

1964

Shakin' All Over



Classic
ROCK

TIME
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MUSIC

1964: Shakin' All Over

- 1 **Oh, Pretty Woman** Roy Orbison
- 2 **Um, Um, Um, Um, Um, Um** Major Lance
- 3 **I Don't Want to See You Again**
Peter and Gordon
- 4 **Nadine (Is It You?)** Chuck Berry
- 5 **Every Little Bit Hurts** Brenda Holloway
- 6 **Don't Worry Baby** The Beach Boys
- 7 **Little Honda** The Hondells
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Classic ROCK

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COMPACT
disc
DIGITAL AUDIO

2CLR-16
OPCD-2585

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- 1 Oh, Pretty Woman 2 Um, Um, Um, Um, Um, Um 3 I Don't Want to See You Again
4 Nadine (Is It You?) 5 Every Little Bit Hurts 6 Don't Worry Baby 7 Little Honda
8 Haunted House 9 Needle in a Haystack 10 Walk On By 11 Don't Let the
Sun Catch You Crying 12 Baby Love 13 Don't Throw Your Love Away
14 Walk, Don't Run '64 15 Too Many Fish in the Sea 16 I'm on
the Outside (Looking In) 17 Steal Away 18 Ain't
Nothing You Can Do 19 Drag City 20 Quicksand
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1964: Shakin' All Over

Nineteen sixty-four is best known in the history of American pop as the year of the British Invasion. But while the Beatles' blitzkrieg certainly had far-reaching effects, 1964 also saw plenty of important homegrown activity. In Detroit,

America's first substantially successful black-owned record label, Motown, forged ahead with increasing commercial prosperity, while defining an instantly recognizable sound. In Chicago, Memphis and elsewhere in the South, other varieties of the gospel-pop fusion called soul were being successfully developed. On the West Coast, surf music still



The Searchers' vocal harmonies and use of the electric 12-string guitar foreshadowed the folk-rock formula.

made waves, while car songs raced on with reckless abandon. For the first time, however, 1964 saw pop music become a truly transatlantic proposition, thanks to the refreshing onslaught of startling new English bands.

While Liverpool's Gerry and the Pacemakers were hardly the boldest of these British groups, lead singer Gerry Marsden's distinctly British voice caught the fancy of American listeners. The melody and pleasant mood of **Don't Let the Sun Catch You Crying** were markedly similar to the group's follow-up hit, *Ferry Cross the Mersey*. By contrast, the Searchers' **Don't Throw Your Love Away** was far more forceful. The group's vocal harmonies and use of amplified guitars foreshadowed the folk-rock formula that would soon help the Byrds take flight.

Peter and Gordon's **I Don't Want to See You Again**, written by John Lennon and Paul McCartney, helped to build the reputation of a young British singer named Peter Asher. Asher, whose sister Jane was then McCartney's girlfriend, went on to become a trendsetting producer. Asher perfected the '70s country-rock sound of singers like James Taylor and Linda Ronstadt, who capitalized on the Byrds' groundbreaking popularization of country music among "hip" audiences. Country previously had been scorned as hick and politically incorrect. (The Beatles would also record some country material in 1965, paying homage to their idols, Carl Perkins and Buck Owens, but these were personal tributes and did not have the same stylistic and cultural impact.)

Soul music in 1964 ran the gamut from down-home to urbane. At one extreme was Jimmy Hughes's slightly off-tune yet powerful **Steal Away**, which remains an R & B standard to this day. *Steal Away* was among the first soul songs to be recorded at Rick Hall's legendary Fame Studio in Muscle Shoals, Alabama. Hall originally cut the tune as a demo in 1962, but when no one had recorded it a year later,

he finally decided to release Hughes's rendition in 1964. The song, which helped turn adultery into a standard theme in soul music (other examples include James Carr's *The Dark End of the Street* and Clarence Carter's *Slip Away*), was also an R & B hit for Johnnie Taylor in 1970.

Bobby "Blue" Bland had many hits for Houston's Duke label, including the gospel-influenced **Ain't Nothing You Can Do**. Like his other masterpieces (*Turn On Your Love Light*, *Cry Cry Cry* and *I Pity the Fool*), this record showcased both Bland's vocal dynamics (he could effortlessly move from a croon to a scream) and the excellent arrangements of his bandleader, Joe Scott. When Bland was once asked how important Scott was to his sound, he replied, "I would say he was everything." Although Duke Records never attained the global status of Motown, it, too, was a pioneering black-owned outfit, run with an iron hand by Don Robey. Robey began in the record business in 1949 with a blues-and-gospel label called Peacock, named after his popular Houston nightclub, the Bronze Peacock.

