

1965

Shakin' All Over



Classic
ROCK

TIME
LIFE
MUSIC

1965 : Shakin' All Over

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ROCK

- 1 **Papa's Got a Brand New Bag**
James Brown
- 2 **Tell Her No** The Zombies
- 3 **Ride Your Pony** Lee Dorsey
- 4 **All I Really Want to Do** Cher
- 5 **I Go to Pieces** Peter and Gordon
- 6 **What the World Needs Now Is Love**
Jackie DeShannon
- 7 **Land of 1000 Dances**
Cannibal and the Headhunters
- 8 **Count Me In**
Gary Lewis and the Playboys
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- 16 **I'm Telling You Now**
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- 17 **Make Me Your Baby** Barbara Lewis
- 18 **People Get Ready** The Impressions
- 19 **Downtown** Petula Clark
- 20 **Shakin' All Over** The Guess Who
- 21 **You Were on My Mind** We Five
- 22 **It's Growing** The Temptations
- 23 **Yes, I'm Ready** Barbara Mason

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Classic ROCK

1965 : Shakin' All Over

COMPACT
disc
DIGITAL AUDIO

2CLR-14
OPCD-2580

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to Do 5 I Go to Pieces 6 What the World Needs Now Is Love 7 Land of 1000
Dances 8 Count Me In 9 The Jerk 10 You're the One 11 Set Me Free
12 Unchained Melody 13 Stop! In the Name of Love 14 Ain't That Peculiar
15 I Want Candy 16 I'm Telling You Now 17 Make Me Your Baby
18 People Get Ready 19 Downtown 20 Shakin' All Over 21 You
Were on My Mind 22 It's Growing 23 Yes, I'm Ready

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By 1965, the impact of the Beatles was overwhelming. In England, numerous bands were labeled as being part of the British Invasion in order to coast on the success of the Fab Four. In America, many new bands sprang up trying to look and sound English, regardless of whether their music was folk, punk or R & B.

The Zombies were one of the more creative British groups. Unlike the music of the Dave Clark Five and the Animals, the Zombies' music seemed gentle and restrained. The band's trademark was guitarist Colin Blunstone's whispery vocals, featured on keyboardist Rod Argent's compositions *She's Not There* and **Tell Her No**. In 1967, the Zombies broke up, but two years later a final single, *Time of the Season*, sold more than a million copies. To cash in on the "posthumous" hit, a fake Zombies toured the United States, while the real Zombies took legal action to stop the hoax.

Freddie Garrity, a former milkman, transformed a skiffle group, the Dreamers, into one of the earliest British Invasion bands. Garrity performed like an acrobat, leaping across the stage and stretching his arms and legs to their limits, creating a short-lived craze known as "doing the Freddie." Although comedy was central to the Dreamers' act, their initial American hits, *I'm Telling You Now* and *You Were Made for Me*, were light ballads as fine as any the British bands had to offer.

Peter Asher and Gordon Waller were an English duo who triumphed with *World without Love*, written by Paul McCartney (Asher's sister, Jane, was McCartney's girlfriend). In 1965, Peter and Gordon recorded **I Go to Pieces**, written by American rocker Del Shannon, who first hit with *Runaway* in 1961. After the duo broke up, Asher joined Apple Records to work as a producer for folk singer James Taylor.

Petula Clark was a polished performer in the world of English pop. In 1965, she was already a show business celebrity, having made 25 films and carved out a career as a singing star in much of Europe. Some of her appeal can be attributed to writer-producer Tony Hatch, who later became her husband. In **Downtown**, Clark's first American hit, her flashy international image melds with Hatch's catchy arrangements.

With the help of Los Angeles songwriter Jackie DeShannon, Hatch also played a role in the development of the folk-rock sound. Two of DeShannon's songs, *Needles and Pins* and *When You Walk in the Room*, were recorded by a British band, the Searchers. In these sessions, Hatch produced a full sound by using 12-string instruments, which influenced Los Angeles artists such as Roger McGuinn of the Byrds and Sonny Bono in shaping a folk-rock style. Although DeShannon was a prolific songwriter, she reached the top 10 as a singer with **What the World Needs Now Is Love**, composed by Burt Bacharach and Hal David. And it was not until 1981, after folk-rock was ancient history, that DeShannon had her biggest hit as a songwriter with Kim Carnes's *Bette Davis Eyes*.

In San Francisco, the Beau Brummels were one of a number of bands formed in response to the British Invasion. Another Bay Area group, We Five, occupied an especially pivotal moment, providing a link between Los Angeles folk-rock and San Francisco psychedelia. Consisting of University of San Francisco students, We Five was the idea of the Kingston Trio's manager, who wanted to electrify a folk band. **You Were on My Mind** was their only hit. Singer Marty Balin later employed We Five's two-guys-one-girl harmony in his own band, Jefferson Airplane.

