

# SUPERHITS 1965



TIME  
LIFE

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- 1 **I Got You Babe** Sonny and Cher
- 2 **Downtown** Petula Clark
- 3 **What the World Needs Now Is Love** Jackie DeShannon
- 4 **My Girl** The Temptations
- 5 **I Go to Pieces** Peter and Gordon
- 6 **Game of Love**  
Wayne Fontana and the Mindbenders
- 7 **What's New Pussycat?** Tom Jones
- 8 **Do You Believe in Magic**  
The Lovin' Spoonful
- 9 **California Girls** The Beach Boys
- 10 **Make Me Your Baby** Barbara Lewis
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- 13 **This Diamond Ring**  
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- 14 **You've Got Your Troubles**  
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# SUPERHITS 1965

COMPACT  
disc  
DIGITAL AUDIO

SUD-03  
OPCD-2607

TIME  
LIFE  
MUSIC

- 1 I Got You Babe 2 Downtown 3 What the World Needs Now Is Love 4 My Girl  
5 I Go to Pieces 6 Game of Love 7 What's New Pussycat? 8 Do You  
Believe in Magic 9 California Girls 10 Make Me Your Baby 11 You've Lost  
That Lovin' Feelin' 12 The Tracks of My Tears 13 This Diamond Ring  
14 You've Got Your Troubles 15 I'll Never Find Another You 16 You're  
the One 17 Goldfinger 18 The "In" Crowd 19 Back in My  
Arms Again 20 You Were on My Mind 21 Little  
Things 22 King of the Road
- UNAUTHORIZED REPRODUCTION OR UNAUTHORIZED PUBLICATION IS A VIOLATION OF ALL APPLICABLE LAWS. MUSIC MADE IN U.S.A.




The term “blue-eyed soul” was invented in 1965 when critics needed a phrase to describe the sound made by the Righteous Brothers on **You’ve Lost That Lovin’ Feelin’**. Bill Medley and Bobby Hatfield had been singing around Orange County, California, since 1962, when they were members of the Paramours. They split from the group in 1963 to record Medley’s *Little Latin Lupe Lu* for a local label, taking the name Righteous Brothers from the slang of black marines who came to their gigs at the Black Derby in Santa Ana.

The Brothers had a couple more regional hits, appeared on *Shindig!* and seemed to be settling into journeyman’s anonymity when producer Phil Spector took over. (He’d met them at a 1964 Beatles concert in San Francisco, where they and the Ronettes, Spector’s girl group, were among the support acts.) Spector bought up the duo’s contract and flew songwriters Barry Mann and Cynthia Weil from New York to Los Angeles. They holed up at the Chateau Marmont to write

*Lovin’ Feelin’*, which they based on their current fave, the Four Tops’ *Baby, I Need Your Lovin’*.

Spector then took his singers into the studio for an unheard-of 10 hours and constructed his famous “wall of sound” behind Medley’s rumbling bass and Hatfield’s pleading tenor. The result was a record that came to define white soul music.

Folk was rocking along in 1965 too. On the East Coast, the Lovin’ Spoonful was formed by Zal Yanovsky and John Sebastian, who had met while singing in the Mugwumps with members of what became the Mamas and the Papas. The basic idea was to play electric jug-band music, but when the quartet ran out of old songs to rework, Sebastian began writing. **Do You Believe in Magic**, inspired by enthusiastic girls in the front rows of early Spoonful gigs, was his fourth original and one of the definitive songs about rock. He later explained that he’d been seeking a new sound built around electric Autoharp (with a ukulele contact mike attached to the back). The



sound quickly became known as “good-time music.”

West Coast folk-rockers Salvatore Phillip Bono and Cherilyn Sarkisian met at a coffee shop next to radio station KFWB in Hollywood. He had written and arranged for Specialty Records but was working for Phil Spector when he hired 16-year-old Cher as a backup singer. Soon they were married and Sonny was pestering Spector to cut solo singles for her. His lobbying netted one single (under the name Bonnie Jo Mason) that went nowhere.

Sonny arranged a contract with Imperial and began producing Cher herself; but she feared singing alone, so the solo arrangement quickly became a duo, which then signed with Atco. Sonny wrote **I Got You Babe** in their Laurel Canyon home as a hippie anthem of eternal love. Ahmet Ertegun of Atco wanted to relegate it to a B side, but Sonny got it released as the A side by talking a DJ friend into pushing it.

Among other folk-rockers, We Five

featured Mike Stewart, whose brother John was in the Kingston Trio; **You Were on My Mind**, which proved to be the group's only real winner, was written by Sylvia Fricker of Ian and Sylvia. The Seekers—the first group from down under to hit abroad—also rode the folk-rock boom; **I'll Never Find Another You** was their very first recording after they arrived in England, and it went to the top of the charts there.