Up North in Detroit, Motown was achieving considerable success with its female artists. The Velvettes were a quintet, which was unusual not only for a Motown group but also for any girl group. In **Needle in a Haystack**, all five voices in harmony take an octave jump on "you better look before you lee-eap, yeah!" As with the Velvettes' song, the Marvellettes' **Too Many Fish in the Sea** (also a hit in 1967 for Mitch Ryder and the Detroit Wheels) was co-authored and produced by Norman Whitfield, who would transform the Temptations' sound in the late '60s on recordings like *Psychedelic Shack* and *Cloud Nine*.

Motown's ace songwriters—Eddie Holland, Brian Holland and Lamont Dozier—continued their hit-making methods with the savvy production philosophy of "if it ain't broke, don't fix it." Their dynamic production of Martha and the Vandellas' **Quicksand** was obviously indebted to its

predecessor, *Heat Wave*, while the Supremes' **Baby Love** was a clever remake of *Where Did Our Love Go*. In 1964, *Baby Love* was one of only three American records to top the British charts (the other two were Roy Orbison's *It's Over* and **Oh, Pretty Woman**).

In 1964, Motown also started to look beyond Detroit for new talent. One addition to their roster was a Los Angeles singer named Brenda Holloway, who plotted her discovery by attending a DJ convention in Los Angeles. Berry Gordy Jr. walked in while the sexy Holloway was lip-synching to a Mary Wells record, and she created enough of an impression to earn a Motown contract. Holloway, whose biggest hit was the gripping **Every Little Bit Hurts**, went on to write and record *You've Made Me So Very Happy*, popularized by Blood, Sweat and Tears in 1969.

Motown did not have a monopoly on smooth Northern soul, however. In Chicago, Curtis Mayfield was building a small dynasty, working with his own Impressions, as well as with Gene Chandler, Billy Butler, Walter Jackson and Major Lance. Both the Impressions' **Talking About My Baby** and Major Lance's **Um, Um, Um, Um, Um** were written by Mayfield and featured the beautiful arrangements of Johnny Pate. Meanwhile, in New York City, the production team of Hal David and Burt Bacharach achieved remarkable staying power with Dionne Warwick. **Walk On By** was one of Warwick's finest moments, featuring a modified bossa nova beat that merged with the bittersweet quality of the singer's voice.

On the West Coast, the Beach Boys were at the center of a new musical craze—car songs. The group scored their first No. 1 with their best two-sided single, *I Get Around* and **Don't Worry Baby**, both written and produced by Brian Wilson. While *I Get Around* was all hot-rod machismo, *Don't Worry Baby* was a poignant confession of adolescent doubt featuring Wilson's vocals. After all the Beach Boys' fast-paced surf and car songs, *Don't Worry Baby* represented a great musical progression for the group, foreshadowing

the complexity of *Pet Sounds* and *Smiley Smile*.

Nineteen sixty-four was perhaps Brian Wilson's busiest year, as he also wrote and produced records for the Honeys, the Castells, Gary Usher and Paul Petersen (of television's *Donna Reed Show*). Wilson co-authored Jan and Dean's **Drag City** as well as a number of songs for *Muscle Beach Party*, one of Frankie Avalon and Annette Funicello's teenage beach movies. When Capitol Records refused to release the Beach Boys' **Little Honda** as a single (it was already available on their album *All Summer Long*), Wilson took the song to the Hondells and sang lead on their hit version. The Hondells originally had been assembled by West Coast producer Mike Curb, a future lieutenant general of California, to record a commercial for Honda motorcycles.

Southern rock 'n' roll had one of its greatest moments with Roy Orbison's *Oh, Pretty Woman*. The song's origins are rooted in a casual comment made by Orbison's song-writing partner, Bill Dees, while the two were working together at Orbison's house. When Orbison asked his wife Claudette if she needed any money for a trip to the store, Dees said, "A pretty woman never needs any money." Both men quickly agreed that a song about a pretty woman was in order, and a classic was born.

Like Orbison, Jumpin' Gene Simmons recorded rockabilly for the Memphis-based Sun label in the late '50s. Simmons then moved on to become the lead singer for Bill Black's Combo in the early '60s, as well as a solo recording artist for the Hi label in Memphis. In 1964, Hi tried to record Domingo Samudio (soon to be known as Sam the Sham) on a new version of



Haunted House, a song Samudio had already recorded for the small Dingo label. When Samudio refused, Gene Simmons jumped in.

Haunted House reached No. 11 by August 1964, despite heavy competition from the British groups. "Actually," Simmons told rockabilly historian Randy McNutt, "the English thing helped



The Hondells, originally assembled to record a commercial for Honda motorcycles



Jan and Dean go sidewalk surfing on the T.A.M.I. Show.

me, because the disc jockeys were tired of all that stuff, and my record was refreshing." Ironically, Simmons quit his gig as the lead singer of Bill Black's Combo just before Black was hired as an opening act on the Beatles' 1964 American tour. And so, the British Invasion swept right over Jumpin' Gene Simmons, as it did so many others.

