

1957

Star Line Drive In

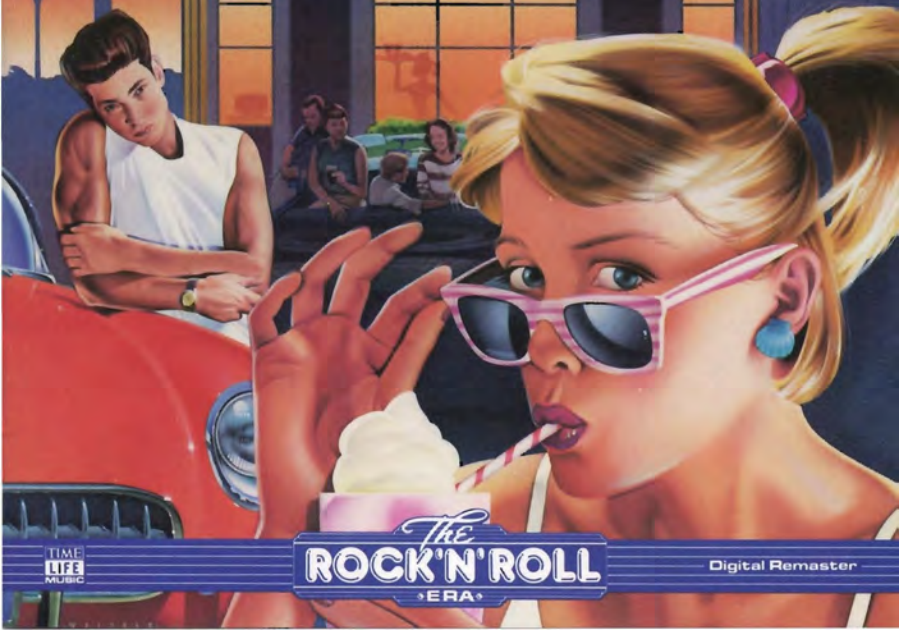
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TIME
LIFE
MUSIC

The
ROCK'N'ROLL
ERA

Digital Remaster

1957

1957

- 1 **Whole Lotta Shakin' Goin' On** (2:50)
Jerry Lee Lewis
- 2 **Come Go with Me** (2:37) The Dell-Vikings
- 3 **I'm Walkin'** (2:03) Fats Domino
- 4 **Keep A Knockin'** (2:21) Little Richard
- 5 **Happy, Happy Birthday Baby** (2:16)
The Tune Weavers
- 6 **At the Hop** (2:30) Danny and the Juniors
- 7 **Wake Up Little Susie** (1:59)
The Everly Brothers
- 8 **Little Bitty Pretty One** (2:20)
Thurston Harris
- 9 **C.C. Rider** (2:31) Chuck Willis
- 10 **Jim Dandy** (2:11) LaVern Baker
- 11 **Susie-Q** (2:14) Dale Hawkins
- 12 **Great Balls of Fire** (1:50) Jerry Lee Lewis
- 13 **Little Darlin'** (2:06) The Diamonds
- 14 **Searchin'** (2:39) The Coasters
- 15 **Mr. Lee** (2:12) The Bobbettes
- 16 **Over the Mountain, Across the Sea**
(2:14) Johnnie and Joe
- 17 **Peggy Sue** (2:28) Buddy Holly
- 18 **School Day** (2:39) Chuck Berry
- 19 **Young Blood** (2:20) The Coasters
- 20 **Party Doll** (2:10) Buddy Knox
- 21 **Short Fat Fannie** (2:22) Larry Williams
- 22 **Could This Be Magic** (2:10) The Dubs