The British Isles continued to yield a bumper crop of performers, including two acts from Wales that scored with movie themes. Shirley Bassey had transcended a tough upbringing in Cardiff to carve out a niche on the cabaret circuit, and her **Goldfinger** came from the third James Bond thriller. Thomas Jones Woodward had launched his career in 1963 as Tommy Scott. But his manager, Gordon Mills, who had discovered him opening for Profumo scandal call girl Mandy Rice-Davies, changed his name to Tom Jones after the movie based on Henry Fielding's novel became a hit. **What's New Pussycat?** was the title song



from a Peter Sellers comedy, and it helped put the housewives' heart-throb on the road to Vegas.

More typical imports, perhaps, were Peter and Gordon, private-school lads from London whose early career was made easier by their access to Paul McCartney songs—the Beatle was going steady with Jane Asher, Peter's sister. But they were given **I Go to Pieces** by American rocker Del Shannon when they toured Australia with him. Though they enjoyed a relatively short career, Peter Asher entered the good life in the 1970s as Linda Ronstadt's manager-producer.

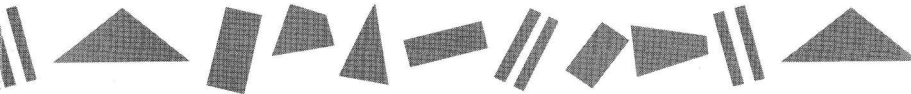
Petula Clark was a child radio star in England during World War II. In 1961 she moved to Paris with her music publicist husband. There she recorded in French with her British producer Tony Hatch, who then reintroduced her to English-speaking audiences by writing **Downtown**.

Stateside, Kentuckian Jackie DeShannon, who had once fronted a group that became the Crusaders, presented a grittier image of the

female singer. **What the World Needs Now Is Love** kicked around in Hal David's head for two years before he and partner Burt Bacharach finished it. They didn't like the song but gave it to DeShannon for her Nashville sessions because they had nothing else for her; she proved their opinion way off the mark.

The rest of the charts showed variety, vitality and even cynicism. Producer Snuff Garrett typified this last quality when he signed Gary Lewis and the Playboys simply because he lived two doors down from Jerry Lewis in Bel Air and was intrigued by the idea of breaking a group fronted by the child of a celebrity. He moved Gary from drums to vocals, but the boy's voice made it onto **This Diamond Ring** only after it had been well reinforced by the overdubbed voice of one Ron Hicklin. Similarly, the Playboys didn't play on the song.

The Ramsey Lewis Trio brought jazz to a wide audience with its cover of Dobie Gray's song **The "In" Crowd**. The rhythm section of Eldee Young



and Red Holt later quit to form Young-Holt Unlimited while pianist Lewis moved increasingly toward fusion. Roger Miller's **King of the Road**, inspired by a road sign he saw, recast country music's traditional hobo as a character who chose that life not out of necessity but because it beat work. His jazzy hokum won Miller five Grammys and created such a stir that the rules were rewritten to prevent a country artist from ever again dominating the pop awards.

Head Beach Boy Brian Wilson quit touring after suffering a nervous breakdown on a plane late in 1964, and **California Girls** was something of a farewell to life on the road. Barbara Lewis left Detroit for New York, where she and her manager-producer, Ollie McLaughlin, teamed up with producer Bert Berns to put her wistful girl-group sound on the charts with **Make Me Your Baby**.

And always there was Motown. **Back in My Arms Again** was the Supremes' fifth straight No. 1 under the Holland-Dozier-Holland team,

aided no doubt by the fact that Diana dressed Flo and Mary down by name in the lyric. Smokey Robinson, with more than a little help from guitarist Marv Tarplin, had the music for **The Tracks of My Tears** long before he came up with the notion of tears that couldn't be wiped away.

And Smokey's **My Girl** marked the beginning of the David Ruffin era for the Temptations. Smokey wrote the song for himself, cutting the rhythm track in New York when the Miracles were playing the Apollo with the Temps. When they managed to cajole him out of recording *My Girl*, he insisted that Ruffin be moved to lead because he wanted a harsher voice in contrast to the sweetness of the words and melody. When *My Girl* subsequently became the first No. 1 pop hit for a Motown male group, Ruffin settled into the lead slot for a good, long run.