— Ben Sandmel



Dionne Warwick

DISCOGRAPHY

* Indicates highest Billboard chart position

1. **Oh, Pretty Woman** Roy Orbison • *Music and lyrics by Roy Orbison and Bill Dees. Monument 851. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS, Inc. No. 1**
2. **Um, Um, Um, Um, Um, Um** Major Lance • *Music and lyrics by Curtis Mayfield. OKeh 7187. Produced under license from CBS Special Products. No. 5**
3. **I Don't Want to See You Again** Peter and Gordon • *Music and lyrics by John Lennon and Paul McCartney. Capitol 5272. Courtesy of EMI, a Division of Capitol Records, Inc., under license from Capitol Special Markets. No. 16**
4. **Nadine (Is It You?)** Chuck Berry • *Music and lyrics by Chuck Berry. Chess 1883. Courtesy of MCA Records, Inc. No. 23**
5. **Every Little Bit Hurts** Brenda Holloway • *Music and lyrics by Ed Cobb. Tamla 54094. Courtesy of Motown Record Company, L.P. No. 13**
6. **Don't Worry Baby** The Beach Boys • *Music and lyrics by Brian Wilson and Roger Christian. Capitol 5174. Courtesy of Capitol Records, Inc., under license from Capitol Special Markets. No. 24**
7. **Little Honda** The Hondells • *Music and lyrics by Brian Wilson and Mike Love. Mercury 72324. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 9**
8. **Haunted House** Jumpin' Gene Simmons • *Music and lyrics by Robert L. Geddings. Hi 2076. Courtesy of Cream/Hi Records. No. 11**
9. **Needle in a Haystack** The Velvettes • *Music and lyrics by Norman Whitfield and William Stevenson. V.I.P. 25007. Courtesy of Motown Record Company, L.P. No. 45**
10. **Walk On By** Dionne Warwick • *Music and lyrics by Hal David and Burt Bacharach. Scepter 1274. Courtesy of Dionne Warwick/Blue Seas Music, Inc./JAC Music Co., Inc. No. 6**
11. **Don't Let the Sun Catch You Crying** Gerry and the Pacemakers • *Music and lyrics by Gerry Marsden. Laurie 3251. Courtesy of EMI, a Division of Capitol Records, Inc. No. 4**
12. **Baby Love** Diana Ross and the Supremes • *Music and lyrics by Brian Holland, Eddie Holland and Lamont Dozier. Motown 1066. Courtesy of Motown Record Company, L.P. No. 1**
13. **Don't Throw Your Love Away** The Searchers • *Music and lyrics by Billy Jackson and Jim Wisner. Kapp 593. Licensed from Precision Records and Tapes, Ltd., and Rhino Records, Inc.—a PRT Records UK Recording. No. 16**
14. **Walk, Don't Run '64** The Ventures • *Music by John Smith. Dolton 96. Courtesy of EMI, a Division of Capitol Records, Inc. No. 8**
15. **Too Many Fish in the Sea** The Marvelles • *Music and lyrics by Eddie Holland and Norman Whitfield. Tamla 54105. Courtesy of Motown Record Company, L.P. No. 25**
16. **I'm on the Outside (Looking In)** Little Anthony and the Imperials • *Music and lyrics by Teddy Randazzo and Bobby Weinstein. DCP 1104. Courtesy of EMI, a Division of Capitol Records, Inc. No. 15**
17. **Steal Away** Jimmy Hughes • *Music and lyrics by Jimmy Hughes. Fame 6401. Courtesy of Fame Productions, Inc. No. 17**
18. **Ain't Nothing You Can Do** Bobby Bland • *Music and lyrics by Deadric Malone and Joseph W. Scott. Duke 375. Courtesy of MCA Records, Inc. No. 20**
19. **Drag City** Ian and Dean • *Music and lyrics by Roger Christian, Jan Berry and Brian Wilson. Liberty 55641. Courtesy of EMI, a Division of Capitol Records, Inc. No. 10**
20. **Quicksand** Martha and the Vandellas • *Music and lyrics by Eddie Holland, Brian Holland and Lamont Dozier. Gordy 7025. Courtesy of Motown Record Company, L.P. No. 8**
21. **Talking About My Baby** The Impressions • *Music and lyrics by Curtis Mayfield. ABC-Paramount 10511. Courtesy of MCA Records, Inc. No. 12**
22. **Mr. Lonely** Bobby Vinton • *Music and lyrics by Bobby Vinton and Gene Allen. Epic 9730. Produced under license from CBS Special Products. No. 1**

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The Author: Ben Sandmel is a New Orleans musician and writer, and has contributed articles to *The Atlantic*, *Musician*, *downbeat* and the New Orleans *Times-Picayune*. He recently produced and played drums on Boogie Bill Webb's album *Drinkin' and Stinkin'*, for the Flying Fish label.

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