

SUPERHITS

Mid-'60s Classics



TIME
LIFE
MUSIC

1. **Action** Freddy Cannon
2. **Yeh, Yeh**
Georgie Fame and the Blue Flames
3. **Don't Let the Rain Come Down (Crooked Little Man)**
The Serendipity Singers
4. **Java** Al Hirt
5. **Big Man in Town** The 4 Seasons
6. **Don't Worry Baby** The Beach Boys
7. **Remember (Walking in the Sand)**
The Shangri-Las
8. **If Hurts to Be in Love** Gene Pitney
9. **I'm a Fool** Dino, Desi and Billy
10. **Cara, Mia** Jay and the Americans
11. **Hurt So Bad**
Little Anthony and the Imperials
12. **Beauty Is Only Skin Deep**
The Temptations
13. **I Couldn't Live without Your Love**
Petula Clark
14. **Needles and Pins** The Searchers
15. **Turn-Down Day** The Cyrkle
16. **Nashville Cats** The Lovin' Spoonful
17. **You've Got to Hide Your Love Away**
The Silkie
18. **I Only Want to Be with You**
Dusty Springfield
19. **No Matter What Shape (Your Stomach's In)** The T-Bones
20. **Thou Shalt Not Steal**
Dick and Dee Dee
21. **Yes, I'm Ready** Barbara Mason
22. **Hold Me, Thrill Me, Kiss Me**
Mel Carter

SEE PROGRAM NOTES INSIDE

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COMPACT
disc
DIGITAL AUDIO

SUD-17
OPCD-2672



1. Action
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3. Don't Let the Rain Come Down
4. Java
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As the commercial folk boom of the early 1960s gave way to electrified folk-rock in the middle of the decade (when the British Invasion was at its peak), a whole new school of hits, near-hits and one-hit wonders was created. The Silkie provide a perfect example.

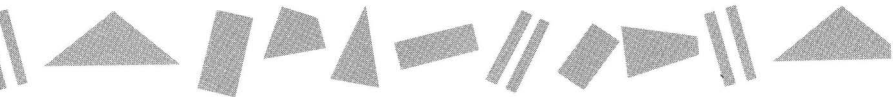
Vocalist Silvia Tatler and her three instrumentalists were folk purists who got together at England's Hull University. After building an audience on the British folk circuit, they were signed by Beatles manager Brian Epstein. When their debut single flopped, Epstein induced them to record the John Lennon-Paul McCartney tune **You've Got to Hide Your Love Away**, from the Beatles flick *Help!* John, Paul and George helped produce and played on the Silkie's version, but it proved the group's only chart appearance. Epstein improved his score with the Cyrkle, a Pennsylvania folk-rock group he managed that enjoyed two hits, the second of which was **Turn-Down Day**. At least the Cyrkle got to tour America with the Beatles in 1966;

thanks to perennial visa problems, the Silkie never even made it to the States.

The Searchers' **Needles and Pins** inadvertently helped invent the folk-rock sound. Jackie DeShannon barely creased the 1963 charts with the song, cowritten by Sonny Bono (pre-Cher) and Phil Spector arranger Jack Nitzsche. But the Liverpool group the Searchers, introduced to *Needles and Pins* while listening to British rocker Cliff Bennett at the infamous Star Club in Hamburg, Germany, liked the tune enough to make it their next single.

They used two six-string guitars playing in unison on the intro, and when their engineer accidentally left the echo switch on, they wound up with the approximate sound of a 12-string. It was the first folk-rock hit with that sound, which quickly became such a convention that the group had to go out and buy a real 12-string just to keep up with the competition.

Friends since grammar school, Dick (St. John Gosting) and Dee Dee (Sperling) were attending Santa



Monica High when they had their first hit in 1961. Their finale was the cautionary **Thou Shalt Not Steal**. The Serendipity Singers were University of Colorado students when they scaled the top 10 with **Don't Let the Rain Come Down**. After getting as far as *Hootenanny*, network television's feeble attempt to cash in on the folk craze, they managed just one more Top 40 single before disappearing.

The Lovin' Spoonful, however, were quintessential folk-rock. A Greenwich Village good-time jug band that went electric in the wake of the Beatles and Dylan, they first charted in 1965 with the anthemic *Do You Believe in Magic*. Among the classics they recorded over the next two years was a tribute to country music, **Nashville Cats**.

Dusty Springfield, meanwhile, was exiting folk-rock. Under her real name of Mary O'Brien, she had sung with an early-'60s British pop trio called the Lana Sisters. She changed her name while forming the folk-rock group the Springfields, who brought *Silver*

Threads and *Golden Needles* to the States in 1962. But when Dusty went solo in 1963, she took a more Motown-influenced course. **I Only Want to Be with You** was the very first record ever played on the BBC's landmark *Top of the Pops* TV show; it was also the second hit single of the British Invasion, appearing on American charts the week after the Beatles exploded with *I Want to Hold Your Hand*.

