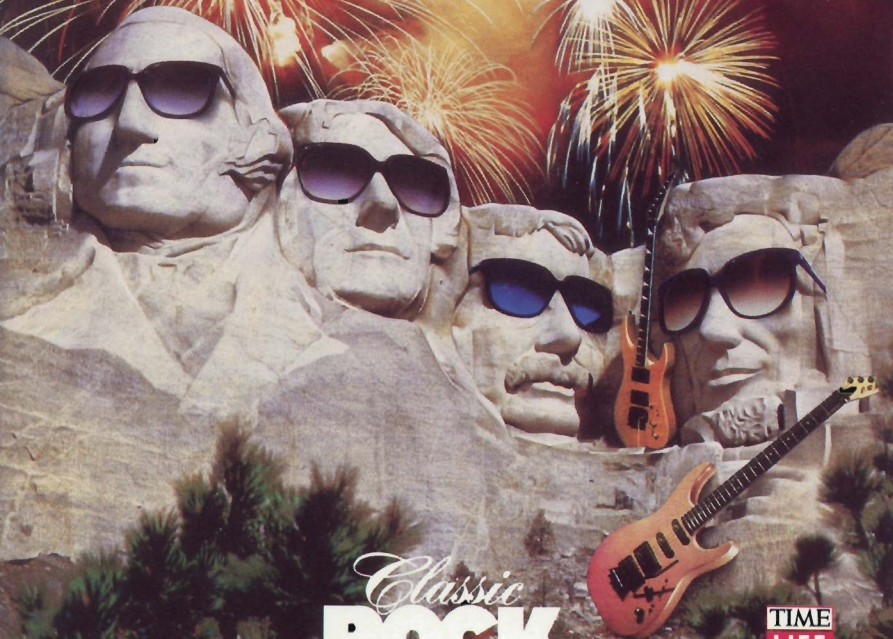


1965

Blowin' Your Mind



Classic
ROCK

TIME
LIFE
MUSIC



The Newbeats, a great southern vocal group with gospel harmonies

Nineteen sixty-five marked a high point in popular music that few other years have equaled. Radio had not yet splintered into many separate formats. Inspired by the Beatles, a creative burst from a host of new artists made the AM airwaves immensely more interesting than they would be after the rise of progressive FM programming in the late '60s.

The year brought chart debuts by the Byrds, Donovan, Bob Dylan, the Lovin' Spoonful, Simon and Garfunkel, the Who, the Yardbirds and many others. They elbowed their way into a pop market already dominated by major artists such as the Beatles and the Beach Boys.

The success of groups from the United Kingdom continued. Them, a quintet from Belfast, Northern Ireland, featured R & B vocals by Van Morrison. American producer and songwriter Bert Berns, composer of such classics as *Twist and Shout* and *Everybody Needs Somebody to Love*, heard the group in London. He later wrote and produced **Here Comes the Night**, Them's most successful American release.

The Moody Blues, from Birmingham, England, also started out playing R & B. Formed by Denny Laine (a future member of Paul McCartney and Wings), the group played regularly at the Marquee Club in London before signing a recording contract. **Go Now!**, their first hit, was a cover of a soul ballad released by Bessie Banks on the Tiger label in 1964.

Ian Whitcomb, who fronted an extremely popular Irish rock band called Bluesville, had come to the U.S. to try to secure a record deal for himself and his mates. While Whitcomb was visiting America, he found himself in the arms of a young woman who proclaimed, breathing hard, "You're turning me on." Whitcomb liked the saying and adopted it as a kind of trademark, using it often in performance.

In Seattle, Whitcomb signed with Jerry Dennon, a record executive who had produced hits for the Kingsmen and Paul Revere and the Raiders. Whitcomb returned to Dublin, where he attended Trinity College, and rented a studio. Working with Dennon, the group recorded in just two takes the lascivious **You Turn Me On (Turn On Song)**, using Whitcomb's favorite phrase.

With Dennon's help, the record hit in the Seattle area and by June 1965 was a top-10 hit across America. But only Whitcomb crossed the Atlantic to tour in support of the hit because Bluesville had commitments at home. ABC-TV censors, however, did not allow Whitcomb to sing the panting ditty on *Shindig*. Whitcomb later settled in Los Angeles and established a reputation as a popular music historian on the strength of his book *After the Ball: Pop Music from Rag to Rock*.

In 1965, American artists recovered somewhat from the shock waves of the British Invasion. Motown continued to turn out hits such as the Temptations' **Since I Lost My Baby**. The song was produced by Smokey Robinson and became the third Temps hit—in a streak that began with *My Girl*—to feature gritty vocals by David Ruffin. **Nothing But Heartaches** ended a string of five No. 1 singles for the Supremes and prompted the producing and song-writing team of Holland-Dozier-Holland to use a more ornate, sophisticated sound on the chart-topping follow-up, *I Hear a Symphony*. The plaintive **Ask the Lonely** was one of the few songs that the Four Tops did not record with H-D-H; they worked instead with William Stevenson and Ivy Hunter to achieve a more traditional R & B sound.

