock magazine published during the last 20 years.

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