



1965

The Beat Goes On

Classic
ROCK

TIME
LIFE
MUSIC

1965 : The Beat Goes On

- 1 **Eve of Destruction** Barry McGuire
- 2 **Rescue Me** Fontella Bass
- 3 **1-2-3** Len Barry
- 4 **California Girls** The Beach Boys
- 5 **Laugh, Laugh** The Beau Brummels
- 6 **Ooo Baby Baby** The Miracles
- 7 **All Day and All of the Night**
The Kinks
- 8 **Nowhere to Run**
Martha and the Vandellas
- 9 **Treat Her Right** Roy Head
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- 12 **Turn! Turn! Turn!** The Byrds
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The Sir Douglas Quintet
- 16 **I Hear a Symphony** The Supremes
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COMPACT
disc
DIGITAL AUDIO

2CLR-08
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6 Ooo Baby Baby 7 All Day and All of the Night 8 Nowhere to Run 9 Treat
Her Right 10 The Boy from New York City 11 I've Been Loving You Too Long
12 Turn! Turn! Turn! 13 It's the Same Old Song 14 Jenny Take a Ride!
15 She's About a Mover 16 I Hear a Symphony 17 I Can Never Go
Home Any More 18 Keep On Dancing 19 I'll Be Doggone 20 It
Ain't Me Babe 21 Hold What You've Got 22 I'm a Man

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1965 : The Beat Goes On

While folk-rock was a short-lived phenomenon, really lasting only three years (1965-1967), it was an important one. With Bob Dylan as figurehead and musical guru, folk-rock melded Top 40 pop with social themes and literary conceits, thus introducing seriousness to rock, for better or worse. The impact of his albums *Another Side*

of Bob Dylan and *Bringing It All Back Home* was revolutionary, and rockers were suddenly intoxicated with the possibility of saying more than "I want to hold your hand" or "I wanna be Bobby's girl" in a song.

The long shadow cast by Dylan inspired an abrupt change in direction for P. F. Sloan, a West Coast writer, producer and performer who spent the early part of the '60s composing surf ditties and novelties. In 1965, Sloan seemed to sprout a social conscience overnight, abandoning frivolous themes for "heavy" statements. His account of this transformation is blunt: "I'll give credit where it's due—Dylan's 'Masters of War' and 'Gates of

Martha and the Vandellas



Eden.' Those were what I needed to open my mind."

Sloan's heaviest statement was **Eve of Destruction**, an angry prophecy of doom he wrote after being bombarded by TV images of worldwide violence and social ills. He took this song and others to Lou Adler of Dunhill Records, who handed them to Barry McGuire, an ex-member of the New Christy Minstrels. Reinforced by McGuire's growling sandpaper voice, *Eve of Destruction* soared to No. 1, despite being banned by numerous radio

stations. It also prompted a right-wing, "positive" answer song, the Spokesmen's *Dawn of Correction*.

Sloan was quickly hailed as "the new Dylan" (the first of hundreds), and went on to write hits for the Grass Roots (*Where Were You When I Needed You*), the

Social commentator Barry McGuire (left) had his doomsday message broadcast nationwide after Eve of Destruction, co-written by P. F. Sloan (right), broke in Los Angeles.

Roy Head in action



Searchers (*Take Me for What I'm Worth*) and the Turtles (*Let Me Be and You Baby*). The Turtles grew out of a Los Angeles surf band, the Crossfires, which had spawned a folkie offshoot called the Crosswind Singers. Experienced in both folk and rock, and now equipped with a new name and a hipper image, the Turtles had no problem following the path blazed by the Byrds with their electrification of Dylan's *Mr. Tambourine Man*. The Turtles' debut record was **It Ain't Me Babe**, the second Dylan song to enter the top 10.

Since the compositions of rock's poet laureate were gaining widespread exposure over the airwaves, it was no surprise that the Byrds followed *Mr. Tambourine Man* with another Dylan tune, *All I Really Want to Do*. When Cher's version outdistanced theirs on the charts, the Byrds turned to a more venerable folk singer, Pete Seeger, for material. Seeger had adapted words from the Book of Ecclesiastes into **Turn! Turn! Turn!**, and the Byrds' ringing guitar rendition became their second No. 1 hit.

Mr. Tambourine Man is generally considered the pioneering folk-rock record, yet the same jangly guitar-and-harmonies sound had surfaced earlier in the Searchers' *Needles and Pins* and the Beau Brummels' **Laugh, Laugh**, both cut in 1964. San Francisco's Beau Brummels deserve credit as the first American band to reflect the guitar-based style and shaggy look of the Beatles. The group, produced by Sylvester Stewart (Sly Stone), was cast as animated characters in the television cartoon series *The Flintstones*.