The house band that provided the foundation for Motown called themselves the Funk Brothers. They moonlighted frequently in competing Detroit area studios, playing on such hits as Edwin Starr's **Agent Double-O Soul** for

Eddie Wingate's Ric-Tic label. According to Motown legend, Berry Gordy fined the musicians \$100 each for helping cut Starr's song. Wingate then crashed Motown's Christmas party and paid the fines himself, tossing in a bonus to each musician for his work on the session. Gordy eventually bought out Wingate and added Starr to the Motown roster.

Of course, soul hits came from places other than Detroit. Wilson Pickett, who grew up in Detroit, went to Memphis to record a batch of songs, including **Don't Fight It**, with the studio band at Stax. The Dixie Cups from New Orleans recorded **Iko Iko**, a traditional Mardi Gras tune, in a spontaneous studio session in which musicians used pop bottles and a box to create rhythmic backing. Originally from Texas, Jewel Akens moved with his family to Los Angeles while a teenager. He met Eddie Cochran's manager, Jerry Capehart, who helped Akens and his group, the Four Dots, get their start as recording artists. Akens' **The Birds and the Bees** was his only major success.

Another Texas native, Dobie Gray, left his beginnings as a sharecropper's son to move to Los Angeles in hopes that a singing career would provide a better life. He met Sonny Bono through a radio ad, and working with the future singing star, Gray scored a minor hit in 1963 with *Look at Me*. **The "In" Crowd**, which followed in 1965, brought Gray a gold record and provided an instrumental hit for jazz pianist Ramsey Lewis. During the late '60s, Gray attended college and pursued an acting career, appearing in the Los Angeles production of *Hair*. In 1973, Gray's *Drift Away* went to No. 5 on the charts, selling more than a million records. Gray played benefits for Jimmy Carter's campaign in 1976 and performed at Carter's inaugural eve ceremonies.

Pop hits were abundant in California. The Beau Brummels emerged from San Francisco before the city's musical scene exploded with acts such as the Jefferson Airplane and the Grateful Dead. Produced by Sylvester Stewart (later known as Sly Stone), the group were folk-rock

pioneers who also emulated the British sound on songs like *Just a Little* and **You Tell Me Why**.

Salvatore Phillip Bono, otherwise known as Sonny, and Cheryllyn Sarkasian LaPierre, otherwise known as Cher, met while Bono worked for Phil Spector in Los Angeles. They were background singers on Spector's sessions and recorded together as Caesar and Cleo. **Baby Don't Go** was originally intended as a solo vehicle for Cher, but Bono contributed harmonies when studio jitters got the better of his partner. The record was not a hit at first, but it did lead Ahmet Ertegun to offer the pair a recording contract with his Atlantic subsidiary, Atco. When *I Got You Babe*, their first Atco release, went to No. 1, Reprise re-released *Baby Don't Go*, and it became a top-10 hit.

Frank Sinatra personally auditioned Dino, Desi and Billy and signed them to his Reprise label because of his friendships with Dino's father, Dean Martin, and Desi's parents, Lucille Ball and Desi Arnaz. After their first single flopped, Lee Hazlewood began producing them, supplementing the trio with L.A. studio professionals such as drummer Hal Blaine and guitarist James Burton. These musicians, who had also played on Sonny and Cher's records, helped create the hit **I'm a Fool**.

Jerry Lewis's son, Gary Lewis, and his Playboys also benefited from the help provided by studio aces like Blaine, pianist Leon Russell and guitarist Tommy Tedesco, all working under the production guidance of Snuff Garrett. **Save Your Heart for Me** was the third of seven consecutive top-10 hits for Lewis.

Larry Henley, from Texas, joined brothers Mark and Dean Mathis, from Georgia, in the Newbeats, who caught the ear of Nashville publishing executive Wesley Rose, head of Hickory Records. Although **Run, Baby, Run (Back into My Arms)** was the group's last record to make the top 20, Henley became a successful songwriter. His *The Wind Beneath My Wings*, which won Bette Midler a Grammy, has been recorded by many artists.