Petula Clark and Georgie Fame show what widely varying acts got carried in with the British wave. The latter entered the music biz early in the decade as an Elvis-inspired rocker, but turned jazzier and then toward hard-core rhythm and blues with his band the Blue Flames. He was one of the most popular London R&B acts, though in the States that translated into only modest success with **Yeh, Yeh** (which was No. 1 in England) and a flukish top 10 in 1968 with *The Ballad of Bonnie and Clyde*. But Pet Clark—a World War II child star who made her first movie in 1944



and her first record in 1949—was a steady hit-maker in the U.S.A. after 1964, thanks to catchy, middle-of-the-road fare like **I Couldn't Live without Your Love**.


Despite the onslaught from across the Atlantic, Americans retained the upper hand on the charts during this era. The Beach Boys made increasingly ambitious records after a 1964 nervous breakdown led leader Brian Wilson to stop touring. He conceived **Don't Worry Baby** as a sort of competitor and follow-up to Phil Spector's Ronettes hit *Be My Baby*. When he'd heard that one on the car radio, Wilson wondered aloud if he could ever match it, and his wife, Marilyn, patted him on the shoulder and said, "Don't worry baby" as encouragement. He remembered the phrase when he and DJ Roger Christian sat down together to write.

The 4 Seasons were the East Coast group most comparable to the Beach Boys in stature. With member Bob Gaudio doing most of the writing, Frankie Valli singing lead and Bob

Crewe producing, they racked up hits steadily from 1962 through 1968. **Big Man in Town** was one of the more interesting, though far from the most successful.

New Orleans trumpeter Al Hirt lucked onto the charts with a remake of **Java**, adapted from a 1958 album of piano instrumentals by Tousan. The pianist, under his real name of Allen Toussaint, was the Crescent City's leading producer and songwriter through the '60s. But back in '58, he'd been a relative nobody hired by publishers Danny Kessler and Murray Sporn to play behind some auditioning hopefuls—and the two talent scouts wound up turning thumbs down on all the singers while deciding to cut an album with the pianist. *Java* may refer to rich New Orleans coffee, but it might also be the name of a racehorse—Kessler was a notorious bettor and supposedly named most of the Tousan instrumentals after favorite nags.

After three drag-racing LPs at the height of the surf era, the T-Bones



scored with their instrumental **No Matter What Shape**, which was written for them as an Alka Seltzer commercial. The group later evolved into early-'70s harmonizers Hamilton, Joe Frank and Reynolds.

Freddy Cannon made his share of exuberant, noisy hits beginning in 1959, but **Action**, the theme for the TV beach dance party *Where the Action Is*, was the last to go Top 40. Jay and the Americans came out of Brooklyn with a comparable string of pop rockers, but **Cara, Mia** proved most enduring; re-released again in Holland in 1980, it went straight to No. 1.

It Hurts to Be in Love caught former Connecticut electronics student Gene Pitney, a thrilling singer and imaginative writer-arranger, at peak performance. Dino, Desi and Billy were, respectively, the sons of Dean Martin, Desi Arnaz and the real estate broker who sold houses to both stars. They recorded **I'm a Fool**, their first and biggest hit, on Frank Sinatra's label after Frankie caught them rehearsing one afternoon over at Dino's pad. The Shangri-Las, two sets of

sisters from Queens, were the toughest of the white girl groups. Producer Shadow Morton used them and **Remember (Walking in the Sand)** to launch his Red Bird label.

With the intoxicating **Yes, I'm Ready**, Philly singer Barbara Mason served as a bridge between girl groups and soul balladeers. Little Anthony and the Imperials, who emerged from Brooklyn in 1958 with the doo-wop ballad *Tears on My Pillow*, broke up from 1960 to 1964 before returning with the same basic sound on the likes of **Hurt So Bad**. The Temptations disliked **Beauty Is Only Skin Deep**, but Motown released it anyway. The Norman Whitfield production, with David Ruffin singing lead, immediately became one of their best-loved grooves and helped ensure that it would be impossible to talk about the mid-'60s without waxing ecstatic over Detroit soul.