Even though the Beau Brummels' image was novel in America, it wasn't nearly as bold as that of the Sir Douglas Quintet, who courageously sported long hair in Texas. Guitarist-vocalist Doug Sahm conspired with veteran record man Huey Meaux in 1964 to put together an act that would combat the British Invasion, even fabricating the English-sounding name, the Sir Douglas Quintet. Sahm's key recruit was fellow San Antonian Augie Meyers.



Once surf music crested, the re-named Turtles ditched their baggies and rode the folk-rock wave generated by Bob Dylan.



whose pumping Vox organ added a distinctive flavor to the quintet's first hit, **She's About a Mover**. Vox and Farfisa organs dominated many punk and garage-band records, including the Gentrys' **Keep On Dancing**. The Gentrys' original studio performance of *Keep On Dancing* faded out after only a minute and a half, so producer Chips Moman extended it by tacking on the first 40 seconds of the song, which remains a garage classic.

By 1965, older rock styles such as the girl groups, with their unabashed teen romanticism, suddenly seemed dated. Two of the last big girl-group hits were **I Can Never Go Home Any More** by the Shangri-Las and **The Boy from New York City** by the Ad Libs, a New Jersey quintet composed of four guys and one girl. *I Can Never Go Home Any More* was another in a string of magnificently atmospheric soap operas created by writer and producer George "Shadow" Morton. Mary Weiss's grief-racked confessions of alienation and her anguished cries of "mama! . . .mama!" set new standards for pop pathos. The Detergents had successfully parodied the Shangri-Las' *Leader of the Pack* with *Leader of the Laundry*, but flopped this time with the tasteless send-up *I Can Never Eat Home Anymore*.

At a time when most girl groups were floundering, the Motown song-writing team of Holland-Dozier-Holland launched the Supremes on an incredible hit streak. Motown head Berry Gordy Jr. kept relentless pressure on H-D-H; when they submitted the musical track for **I Hear a Symphony**, Gordy was so excited he demanded a finished Supremes single pronto. Brian Holland began working on the lyrics in the middle of the night and was still polishing verses while teaching the song to Diana Ross the next morning. This classically inspired piece became the Supremes' sixth chart topper.

H-D-H were under even more pressure when the Four Tops' old label, Columbia, pulled a 1960 Tops track, *Ain't That Love*, from the vaults and re-released it to capitalize

on the group's 1965 Motown smash *I Can't Help Myself*. Gordy wanted an immediate follow-up, so H-D-H wrote and recorded **It's the Same Old Song** in just one day's time. Three days later the record came out, effectively blocking any chart success for *Ain't That Loe*. Besides their regular work for the Supremes and the Four Tops in 1965, H-D-H also found time to mastermind Martha and the Vandellas' intense **Nowhere to Run**.

At Motown, Smokey Robinson continued to write for his own Miracles, penning the sumptuous ballad **Ooo Baby Baby**, later a hit for Linda Ronstadt. Robinson also started collaborating with his golf partner, Marvin Gaye, producing and co-authoring *Ain't That Peculiar* and **I'll Be Doggone**. Regarding the latter song, Gaye later confessed to a special affection for Robinson's somewhat sexist lyrics: "He said a woman ought to be whatever a man wants. I believe that, though it's a thought that's caused me powerful grief."

Motown's version of R & B sounded positively tame compared to the raw, blue-eyed soul of Mitch Ryder and the Detroit Wheels. Ryder's first hit, **Jenny Take a Ride!**, was a frenetic medley of Little Richard's *Jenny Jenny* and Chuck Willis' *C.C. Rider* that would have left even Richard out of breath. Texan Roy Head, like Ryder a blue-eyed soul man who owed his flamboyant showmanship to James Brown, just missed the No. 1 slot with **Treat Her Right**.

By the mid-'60s, increasing numbers of white performers and fans were digging the down-home R & B of Southern artists such as James Brown and Otis Redding. Redding achieved his first major pop hit in 1965 with perhaps the definitive soul ballad, **I've Been Loving You Too Long**, written by Redding and Jerry Butler in a Buffalo hotel room. The song highlights the empathetic musical support provided by the Stax studio band, especially the Memphis Horns' dramatic flourishes, which push Redding into a glorious display of begging and pleading.

The first Southern soul record to break into the top 10 was Joe Tex's **Hold What You've Got**, recorded at the Fame studio in Muscle Shoals, Alabama, in late 1964. Tex, who had been a struggling artist since 1955, considered the session a disaster because he was hoarse that day, so he made his manager, Buddy Killen, promise not to issue the song. Killen ignored him, and *Hold What You've Got* became the national hit that established Tex and his sermonizing brand of soul music.