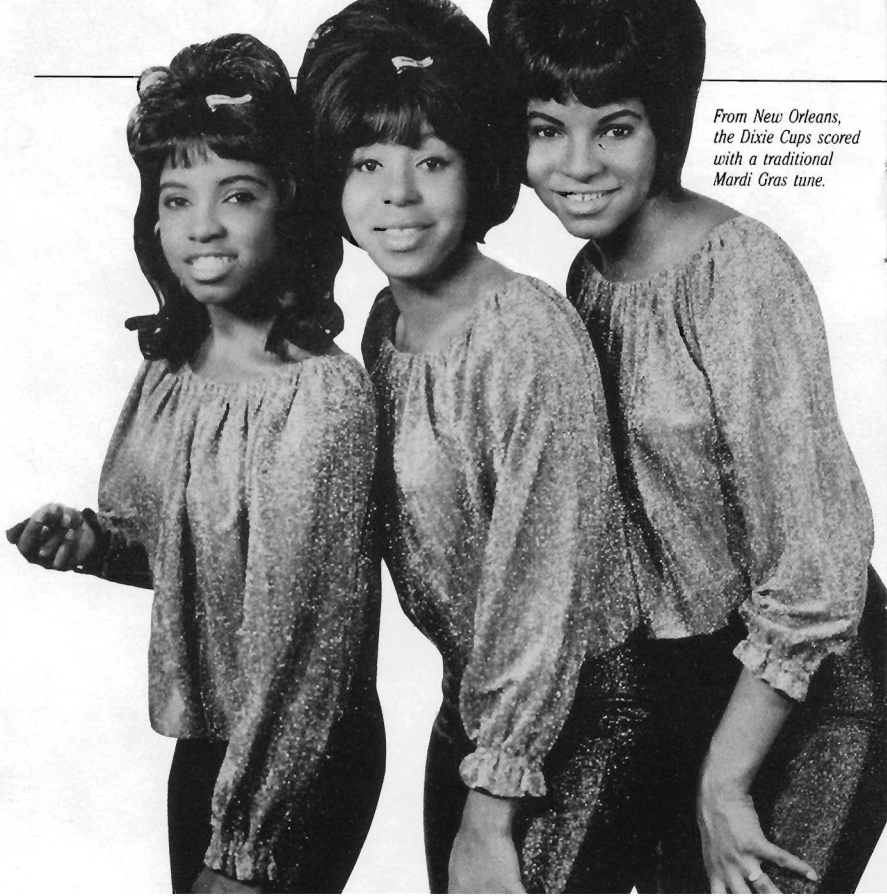
—Jay Orr

*Dino, Desi and Billy were
signed by Frank Sinatra.*



*Ian Whitcomb, whose lascivious hit was
inspired by a panting young woman*

*From New Orleans,
the Dixie Cups scored
with a traditional
Mardi Gras tune.*



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Here Comes the Night** Them • Music and lyrics by Bert Berns. Franco London Music Publishing Corp. BMI. Parrot 9749. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 24*
- 2. Game of Love** Wayne Fontana and the Mindbenders • Music and lyrics by Clint Ballard Jr. Skidmore Music Company, Inc. ASCAP. Fontana 1503. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1*
- 3. Since I Lost My Baby** The Temptations • Music and lyrics by William Robinson and Warren Moore. Jobete Music Company, Inc. ASCAP. Gordy 7043. Courtesy of Motown Record Company, L.P. No. 17*
- 4. The "In" Crowd** Dobie Gray • Music and lyrics by Billy Page. Unichappell Music, Inc./Elovis Presley Music. (All rights on behalf of Elvis Presley Music administered by Unichappell Music, Inc.) BMI. Charger 105. Produced under license from Janus Records, Inc. No. 13*
- 5. Respect** Otis Redding • Music and lyrics by Otis Redding. Irving Music, Inc. BMI. Volt 412. Produced under license from Atlantic Recording Corp. No. 35*
- 6. Baby Don't Go** Sonny and Cher • Music and lyrics by Sonny Bono. Ten-East Music/Mother Bertha Music, Inc. BMI. Reprise 0309. Produced under license from Warner Bros. Records Inc. No. 8*
- 7. The Birds and the Bees** Jewel Akens • Music and lyrics by Herb Newman. Pattern Music, Inc. ASCAP. Era 3141. Courtesy of Dominion Entertainment, Inc. No. 3*
- 8. I'm a Fool** Dino, Desi and Billy • Music and lyrics by Joey Cooper and Red West. Atlantic Music Corp. BMI. Reprise 0367. Produced under license from Warner Bros. Records Inc. No. 17*
- 9. Who'll Be the Next in Line** The Kinks • Music and lyrics by Ray Davies. Eduard Kassner Music Co., Ltd. PRS/American Metropolitan Enterprises of New York, Inc. BMI. Reprise 0366. Licensed from Rhino Records, Inc. No. 34*
- 10. You Tell Me Why** The Beau Brummels • Music and lyrics by Ronald Elliott. Clears Music. BMI. Autumn 16. Licensed from Rhino Records, Inc. No. 38*
- 11. Ferry Across the Mersey** Gerry and the Pacemakers • Music and lyrics by Gerrard Morsden. Dick James Music Inc. BMI. Laurie 3284. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 6*
- 12. Iko Iko** The Dixie Cups • Music and lyrics by James Crawford, Bar-

bara Hawkins, Rosa Hawkins and Joan Johnson. Melder Publishing Co., Inc./Arc Music Corp./Warner-Tamerlane Publishing Corp. BMI. Red Bird 024. Courtesy of Shelby Singleton Enterprises, Inc. No. 20*

