

SUPERHITS

The Mid-'60s



TIME
LIFE
MUSIC

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- 2 **Dawn (Go Away)** The 4 Seasons
- 3 **I Know a Place** Petula Clark
- 4 **My Boy Lollipop** Millie Small
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Gerry and the Pacemakers

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COMPACT
disc
DIGITAL AUDIO

SUD-12
OPCD-2657



10 OBCD 5024-S 280-991

- 1 Where Did Our Love Go 2 Dawn (Go Away) 3 I Know a Place 4 My Boy Lollipop 5 Last Kiss 6 There! I've Said It Again 7 Love Potion Number Nine 8 Lady Godiva 9 Ooh Baby Baby 10 Monday, Monday 11 Unchained Melody 12 Bus Stop 13 Five O'Clock World 14 Turn! Turn! Turn! 15 Along Comes Mary 16 Save Your Heart for Me 17 Let's Hang On! 18 How Sweet It Is 19 Did You Ever Have to Make Up Your Mind? 20 Red Rubber Ball 21 Dang Me 22 Ferry Cross the Mersey

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Thanks to Bob Dylan, folk-rock battled the British Invasion for musical supremacy in the mid-'60s. Dylan had outgrown the Greenwich Village folk scene where he first gained recognition. Hiring a rock band and plugging in his own guitar, he began churning out surreal, stream-of-consciousness lyrics that had a defiant social point of view even if they weren't as conventionally topical as his earlier protest songs. Both his words and his music owed plenty to traditional American forms, but he redefined those forms radically, as the times demanded, and his success forced a turbulent new era in popular music.

Among his most empathetic followers were the Byrds, a Los Angeles harmony group made up mostly of veteran folkies. They had first glided onto the charts with an electric interpretation of Dylan's *Mr. Tambourine Man*, which went to No. 1 and convinced the band to come back with their cover of his *All I Really Want to Do*.

However, Cher's version whipped theirs handily in sales, so they recorded

Turn! Turn! Turn! (To Everything There Is a Season). Folk patriarch Pete Seeger had adapted the lyrics from the Book of Ecclesiastes. Byrds leader Jim McGuinn knew the song well, having played guitar behind Judy Collins when she cut it for her third album. McGuinn and David Crosby worked up a hipper arrangement one afternoon on the Byrds' touring bus, but the band required some 50 takes in the studio before they got it right.

The Mamas and the Papas and the Lovin' Spoonful were two other top folk-rock units. The former was made up of Village folkies who came together as a group while hanging out in the Virgin Islands and then made the career move to Los Angeles. The singers stayed with Barry McGuire (*Eve of Destruction*), who hooked them up with his producer and label boss, Lou Adler. The song's writer, Papa John Phillips, always said he had no idea what **Monday, Monday** meant, and the rest of the quartet hated the song, but they needed material for the debut album. Though *California*



Dreamin' was the first single pulled from the album, the *Monday, Monday* follow-up surpassed it by going all the way to the top.

The Lovin' Spoonful represented the East Coast wing of the folk-rock movement by basing themselves right in Greenwich Village to create their good-time, electrified jug-band sound. Leader John Sebastian wrote **Did You Ever Have to Make Up Your Mind?** in honor of a pair of sisters he had encountered at a summer camp where he worked as a drama and music counselor. The song's central question, he swore, was pure fantasy; neither girl was interested in him, though he did teach himself to play Autoharp in an attempt to impress one of them.

In the wake of the Beatles, the English Invasion was going strong. Liverpoolian balladeers Gerry and the Pacemakers shared the Beatles' manager (Brian Epstein) and producer (George Martin) and were the first British group to reach No. 1 on the British charts on their first three tries. But it

wasn't until their fourth release (*Don't Let the Sun Catch You Crying*) that they penetrated the American Top 40. **Ferry Cross the Mersey** was the title tune to a 1965 movie in which the Pacemakers, appearing as themselves, find fame and fortune after winning a "beat music" talent contest.