There seemed to be no end to rock bands imitating

*James Brown,
Godfather of Soul*



*Gary Lewis, son of
comedian Jerry Lewis,
and his Playboys
tried to emulate
the British sound.*



British groups. From Pennsylvania, a slick vocal quartet, the Vogues, scored with **You're the One**, written by Petula Clark and producer Tony Hatch. From western Canada, the Guess Who cut a ferocious version of Johnny Kidd and the Pirates' **Shakin' All Over**, a pre-Beatles English rock song. (Originally led by guitarist Randy Bachman, the Guess Who later had a lead singer, Burton Cummings, who took over and created a soft, jazzy formula that would produce a string of pop hits, beginning with *These Eyes*.) From California, Gary Lewis and the Playboys tried to echo the British sound rather than pursue the folk-rock of the region. Gary Lewis, the son of comedian Jerry Lewis, had an ordinary voice, but Snuff Garrett's productions and pianist-songwriter Leon Russell's arrangements were clean and exuberant, as in the carefree **Count Me In**. Like the Monkees and Paul Revere and the Raiders, the Playboys were cleverly marketed through television as teen-age America's answer to the Beatle bands.

An unusual response to the British Invasion came from Brooklyn in the guise of the Strangeloves, made up of the production team of Bob Feldman, Jerry Goldstein and Richard Gotthehrer. This team, originally called the Sheep when they worked for the Boom label, had previously scored as producers of the McCoy's *Hang On Sloopy*. The fictional liner notes of the Strangeloves' album described them as sheepherding brothers from Australia who discovered the unique Masai drums while on safari in Africa. Supposedly, the beating of these drums can be heard on **I Want Candy**, one of the craziest punk records ever made. In keeping with the playful sensibility of the Strangeloves, Gotthehrer went on to produce Blondie in the late '70s.

By 1964, the Latin rock scene of East Los Angeles had entered its most productive period, one that





Citizens of the Land of 1000 Dances, the Larks do the jerk.

began in 1958 with Ritchie Valens' *La Bamba*. Cannibal and the Headhunters, a group of friends from the housing projects, were so popular with their cover of **Land of 1000 Dances** that they joined the Beatles' U.S. tour in 1965. Written and recorded in 1963 by New Orleans R & B singer Chris Kenner, the song as played by the Headhunters was an accident. During a live performance, Cannibal (Frankie Garcia) became so captivated by the beat that he forgot the words. To cover himself, he sang "na-na-na" instead of the first verse.

Another great dance record, a leap from doo-wop to soul, emerged from Los Angeles in 1965. In the mid-'50s, Don Julian led a vocal group called the Meadowlarks, who hit with *Heaven and Paradise* for the Doo-tone label. In the early '60s, he formed another group called simply the Larks. For this group, Julian wrote **The Jerk**, and his inspiration for the dance tune was *Girls*, written by Curtis Mayfield for fellow Chicagoan Major Lance six months earlier.

Despite the British onslaught, soul remained at the top of the charts. In Chicago, the Impressions defined sweet soul music. The group was formed by two childhood friends, Jerry Butler and Curtis Mayfield, who had sung together in various gospel acts. Early on, Butler left the Impressions to pursue his own career, but Mayfield stayed to write songs and bless the group with his tender falsetto. Mayfield also worked as a writer and producer for both the Chess and Okeh labels with R & B artists such as Gene Chandler and Major Lance, helping to create the sound of Chicago soul. But he saved his most personal work for the Impressions, and by 1964 the group was no longer singing only love songs. Mayfield now wrote material (*Keep On Pushing, You Must Believe Me*) that reflected the turmoil of the civil rights movement. **People Get Ready** was Mayfield's finest moment, expressing the

urgency of civil rights to soul fans in the language of gospel. In 1965, the song's message was of a piece with Dr. Martin Luther King Jr.'s speeches and Sam Cooke's *A Change Is Gonna Come*.

In New Orleans, immortal soul music was made by an ex-boxer known as Kid Chocolate. The singer, Lee Dorsey, had gone to the Crescent City in 1961 to further his boxing career. At a party, he met record producer and songwriter Allen Toussaint. Toussaint had built a team of studio musicians around keyboard

player Art Neville to explore the "second line" rhythms of New Orleans, and Dorsey became the best interpreter of the producer's material. In **Ride Your Pony**, Dorsey's amiable manner is well suited to Toussaint's playful production with its blend of authentic soul and novelty lyrics. Toussaint's delicate, bluesy piano and happy-go-lucky composition combine with Dorsey's easygoing voice to create a recording that seems to have been made with the effortless snap of a finger.