—John Morthland



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. I Got You Babe** Sonny and Cher • Music and lyrics by Sonny Bono. Cotillion Music, Inc. / Chris-Marc Music. BMI. Atco 6359. Produced under license from Atlantic Recording Corp. No. 1\*
- 2. Downtown** Petula Clark • Music and lyrics by Tony Hatch. MCA Music Publishing, a Division of MCA, Inc. / Weilbeck Music Ltd. ASCAP. Warner Bros. 5494. Produced under license from GNP Crescendo. No. 1\*
- 3. What the World Needs Now Is Love** Jackie DeShannon • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc. / Jac Music Co., Inc. ASCAP. Imperial 66110. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 7\*
- 4. My Girl** The Temptations • Music and lyrics by William Robinson and Ronald White. Jobete Music Co., Inc. ASCAP. Gordy 7038. Courtesy of Motown Record Company, L.P. No. 1\*
- 5. I Go to Pieces** Peter and Gordon • Music and lyrics by Del Shannon. Mole Hole Music / Rightsong Music. BMI. Capitol 5335. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 9\*
- 6. Game of Love** Wayne Fontana and the Mindbenders • Music and lyrics by Clint Ballard Jr. Skidmore Music Company, Inc. ASCAP. Fontana 1509. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1\*
- 7. What's New Pussycat?** Tom Jones • Music by Burt Bacharach, lyrics by Hal David. EMI U Catalog. Inc. ASCAP. Parrot 9765. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 3\*
- 8. Do You Believe in Magic** The Lovin' Spoonful • Music and lyrics by John Sebastian. Alley Music Co. / Trio Music Co. / Beechwood Music. BMI. Kama Sutra 201. Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 9\*
- 9. California Girls** The Beach Boys • Music and lyrics by Brian Wilson. Irving Music, Inc. BMI. Capitol 5464. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3\*
- 10. Make Me Your Baby** Barbara Lewis • Music and lyrics by Roger Atkins and Helen Miller. Screen Gems-EMI Music Inc. BMI. Atlantic 2300. Produced under license from Atlantic Recording Corp. No. 11\*
- 11. You've Lost That Lovin' Feelin'** The Righteous Brothers • Music and lyrics by Phil Spector, Barry Mann and Cynthia Weil. Screen Gems-EMI Music Inc. BMI. Phillies 124. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1\*
- 12. The Tracks of My Tears** The Miracles • Music and lyrics by Marv Tarplin, Warren Moore and William Robinson. Jobete Music Co., Inc. ASCAP. Tamla 54118. Courtesy of Motown Record Company, L.P. No. 16\*
- 13. This Diamond Ring** Gary Lewis and the Playboys • Music and lyrics by Al Kooper, Irwin Levine and Bob Brass. Unichappell Music Inc. BMI. Liberty 55756. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 1\*
- 14. You've Got Your Troubles** The Fortunes • Music and lyrics by Roger Greenaway and Roger Cook. Mills Music Inc. ASCAP. Press 9773. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 7\*



**15. I'll Never Find Another You** The Seekers • *Music and lyrics by Dion O'Brien. Warner Chappell Music. ASCAP. Capitol 5383. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 4\**

**16. You're the One** The Vogues • *Music and lyrics by Petula Clark and Tony Hatch. MCA Music Publ., a Division of MCA, Inc. ASCAP. Co & Ce 229. Courtesy of Co & Ce Records. No. 4\**

**17. Goldfinger** Shirley Bassey • *Music by John Barry, lyrics by Leslie Bricusse and Anthony Newley. EMI Unart Catalog Inc. BMI. United Artists 790. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 8\**

**18. The "In" Crowd** The Ramsey Lewis Trio • *Music by Billy Page. Unichappell Music Inc. BMI. Argo 5506. Courtesy of MCA Records, Inc. No. 5\**

**19. Back in My Arms Again** The Supremes • *Music and lyrics by Edward Holland Jr., Lamont Dozier and Brian Holland. Stone Agate Music. BMI. Motown 1075. Courtesy of Motown Record Company, L.P. No. 1\**

**20. You Were on My Mind** We Five • *Music and lyrics by Sylvia Fricker. Whitmark & Sons Publ. ASCAP. A&M 770. Courtesy of A&M Records, Inc. No. 3\**

**21. Little Things** Bobby Goldsboro • *Music and lyrics by Bobby Goldsboro. EMI Unart Catalog Inc. BMI. United Artists 810. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 13\**

**22. King of the Road** Roger Miller • *Music and lyrics by Roger Miller. Tree Publishing Co., Inc. BMI. Smash 1965. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 4\**



**Chairman:** Paul R. Stewart  
**President:** John Hall  
**Vice President:** Fernando Pargas  
**Executive Producer:** Charles McCardell  
**Recording Producers:** Joe Sasfy, Steve Carr  
**Series Consultant:** Joe Sasfy  
**Creative Director:** Don Sheldon  
**Art Director:** Robin Bray  
**Associate Producer:** Brian Miller  
**Art Studio:** A Sexton Design  
**Chief Financial Officer:** Eric R. Eaton  
**Production Manager:** Karen Hill

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*Paris proclaims the lady-astronaut look for 1965: easy-care vinyl coats with plastic helmets and sunglasses.*