Peter and Gordon had more tenuous Beatles connections—Peter Asher's sister Jane was Paul McCartney's girlfriend, and Paul wrote nearly all of the duo's early hits. But **Lady Godiva**, which came toward the end of their career, attracted attention for a different reason: it was branded obscene by the mayor and banned in the real Lady Godiva's hometown of Coventry, England.

Petula Clark, a British child star of the '40s, didn't conquer America until the mid-'60s, with material like **I Know a Place**. The Hollies, smooth harmony popsters who'd had great success in Britain with their own songs, didn't crack the American top 10 until Graham Gouldman (later of 10cc) gave them **Bus Stop**, written for a girl he used to see around his neighborhood.



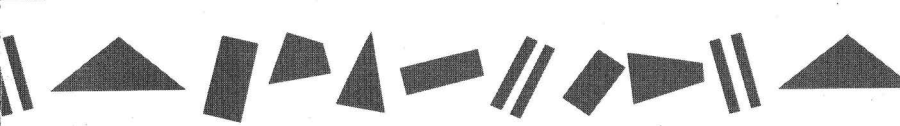
The Searchers came together as the backup for Liverpool balladeer Johnny Sandon before going on their own, taking their name from the John Ford Western starring John Wayne. Their remake of the Clovers' **Love Potion Number Nine** was released in England only as an album track, but it gave them their sole top-10 hit in the States. Millie Small, the Jamaican "Queen of Bluebeat," was brought to London by Island Records boss Chris Blackwell on the strength of her **My Boy Lollipop** smash, which then snuck onto American charts as a girl-group record.

Motown bustled through the mid-'60s. The Supremes were struggling for a breakthrough when the writing-producing team of Brian Holland-Lamont Dozier-Eddie Holland coerced them into cutting **Where Did Our Love Go**, which had already been rejected by the Marvelettes. Though Mary Wilson was almost chosen to sing lead, H-D-H decided to go with Diana Ross—and when the tune became the trio's first No. 1, the roles of both women were sealed for the rest of the decade.

The Miracles' **Ooh Baby Baby** was one of many irresistible declarations of devotion written by leader Smokey Robinson to his wife Claudette Rogers, who once sang with the group. Marvin Gaye may not have written **How Sweet It Is (To Be Loved by You)**, another H-D-H job, but he considered it yet another of his musical vows to his wife Anna, 17 years his senior and the sister of Motown founder Berry Gordy.

The 4 Seasons had been indomitable since 1962, and in 1964 **Dawn (Go Away)** was the latest smash written by organ man Bob Gaudio and produced by Bob Crewe, who was deep into his Phil Spector phase. Spector, meanwhile, had meant the Righteous Brothers' **Unchained Melody** for a B side, but it did so well that the blue-eyed soulsters followed with remakes of several more '50s standards.

Much of the rest of American music was in transition. Gary Lewis, the son of comedian Jerry, was the drummer of the Playboys until producer Snuff Garrett, his Beverly Hills neighbor, moved him out front for high-class



bubblegum like **Save Your Heart for Me**. Whacked-out country songs like **Dang Me** proved consistent pop cross-overs for Roger Miller. The Cyrkle was the sole American act managed by Brian Epstein, and **Red Rubber Ball** was cowritten by folk-rockers Paul Simon (of Simon and Garfunkel) and Bruce Woodley (of the Seekers). **Along Comes Mary**, the Association's first hit, benefited saleswise from allegations that it was a marijuana song.

Even a couple of old-fashioned, early-'60s balladeers were holding on. J. Frank Wilson's **Last Kiss** was written by Wayne Cochran, a flamboyant white James Brown imitator who lived in a \$20-a-month shack on Route 1941 in rural Georgia (and was thus witness to his fair share of highway carnage). The wreck that prompted this classic teen weeper happened about 15 miles away, near Barnesville, when a 1954 Chevy Impala containing three teenage couples drove right under a stalled flatbed truck at a fog-shrouded fork in the road. Cochran's version of **Last Kiss** was a regional smash for the

independent Gala label, and it won him a contract with King (his idol's label). He recut the song there, but owner Syd Nathan didn't think it was good enough to promote. So Wilson and his Texas band got the national hit after producer Major Bill Smith pitched their version to Josie Records in New York.