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The
ROCK'N'ROLL
•ERA•
1957

COMPACT
disc
DIGITAL AUDIO

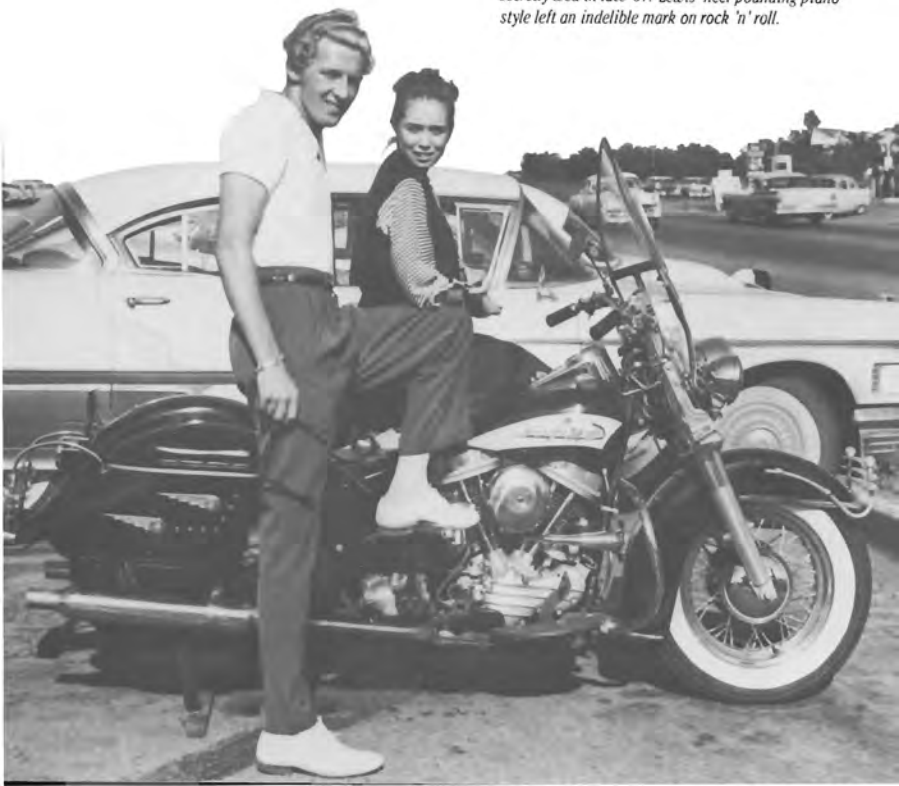
2RNR-01
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MONO

TIME
LIFE
MUSIC

- 1 Whole Lotta Shakin' Goin' On 2 Come Go with Me 3 I'm Walkin' 4 Keep A Knockin' 5 Happy, Happy Birthday Baby 6 At the Hop 7 Wake Up Little Susie 8 Little Bitty Pretty One 9 C.C. Rider 10 Jim Dandy 11 Susie-Q 12 Great Balls of Fire 13 Little Darlin' 14 Searchin' 15 Mr. Lee 16 Over the Mountain, Across the Sea 17 Peggy Sue 18 School Day 19 Young Blood 20 Party Doll 21 Short Fat Fannie 22 Could This Be Magic

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Jerry Lee Lewis and the teen-age Myra Gale, whom he secretly wed in late '57. Lewis' heel-pounding piano style left an indelible mark on rock 'n' roll.



The year 1956 was a difficult one for rock 'n' roll as this irreverent new style struggled to gain a foothold in the hostile pop music industry. But 1957 proved glorious: It was the year the music came to stay. The unprecedented success of Elvis Presley didn't just open the door for rock 'n' roll; it blew a hole in the civilized façade of popular music that would never close again. Through that hole they poured — piano bangers and guitar slingers, storming honkers and frenzied screamers, wild-eyed rockabilies and misty-eyed doo-woppers.

Although the media continued to predict its demise throughout 1957, in truth this so-called fad had grown into a monster, powerfully charged by, among other things, the transistor radio introduced that year. As it turned out, 18 of the top 30 records of 1957 were rock 'n' roll discs. Moreover, the old record-chart divisions segregating pop, rhythm and blues, and country releases were not making much sense. Not only were white artists like Presley, Jerry Lee Lewis and the Everly Brothers selling big in black markets, but black stars like Fats Domino, Chuck Berry and Little Richard were achieving unprecedented success in the white pop market.