—John Morthland



DISCOGRAPHY

**Indicates highest Billboard chart position*

- 1. Action** Freddy Cannon • *Music and lyrics by Steve Venet and Tommy Boyce.* Screen Gems-EMI Music Inc. BMI. Warner Bros. 5645 (1965). Courtesy of Freddy Cannon. No. 13*
- 2. Yeh, Yeh** Georgie Fame and the Blue Flames • *Music and lyrics by Rodgers Grant, Pat Patrick and Jon Hendricks.* Mongo Music. BMI. Imperial 66086 (1965). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 21*
- 3. Don't Let the Rain Come Down (Crooked Little Man)** The Serendipity Singers • *Music and lyrics by Ersel Hickey and Ed E. Miller.* Screen Gems-EMI Music Inc./Serendipity Publishing Corp. BMI. Philips 40175 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 6*
- 4. Java** Al Hirt • *Music by Freddy Friday, Allen Toussaint, Alvin Tyler and Marilyn Schack.* Pideland Music Publishing Corp. BMI. RCA Victor 8280 (1964). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 4*
- 5. Big Man in Town** The 4 Seasons • *Music and lyrics by Bob Gaudio.* Longitude Music Co./Seasons Four Music. BMI. Philips 40238 (1964). Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 20*
- 6. Don't Worry Baby** The Beach Boys • *Music and lyrics by Brian Wilson and Roger Christian.* Irving Music, Inc. BMI. Capitol 5174 (1964). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 24*
- 7. Remember (Walking in the Sand)** The Shangri-Las • *Music and lyrics by George F. Morton.* Screen Gems-EMI Music Inc./Tender Tunes Music, Inc./Trio Music Co., Inc. BMI. Red Bird 008 (1964). Courtesy of Sun Entertainment Corp. No. 5*
- 8. It Hurts to Be in Love** Gene Pitney • *Music and lyrics by Howard Greenfield and Helen Miller.* Jobete Music Co., Inc. ASCAP./Stone Agate Music/Stone Diamond Music Corporation. BMI. Musicor 1040 (1964). Courtesy of Highland Music, Inc. No. 7*
- 9. I'm a Fool** Dino, Desi and Billy • *Music and lyrics by Joey Cooper and Red West.* Atlantic Music Corp. BMI. Reprise 0367 (1965). Produced under license from Warner Bros. Records Inc. No. 17*
- 10. Cara, Mia** Jay and the Americans • *Music and lyrics by Tullio Trapani and Lee Lange.* EMI Feist Catalog Inc. ASCAP. United Artists 881 (1965). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 4*
- 11. 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 (1965). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 10*
- 12. Beauty Is Only Skin Deep** The Temptations • *Music and lyrics by Eddie Holland and Norman Whitfield.* Stone Agate Music. BMI. Gordy 7055 (1966). Courtesy of Motown Record Company, L.P. No. 3*
- 13. I Couldn't Live without Your Love** Petula Clark • *Music and lyrics by Tony Hatch and Ron Harvey.* Northern Music Company/Welbeck Music adm. by MCA Music Publishing, a Division of MCA Inc. ASCAP. Warner Bros. 5835 (1966). Courtesy of GNP Crescendo. No. 9*
- 14. Needles and Pins** The Searchers • *Music and lyrics by Sonny Bono and Jack Nitzsche.* EMI Unart Catalog Inc. BMI. Kapp 577 (1964). Courtesy of Castle Communications PLC. No. 13*
- 15. Turn-Down Day** The Cyrkle • *Music and lyrics by Jerry Keller and David Blume.* Northern Music Company. ASCAP. Columbia 43729 (1966). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 16*

16. Nashville Cats The Lovin' Spoonful • *Music and lyrics by John B. Sebastian. Alley Music Corp./Trio Music Co., Inc. BMI. Kama Sutra 219 (1967). Courtesy of Buddha Records, a Division of Essex Entertainment, Inc. No. 8**

17. You've Got to Hide Your Love Away The Silkie • *Music and lyrics by John Lennon and Paul McCartney. Northern Songs adm. by Music Corporation of America, Inc. BMI. Fontana 1525 (1965). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 10**

18. I Only Want to Be with You Dusty Springfield • *Music and lyrics by Mike Hawker and Ivor Raymonde. Chappell & Co. ASCAP. Philips 40162 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 12**

19. No Matter What Shape (Your Stomach's In) The T-Bones • *Music and lyrics by Granville Burland. c/Hear Services, Inc. BMI. Liberty 55836 (1966). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3**

20. Thou Shall Not Steal Dick and Dee Dee • *Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Warner Bros. 5482 (1964). Produced under license from Warner Bros. Records Inc. No. 13**

21. Yes, I'm Ready Barbara Mason • *Music and lyrics by Barbara Mason. Dandelion Music Co./Jamie Music Publishing Co./Stillran Music Publishing Company. BMI c/o Benasutti and Murray. Arctic 105 (1965). Courtesy of Jamie Record Company. No. 5**

22. Hold Me, Thrill Me, Kiss Me Mel Carter • *Music and lyrics by Harry Noble. Mills Music, Inc. ASCAP. Imperial 66113 (1965). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 8**



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Lifting off its Cape Kennedy pad early in 1968, a huge Saturn booster rocket practices for its later accomplishment: propelling the Apollo spacecraft to the moon in July 1969.