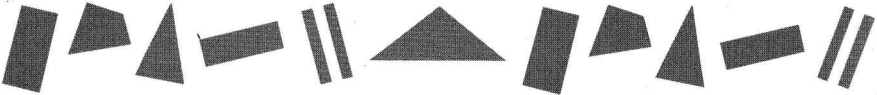
A dubious Bobby Vinton cut **There! I've Said It Again** at the urging of a Cincinnati DJ who was emceeing a package show Vinton opened. The singer was so stunned when it went to No. 1 that he didn't even notice the writing on the wall: the record that replaced it at the top of the charts was the Beatles' *I Want to Hold Your Hand*.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

1. Where Did Our Love Go The Supremes • *Music and lyrics by Eddie Holland, Lamont Dozier and Brian Holland. Jobete Music Co., Inc. ASCAP. Motown 1060 (1964). Courtesy of Motown Record Company, L.P. No. 1**



2. Dawn (Go Away) The 4 Seasons • *Music and lyrics by Bob Gaudio and Sandy Linzer. Saturday Music Inc./Seasons Four Music. BMI. Phillips 40166 (1964). Produced under license from the Four Seasons Partnership by arrangement with Warner Special Products. No. 3**

3. I Know a Place Petula Clark • *Music and lyrics by Tony Hatch. ATV Music/Duchess Music Corp. BMI/Welbeck Music Ltd. PRS. Warner Bros. 5612 (1965). Courtesy of GNP Crescendo. No. 3**

4. My Boy Lollipop Millie Small • *Music and lyrics by Johnny Roberts, Morris Levy and Robert Spencer. Longitude Music Co. BMI. Smash 1893 (1964). Courtesy of Island Records, Inc. U.K. No. 2**

5. Last Kiss J. Frank Wilson and the Cavaliers • *Music and lyrics by Wayne Cochran. Trio Music Co., Inc. BMI. Josie 923 (1964). Courtesy of Le Cam Records. No. 2**

6. There! I've Said It Again Bobby Vinton • *Music and lyrics by Redd Evans and David A. Mann. Music Sales Corp. ASCAP/Epic 9638 (1964). Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1**

7. Love Potion Number Nine The Searchers • *Music and lyrics by Jerry Leiber and Mike Stoller. Quintet Music. ASCAP/Kapp 27 (1965). Courtesy of Castle Communications PLC. No. 3**

8. Lady Godiva Peter and Gordon • *Music and lyrics by Mike Leander and Charles Mills. Dean Street Music Ltd. PRS./Regent Music Corp. BMI. Capitol 5740 (1966). Courtesy of EMI Records, Ltd., under license from CEMA Special Markets. No. 6**

9. Ooh Baby Baby The Miracles • *Music and lyrics by William Robinson Jr. and Warren Moore. Jobete Music Co., Inc. ASCAP/Tamla 54113 (1965). Courtesy of Motown Record Company, L.P. No. 16**

10. Monday, Monday The Mamas and the Papas • *Music and lyrics by John E. A. Phillips. MCA Music Publishing, a Division of MCA Inc. ASCAP/Dunhill 4026 (1966). Courtesy of MCA Records, Inc. No. 1**

11. Unchained Melody The Righteous Brothers • *Music by Alex North, lyrics by Hy Zaret. Frank Music Co. ASCAP/Phyllis 129 (1965). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 4**