But despite — or perhaps because of — rock 'n' roll's wildfire success, the guardians of morality continued to rail against the new sound, taking particular offense at *Elvis' Christmas Album*, which some considered blasphemous. Regarding Elvis' rendition of *White Christmas*, one radio station owner commented, "Playing Presley's version is like having a stripper give my kids Christmas gifts." It didn't matter. Neither the heavily touted calypso fad nor the Establishment's white-buckled hero, Pat Boone, could render popular music tame and safe again.

Jerry Lee Lewis, the fiery boogie-woogie piano player from Ferriday, Louisiana, followed the footsteps of Elvis Presley, Carl Perkins and Johnny Cash to Sun Records in

Memphis. There he scored the first and biggest successes of his stormy career with the frantic **Whole Lotta Shakin' Goin' On** and **Great Balls of Fire**.

On July 28 Lewis appeared on the nationally televised *Steve Allen Show* and gave his fellow Americans a lesson in "shakin' " they would never forget. Kicking his piano stool across the stage (with Allen tossing it back to him!), pounding the piano keys with his shoe heel and singing with a grin wicked enough to make a call girl blush, Lewis stunned the audience. All of a sudden, it seemed Elvis had some competition.

Along with Lewis, five other artists whose names still echo through rock history made their debut in 1957: Jackie Wilson, Sam Cooke, Ricky Nelson, the Everly Brothers and, from Lubbock, Texas, Charles Hardin "Buddy" Holly. Under his group's name, the Crickets, Holly scored a No. 3 single with *That'll Be the Day*, its title lifted from a John Wayne line in the classic Western movie *The Searchers*. His second hit, originally called *Cindy Lou*, was changed to **Peggy Sue** in honor of the girlfriend of Holly's drummer.

Phil and Don Everly brought their high, tight mountain harmonies from Kentucky to Nashville and began a six-year string of top sellers with the propulsive *Bye Bye Love*. Their second smash, **Wake Up Little Susie**, concerned two teenagers who fall asleep in a movie theater and worry about getting home late. Although the song now seems as sweet and innocent as the Everlys' angelic harmonies, the city fathers of Boston found it too provocative and banned it from radio.

Chuck Berry hit big with **School Day**, a ringing guitar classic that had kids everywhere seconding his anthem cry: "Hail, hail rock 'n' roll / Deliver me from the days of old!" Helping mightily with this deliverance was the affable Pats Domino, whose **I'm Walkin'** brought the carn-

val rhythms of New Orleans to the rest of America. In Los Angeles, a young TV star liked the song so much he recorded it himself and got his dad to let him sing it on their show. Seven days after Ricky Nelson sang *I'm Walkin'* on *The Ozzie and Harriet Show*, his record was climbing the charts.

Little Richard's biggest record of 1957, **Keep A Knockin'**, is a classic example of the unpredictable circumstances that can produce hits. The flamboyant Richard recorded only 57 seconds of the song at a Washington, D.C., radio station for use as a demonstration disc. But when the engineer doubled the tape and edited it into two minutes of pure frenzy, the song took off. Later in 1957, while playing a concert in Sydney, Australia, Richard saw the Russian Sputnik satellite fly overhead. Taking it as a sign from above, the singer, who had been raised as a Seventh-Day Adventist, temporarily renounced rock 'n' roll to become an evangelist.

Nineteen fifty-seven was also the year rock 'n' roll jumped from the nation's turntables and radios onto its TV screens. In August a local Philadelphia show called *Bandstand* went national on ABC as *American Bandstand*, and within months the show's youthful, congenial host, Dick Clark, became one of the most powerful men in popular music. With its record-hop atmosphere, lip-synching performers and teen-age regulars, *American Bandstand* served as a daily viewing ritual for the country's youth and a major medium for launching new stars, hits and dance crazes.