—Robert Hull



Freddie Garry (with microphone) and the Dreamers created a short-lived dance craze called the Freddie.

DISCOGRAPHY

*Indicates highest Billboard chart position

1. **Papa's Got a Brand New Bag** James Brown • Music and lyrics by James Brown. King 5999. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 8*
2. **Tell Her No** The Zombies • Music and lyrics by Rod Argent. Parrot 9723. Licensed and produced under Marquis Enterprises Ltd. No. 6*
3. **Ride Your Pony** Lee Dorsey • Music and lyrics by Naomi Neville. Arno 927. Produced under license from Arista Records, Inc. No. 28*
4. **All I Really Want to Do** Cher • Music and lyrics by Bob Dylan. Imperial 66114. Courtesy of EMI, a Division of Capitol Records, Inc., under license from Capitol Special Markets. No. 15*
5. **I Go to Pieces** Peter and Gordon • Music and lyrics by Del Shannon. Capitol 5335. Courtesy of EMI, a Division of Capitol Records, Inc. No. 9*
6. **What the World Needs Now Is Love** Jackie DeShannon • Music by Burt Bacharach, lyrics by Hal David. Imperial 66110. Courtesy of EMI, a Division of Capitol Records, Inc. No. 7*
7. **Land of 1000 Dances** Cannibal and the Headhunters • Music and lyrics by Chris Kenner and Antoine Domino. Rampart 662. Courtesy of Faro Productions c/o Original Sound Enterprises. No. 30*
8. **Count Me In** Gary Lewis and the Playboys • Music and lyrics by Glen D. Hardin. Liberty 55778. Courtesy of EMI, a Division of Capitol Records, Inc. No. 2*
9. **The Jerk** The Larks • Music and lyrics by Don Julian. Money 106. Courtesy of Original Sound Enterprises. No. 7*
10. **You're the One** The Vogues • Music and lyrics by Petula Clark and Tony Hatch. Co. & C.E. 229. Courtesy of Co. & C.E. Records. No. 4*
11. **Set Me Free** The Kinks • Music and lyrics by Ray Davies. Reprise 0379. Licensed from Precision Records and Tapes, Ltd., a PRT UK Recording. No. 23*
12. **Unchained Melody** The Righteous Brothers • Music by Alex North, lyrics by Hy Zaret. Phillies 129. Courtesy of PolyGram Special Products. No. 4*
13. **Stop! In the Name of Love** Diana Ross and the Supremes • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1074. Courtesy of Motown Record Company, L.P. No. 1*
14. **Ain't That Peculiar** Marvin Gaye • Music and lyrics by William Robinson, Warren Moore, Mam Tarplin and Robert Rogers. Tamla 54122. Courtesy of Motown Record Company, L.P. No. 8*
15. **I Want Candy** The Strangeloves • Music and lyrics by Bob Feldman, Jerry Goldstein, Richard Gottehrer and Bert Berns. Bang 501. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS, Inc. No. 11*
16. **I'm Telling You Now** Freddie and the Dreamers • Music and lyrics by Freddie Garrity and Mitch Murray. Tower 125. Courtesy of EMI, a Division of Capitol Records, Inc. No. 1*
17. **Make Me Your Baby** Barbara Lewis • Music and lyrics by Roger Atkins and Helen Miller. Atlantic 2300. Produced under license from Atlantic Recording Corp. No. 11*
18. **People Get Ready** The Impressions • Music and lyrics by Curtis Mayfield. ABC-Paramount 10622. Courtesy of MCA Records, Inc. No. 14*
19. **Downtown** Petula Clark • Music and lyrics by Tony Hatch. Warner Bros. 5494. Produced under license from GNP Crescendo. No. 1*
20. **Shakin' All Over** The Guess Who • Music and lyrics by Johnny Kidd. Scepter 1295. © 1989 Randy Bachman, Inc. Manufactured under license from Randy Bachman, Inc. No. 22*
21. **You Were on My Mind** We Five • Music and lyrics by Sylvia Fricker. A&M 770. Courtesy of A&M Records, Inc. No. 3*
22. **It's Growing** The Temptations • Music and lyrics by William Robinson and Warren Moore. Gordy 7040. Courtesy of Motown Record Company, L.P. No. 18*
23. **Yes, I'm Ready** Barbara Mason • Music and lyrics by Barbara Mason. Arctic 105. Courtesy of Arctic Record Co. No. 5*

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NOTES INSIDE

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