



## Heeey, baby!

### Book chronicles long history of beach music

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By Steve Palisin

The Sun News

"Ask anyone who knows what beach music is," said Greg Haynes, "and the first thing that pours out of their mouth is Myrtle Beach."

The author of "The Heeey Baby Days of Beach Music - Stories and Remembrances of a Southern Music Genre" sees beach music as "pretty much synonymous with Myrtle Beach," where all the famous bands would perform in the 1960s and '70s.

He called the Beach Club, in North Myrtle Beach, "the centroid" for many bands featured in the book, which will cover maybe a third or maybe half of a coffee table.

Haynes shared the credit for this bible of beach music.

"I had no idea that this project would grow to such enormity," he said by phone from Atlanta.

All 12 pounds of his anthology, printed last month by Rare Reads Publishing, account for five years of compilation, research and connecting with many musicians from coast to coast.

The results play out in 552 tabloid-size pages and about 800 photos and images.

"It's not the effort of one person," Haynes said, calling the four pages of acknowledgments the most important section.

"It's the effort of an army, the musicians who wanted this to happen. They wanted to be part of it. ... It's not my book; it's our book."

"Heeey Baby Days" sorts out sounds from places such as Florida, Louisiana, Georgia, North Carolina, Virginia and the Palmetto State.

Haynes initially envisioned "Heeey Baby Days" as a means to remember his three to four years as a band promoter, before he built his career as an industrial real estate broker the past three decades.

The passion found among so many musicians engulfed him like a high tide.

"It was hard to find a stopping point," he said. "It was very easy to get them to talk about this era. They really still love it. ... It's not about the money; it's the

love of the music."

Beach music had been referred to as soul music or rhythm and blues, and then the turn of the 1970s brought a change in terminology.

Speaking for baby boomers, Haynes said beach music made up their soundtrack in college, "and they like to listen to it today." It's a throwback to a musical chapter and time of more simplicity and innocence.

"The music went from 'Baby, I Need Your Loving' to 'War (What's It Good For?)" Haynes said, referring to respective Motown hits by the Four Tops and Edwin Starr. "It sums up a lot of that era."

When Haynes was digging for details for "Heeey Baby Days," no information was readily available on, for example, Bob Collins & the Fabulous Five.

Haynes hooked up with Donny Trexler, the group's guitarist, who sang lead on "If I Didn't Have a Dime," recorded in 1966, and wrote "Inventory on Heartaches" (1968). Trexler also contributed a passage for the book.

Trexler, of Little River, said Haynes' book provides "a wonderful thing for beach music," a lifestyle he continues with "six or seven concerts a week."

He remembered his love and professional debut with soul music in 1958, the year soul group Hank Ballard & the Midnighters released "The Twist" as a 45-rpm B-side, later covered in 1960 for the pop masses by Andrews-area native Chubby Checker.

Little River resident Gary Brown lists several bands on his resume as a singer.

He said he was tickled by his inclusion in "Heeey Baby Days."

"Some of the groups in there I had forgotten about," he said. "The book brings back memories."

Brown recalls seeing many of the beach bands mentioned at one time or another, since he carried his chops into the business in the mid-1960s.

For "all those groups," according to Haynes, "you would find no vacancies on their schedules on Friday and Saturday nights."

Marion Carter, co-founder of Ripete Records in Elliott, near Sumter, was one of three senior contributors to Haynes' book.

"It's the history and story of American beach music," Carter said, breaking down stories behind the groove for beach, soul and Southern rock - "three distinct styles of music."

He cited how Duane and Gregg Allman, in their early acts, had covered records by Wilson Pickett and Otis Redding, both of whom had Caucasian bands for recording,

travel or both.

Haynes said bands hired for weddings pepper their playlist, blending such songs with more contemporary fare, evidence of many younger people's rediscovery of beach boogie, "They listen to the music," he said, "and it passes all generations."

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### **Get it here**

*"The Heeey Baby Days of Beach Music - Stories and Remembrances of a Southern Music Genre," by Greg Haynes (\$59.95, Rare Reads Publishing, 2006), is available from:*

*Barnes & Noble, Seaboard Commons, Myrtle Beach; 444-4046.  
[www.barnesandnoble.com](http://www.barnesandnoble.com).*

*Judy's House of Oldies, 300 Main St., North Myrtle Beach; 249-8649.  
[www.judyshouseofoldies.com](http://www.judyshouseofoldies.com).*

*Gary Brown of Little River, 450-0792. or 450-2342.*

*Donny and Susan Trexler of Little River, 280-6622.*

*[www.heybabydays.com](http://www.heybabydays.com).*

*Also, the book includes two compact discs released by Ripete Records, part of the 14-volume "Heeey Baby" CD series. For details, call Ripete at 803-428-3358, or visit [www.ripete.com](http://www.ripete.com).*