A Philadelphia vocal group that got a helping hand from Clark was Danny and the Juniors. When they came to him with a song called *Do the Bop*, Clark told them the bop was finished as a dance fad and suggested that they build the lyrics instead around the idea of a record hop. With Clark regularly featuring the revamped song on *Bandstand*, **At the Hop** soared to No. 1.

Another act that benefited from *Bandstand* was the

LaVern Baker

Chuck Willis





Chuck Berry

Diamonds, who scored late in 1957 with *The Stroll*, a dance popularized on the show. Earlier that year this Canadian vocal group had had its biggest success with **Little Darlin'**, a song that was almost a parody of the doo-wop falsetto style. It had already been an R & B hit for the Gladiolas, whose lead singer and songwriter, Maurice Williams, would get his due three years later with the chart topper *Stay*.

The Stroll's popularity also helped Atlanta's Chuck Willis, whose many R & B records and exotic turban had already earned him the title "the Sheik of the Blues." Willis was later known as "the King of the Stroll" when two traditional songs he adapted, **C.C. Rider** and *Betty and Dupree*, proved to be rhythmically suited for strolling and became national hits. Just as Willis was achieving stardom, he died in April 1958 after a stomach ulcer operation, leaving behind the ominously titled two-sided hit, *What Am I Living For* and *Hang Up My Rock and Roll Shoes*.

Nineteen fifty-seven was also a banner year for doo-wop groups, the most important of which was a West Coast quartet appropriately named the Coasters. Working with the superb song-writing production team of Jerry Leiber and Mike Stoller, the Coasters patented a clownish anarchy worthy of the Marx Brothers. Their double-sided hit, **Searchin'** and **Young Blood**, displayed the group's trademarks: comic book scenarios, buffoonish vocals and an unparalleled sense of musical absurdity.

While many R & B and rockabilly performers came out of the South, most of the vocal groups had their origins on the street corners of America's big cities. From P.S. 109 in New York City came the Bobbettes, five girls aged 12 to 14 who made a splash with a squealing piece of nonsense about their principal called **Mr. Lee**. From Pittsburgh — and the Air Force — came the Dell-Vikings, a racially mixed group that recorded the unforgettable **Come**

Go with Me in a friend's basement with several members singing out of closets!

The release of a flock of rock 'n' roll movies in 1957 — the most important being Elvis Presley's *Loving You* and *Jailhouse Rock* — also contributed strongly to the music's sensational ascent. It was obvious that teenagers wanted to see rock 'n' roll performed, not just hear it, and barnstorming tours with all-star line-ups raced across America. Soon everyone became aware of the fact that Chuck Berry didn't just sing and play guitar — he duck-walked too.

Thanks to tours by Bill Haley, Little Richard, Frankie Lymon, Buddy Holly and others, the big beat traveled overseas. In July of 1957 two British teenagers with their heads full of rock 'n' roll met for the first time and traded songs. Little did the 14-year-old Paul McCartney and 16-year-old John Lennon know that seven years later this friendship would result in a new and electrifying rock 'n' roll sound being shipped back across the Atlantic.