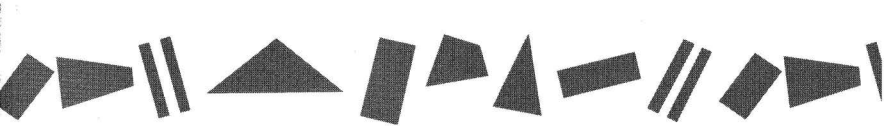
12. Bus Stop The Hollies • *Music and lyrics by Graham Gouldman. Man-Ken Music Ltd. BMI. Imperial 66186 (1966). Courtesy of EMI Records Ltd., under license from CEMA Special Markets. No. 5**

13. Five O'Clock World The Vogues • *Music and lyrics by Allen Reynolds. Screen Gems-EMI Music Inc. BMI. Co & Ce 232 (1966). Courtesy of Co & Ce Records. No. 4**

14. Turn! Turn! Turn! (To Everything There is a Season) The Byrds • *Music by Pete Seeger, lyrics adapted from the Book of Ecclesiastes by Pete Seeger. Melody Trails Inc. BMI. Columbia 43424 (1965). Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1**

15. Along Comes Mary The Association • *Music and lyrics by Tandy Almer. Irving Music, Inc. BMI. Valiant 741 (1966). Produced under license from Warner Bros. Records Inc. No. 7**

16. Save Your Heart for Me Gary Lewis and the Playboys • *Music and lyrics by Gary Geld and Peter Udell. Andrew Scott Inc./Bibo Music Pub., Inc./WB*



Music Corp. ASCAP Liberty 55809 (1965). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 2*

17. Let's Hang On! The 4 Seasons • Music and lyrics by Bob Crewe, Sandy Linzer and Denny Randell. Saturday Music Inc./Seasons Four Music. BMI. Phillips 40317 (1965). Produced under license from the Four Seasons Partnership by arrangement with Warner Special Products. No. 3*

18. How Sweet It Is (To Be Loved by You) Marvin Gaye • Music and lyrics by Eddie Holland, Brian Holland and Lamont Dozier. Jobete Music Co., Inc. ASCAP. Tamla 54107 (1965). Courtesy of Motown Record Company, L.P. No. 6*

19. Did You Ever Have to Make Up Your Mind? The Lovin' Spoonful • Music and lyrics by John B. Sebastian. Alley Music Corp./Trio Music Co., Inc. BMI. Kama Sutra 209 (1966). Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 2*

20. Red Rubber Ball The Cyrkle • Music and lyrics by Paul Simon and Bruce Woodley. Pattern Music Ltd. PRS./Paul Simon Music. BMI. Columbia 43589 (1964). Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 2*

21. Dang Me Roger Miller • Music and lyrics by Roger Miller. Tree Publ. Co., Inc. BMI. Smash 1881 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 7*

22. Ferry Cross the Mersey Gerry and the Pacemakers • Music and lyrics by Gerry Marsden. Dick James Music, Inc. BMI. Laurie 3284 (1965). Courtesy of EMI Records Ltd., under license from CEMA Special Markets. No. 6*



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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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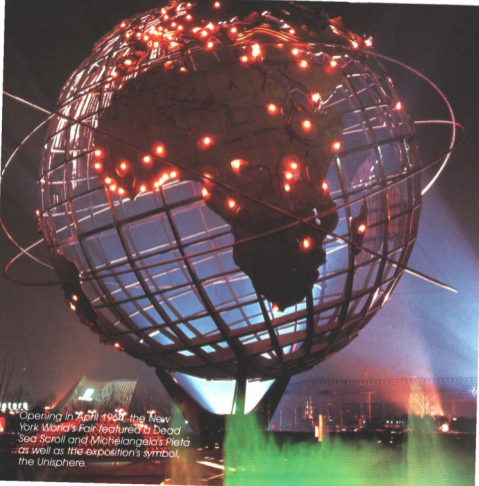
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Opening in April 1964, the New York World's Fair featured a Dead Sea Scroll and Michelangelo's Pieta as well as the exposition's symbol, the Unisphere.