- 13. Save Your Heart for Me** Gary Lewis and the Playboys • Music and lyrics by Gary Geld and Peter Udell. PolyGram International. ASCAP. Liberty 55809. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 2*
- 14. Run, Baby, Run (Back into My Arms)** The Newbeats • Music and lyrics by Joe Melson and Don Gant. Acuff-Rose Music, Inc. BMI. Hickory 1332. Courtesy of Opryland Music Group. No. 12*
- 15. Don't Fight It** Wilson Pickett • Music and lyrics by Wilson Pickett and Steve Cropper. Irving Music Inc./Cotillion Music Inc. BMI. Atlantic 2306. Produced under license from Atlantic Recording Corp. No. 53*
- 16. Ask the Lonely** The Four Tops • Music and lyrics by William Stevenson and Irv Hunter. Jobete Music Company, Inc. ASCAP/Stone Agate Music. BMI. Motown 1073. Courtesy of Motown Record Company, L.P. No. 24*
- 17. Laugh at Me** Sonny • Music and lyrics by Sonny Bono. Cotillion Music, Inc./Chris-Marc Music. BMI. Atco 6369. Produced under license from Atlantic Recording Corp. No. 10*
- 18. Agent Double-0 Soul** Edwin Starr • Music and lyrics by Edwin Starr and Charles Hatcher. Eddobar Publishing Co. BMI/Jobete Music Company, Inc. ASCAP. Ric-Tic 103. Courtesy of Motown Record Company, L.P. No. 21*
- 19. You Turn Me On (Turn On Song)** Ian Whitcomb • Music and lyrics by Ian Whitcomb. Ian Whitcomb Songs. BMI. Tower 134. Licensed from Rhino Records, Inc. No. 8*
- 20. Nothing But Heartaches** Diana Ross and the Supremes • Music and lyrics by Eddie Holland, Lamont Dozier and Brian Holland. Stone Agate Music. BMI. Motown 1080. Courtesy of Motown Record Company, L.P. No. 11*
- 21. Go Now!** The Moody Blues • Music and lyrics by Milton Bennett and Larry Banks. Warner-Tamerlane Publishing Corp. BMI. London 9726. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 10*
- 22. Hurt So Bad** Little Anthony and the Imperials • Music and lyrics by Teddy Randazzo, Bobby Hart and Bobby Wilding. Songs of PolyGram International, Inc. BMI. DCP 1128. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 10*

1965: Blowin' Your Mind

- 1 **Here Comes the Night** Them
- 2 **Game of Love**
Wayne Fontana and the Mindbenders
- 3 **Since I Lost My Baby** The Temptations
- 4 **The "In" Crowd** Dobie Gray
- 5 **Respect** Otis Redding
- 6 **Baby Don't Go** Sonny and Cher
- 7 **The Birds and the Bees** Jewel Akens
- 8 **I'm a Fool** Dino, Desi and Billy
- 9 **Who'll Be the Next in Line** The Kinks
- 10 **You Tell Me Why** The Beau Brummels
- 11 **Ferry Across the Mersey**
Gerry and the Pacemakers
- 12 **Iko Iko** The Dixie Cups
- 13 **Save Your Heart for Me**
Gary Lewis and the Playboys
- 14 **Run, Baby, Run (Back into My Arms)**
The Newbeats
- 15 **Don't Fight It** Wilson Pickett
- 16 **Ask the Lonely** The Four Tops
- 17 **Laugh at Me** Sonny
- 18 **Agent Double-0 Soul** Edwin Starr
- 19 **You Turn Me On (Turn On Song)**
Ian Whitcomb
- 20 **Nothing But Heartaches**
Diana Ross and the Supremes
- 21 **Go Now!** The Moody Blues
- 22 **Hurt So Bad** Little Anthony and the Imperials



NOTES INSIDE

Chairman: Paul R. Stewart

President: John Hall

Vice Presidents: Marla Hoskins, Fernando Pargas

Executive Producer: Charles McCardell

Recording Producers: Joe Sasfy, Steve Carr

Creative Director: Don Sheldon

Series Consultant: Joe Sasfy

Art Director: Robin Bray

Associate Producer: Robert Hull

Art Studio: Nina Bridges

Chief Financial Officer: Eric R. Eaton

Production Manager: Karen Hill

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