— *Joe Sasfy*

Larry Williams



Fats Domino



DISCOGRAPHY

*Indicates highest Billboard chart position

1. **Whole Lotta Shakin' Goin' On** (2:52) Jerry Lee Lewis • *Music and lyrics by Sunny David and Dace Williams. Original issue: Sun 267. Courtesy of Sun International Corp. No. 3**
2. **Come Go with Me** (2:37) The Dell-Vikings • *Music and lyrics by Clarence E. Quick. Original issue: Dot 15538. Courtesy of MCA Records, Inc. No. 5**
3. **I'm Walkin'** (2:03) Fats Domino • *Music and lyrics by Antoine Domino and Dave Bartholomew. Original issue: Imperial 5428. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 5**
4. **Keep A Knockin'** (2:08) Little Richard • *Music and lyrics by Richard Penniman. Original issue: Specialty 611. Courtesy of Specialty Records, Inc. No. 8**
5. **Happy, Happy Birthday Baby** (2:14) The Tune Weavers • *Music and lyrics by Gilbert Lopez and Margo Sylva. Original issue: Checker 872. Courtesy of MCA Records, Inc. No. 5**
6. **At the Hop** (2:31) Danny and the Juniors • *Music and lyrics by Arthur Singer, John Medora and David White. Original issue: ABC-Paramount 9871. Courtesy of MCA Records, Inc. No. 1**
7. **Wake Up Little Susie** (1:57) The Everly Brothers • *Music and lyrics by Boudleaux Bryant and Felice Bryant. Original issue: Cadence 1337. Courtesy of Barnaby Records. No. 1**
8. **Little Bitty Pretty One** (2:22) Thurston Harris • *Music and lyrics by Robert Byrd. Original issue: Aladdin 3398. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 6**
9. **C.C. Rider** (2:26) Chuck Willis • *Music and lyrics by Chuck Willis. Original issue: Atlantic 1130. Produced under license from Atlantic Recording Corp. No. 12**
10. **Jim Dandy** (2:11) LaVern Baker • *Music and lyrics by Lincoln Chase. Original issue: Atlantic 1116. Produced under license from Atlantic Recording Corp. No. 22**
11. **Susie-Q** (2:12) Dale Hawkins • *Music and lyrics by Dale Hawkins, Stanley Lewis and Eleanor Broadwater. Original issue: Checker 863. Courtesy of MCA Records, Inc. No. 29**
12. **Great Balls of Fire** (1:48) Jerry Lee Lewis • *Music and lyrics*

*by Otis Blackwell and Jack Hammer. Original issue: Sun 281. Courtesy of Sun International Corp. No. 2**

13. **Little Darlin'** (2:06) The Diamonds • *Music and lyrics by Maurice Williams. Original issue: Mercury 71060. Courtesy of PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 2**
14. **Searchin'** (2:40) The Coasters • *Music and lyrics by Jerry Leiber and Mike Stoller. Original issue: Atco 6087. Produced under license from Atlantic Recording Corp. No. 5**
15. **Mr. Lee** (2:14) The Bobbettes • *Music and lyrics by Heather Dixon, Helen Gathers, Emma Ruth Pought, Laura Webb and Jannie Pought. Original issue: Atlantic 1144. Produced under license from Atlantic Recording Corp. No. 8**
16. **Over the Mountain, Across the Sea** (2:15) Johnnie and Joe • *Music and lyrics by Rex Garvin. Original issue: Chess 1654. Courtesy of Regent Music Corporation. No. 8**
17. **Peggy Sue** (2:28) Buddy Holly • *Music and lyrics by Buddy Holly, Jerry Allison and Norman Petty. Original issue: Coral 61885. Courtesy of MCA Records, Inc. No. 3**
18. **School Day** (2:36) Chuck Berry • *Music and lyrics by Chuck Berry. Original issue: Chess 1653. Courtesy of MCA Records, Inc. No. 5**
19. **Young Blood** (2:20) The Coasters • *Music and lyrics by Jerry Leiber, Mike Stoller and Doc Pomus. Original issue: Atco 6087. Produced under license from Atlantic Recording Corp. No. 8**
20. **Party Doll** (2:12) Buddy Knox • *Music and lyrics by Buddy Knox and Jimmy Bowen. Original issue: Roulette 4002. Courtesy of Roulette Records, Inc. No. 2**
21. **Short Fat Fannie** (2:20) Larry Williams • *Music and lyrics by Larry Williams. Original issue: Specialty 608. Courtesy of Specialty Records, Inc. No. 6**
22. **Could This Be Magic** (2:13) The Dubs • *Music and lyrics by Richard Blandon and Hiram Johnson. Original issue: Gone 5011. Courtesy of Roulette Records, Inc. No. 24**

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The Author: Joe Sasfy is a regular contributor to *The Washington Post* and the *City Paper* of Washington, D.C., and his articles have also appeared in *Musician*, *Country Music* and *Cream*. He is chief consultant for *The Rock 'n' Roll Era*.

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