Ironically, many white rock fans got their first real taste of blues and soul music from British bands like the Rolling Stones and the Yardbirds, whose early albums featured numerous cover versions of R & B standards. The Yardbirds even traveled to the legendary Chess studio in Chicago to cut Bo Diddley's **I'm a Man**, a song Diddley derived from the swaggering blues of Muddy Waters (both of them recorded for the Chess label). While the Yardbirds were paying homage to their heroes in spirit, Jeff Beck's no-holds-barred guitar rave-up on *I'm a Man* obviously reflected the attitude of a new generation.

—Joe Sasyf

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Eve of Destruction** Barry McGuire • *Music and lyrics by Phil F. Sloan and Steve Barri. Dunhill 4009. Courtesy of MCA Records, Inc. No. 1**
- 2. Rescue Me** Fontella Bass • *Music and lyrics by Carl William Smith and Raynard Miner. Checker 1120. Courtesy of MCA Records, Inc. No. 4**
- 3. I-2-3** Len Barry • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Decca 31827. Courtesy of MCA Records, Inc. No. 2***
- 4. California Girls** The Beach Boys • *Music and lyrics by Brian Wilson. Capitol 5464. Courtesy of Capitol Records, Inc. No. 3**
- 5. Laugh, Laugh** The Beau Brummels • *Music and lyrics by Ronald C. Elliott. Autumn 8. Courtesy of Rhino Records, No. 15**
- 6. Ooo Baby Baby** The Miracles • *Music and lyrics by William Robinson and Warren Moore. Tamla 54113. Courtesy of Motown Record Corp. No. 16**
- 7. All Day and All of the Night** The Kinks • *Music and lyrics by Ray Davies. Reprise 0334. © 1965 PRT Records Limited. Under license from Precision Records and Tapes Ltd. A U.K. recording. No. 7**
- 8. Nowhere to Run** Martha and the Vandellas • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Gordy 7039. Courtesy of Motown Record Corp. No. 8**
- 9. Treat Her Right** Roy Head • *Music and lyrics by Roy Head. Back Beat 546. Courtesy of MCA Records, Inc. No. 2**
- 10. The Boy from New York City** The Ad Libs • *Music and lyrics by John Taylor. Blue Cat 102. Courtesy of Sun Records. No. 8**
- 11. I've Been Loving You Too Long** Otis Redding • *Music and lyrics by Otis Redding and Jerry Butler. Volt 126. Produced under license from Atlantic Recording Corp. No. 21**
- 12. Turn! Turn! Turn!** The Byrds • *Music and lyrics by Pete Seeger. Columbia 43424. No. 1**
- 13. It's the Same Old Song** The Four Tops • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1081. Courtesy of Motown Record Corp. No. 5**
- 14. Jenny Take a Ride!** Mitch Ryder and the Detroit Wheels • *Music and lyrics by Enothris Johnson, Richard Penniman and Bob Crewe. New Voice 806. Courtesy of ABZ Music Corp. No. 10**
- 15. She's About a Mover** The Sir Douglas Quintet • *Music and lyrics by Douglas Sahm. Tribe 8308. Under license from Music Enterprises (Tribe Records 1965). Produced by Huey P. Meaux. No. 13**
- 16. I Hear a Symphony** The Supremes • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1083. Courtesy of Motown Record Corp. No. 1**
- 17. I Can Never Go Home Any More** The Shangri-Las • *Music and lyrics by George Morton. Red Bird 043. Courtesy of Dominion Entertainment, Inc. No. 6**
- 18. Keep On Dancing** The Gentrys • *Music and lyrics by Willie Young. MGM 13379. Under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 4**
- 19. I'll Be Daggone** Marvin Gaye • *Music and lyrics by William Robinson, Warren Moore and Marv Tarplin. Tamla 54112. Courtesy of Motown Record Corp. No. 8**
- 20. It Ain't Me Babe** The Turtles • *Music and lyrics by Bob Dylan. White Whale 222. Courtesy of Dominion Entertainment, Inc. No. 8**
- 21. Hold What You've Got** Joe Tex • *Music and lyrics by Joe Tex. Dial 4001. Licensed from Tree International Inc. No. 5**
- 22. I'm a Man** The Yardbirds • *Music and lyrics by Elias McDaniel. Epic 9857. No. 17**

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NOTES INSIDE

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Production Coordinator: Brian Miller

Art Studio: Nina Bridges

1965: The Beat Goes On was produced by Time-Life Music in cooperation with CBS Special Products.

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Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

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