

1962



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
ERA

Digital Remaster

1962

- 1 **Duke of Earl** (2:22) Gene Chandler
- 2 **The Loco-Motion** (2:17) Little Eva
- 3 **Baby It's You** (2:37) The Shirelles
- 4 **Up on the Roof** (2:35) The Drifters
- 5 **You'll Lose a Good Thing** (2:20)
Barbara Lynn
- 6 **Twist and Shout** (2:28) The Isley Brothers
- 7 **I Know (You Don't Love Me No More)**
(2:21) Barbara George
- 8 **Hey! Baby** (2:22) Bruce Channel
- 9 **Soldier Boy** (2:38) The Shirelles
- 10 **Only Love Can Break a Heart** (2:47)
Gene Pitney
- 11 **Lover Please** (1:54) Clyde McPhatter
- 12 **Surfin' Safari** (2:03) The Beach Boys
- 13 **The Wanderer** (2:46) Dion
- 14 **She Cried** (2:36) Jay and the Americans
- 15 **Sheila** (2:01) Tommy Roe
- 16 **Let Me In** (3:02) The Sensations
- 17 **Party Lights** (2:20) Claudine Clark
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- 19 **Green Onions** (2:50)
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- 20 **Little Town Flirt** (2:46)
Del Shannon
- 21 **Palisades Park** (1:52) Freddy Cannon
- 22 **What's Your Name** (2:12) Don and Juan

SEE PROGRAM NOTES INSIDE

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COMPACT
disc
DIGITAL AUDIO

2RNR-02
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5 You'll Lose a Good Thing 6 Twist and Shout 7 I Know (You Don't Love
Me No More) 8 Hey! Baby 9 Soldier Boy 10 Only Love Can Break a
Heart 11 Lover Please 12 Surfin' Safari 13 The Wanderer 14 She
Cried 15 Sheila 16 Let Me In 17 Party Lights 18 Twistin' the
Night Away 19 Green Onions 20 Little Town Flirt
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The Isley Brothers

"The first position of the stance is like a boxer's. Then you move your hips like you're wiping yourself with a towel. Your body goes back and forth in one direction and your hands go in another."

The instructor was Chubby Checker, the subject was the twist, and by 1962 the student body was the entire nation — even the world. The dance, popularized by Checker's 1960 and 1961 hit song, had now grown from a teenage fad to an international craze. Down at the Peppermint Lounge in New York City, celebrities like Greta Garbo, Adlai Stevenson, Tennessee Williams and the Duke of Bedford (!) checked their inhibitions at the door and twisted with abandon.

Not surprisingly, this epidemic of pelvic action provoked some moral outrage. The Catholic bishop of Buffalo, for example, banned the dance at church functions, and President Sukarno of Indonesia had twisters arrested on sight. Nonetheless, twist songs proliferated ad absurdum. The Chipmunks offered *The Alvin Twist*, Jimmy Soul sang of *Twistin' Matilda* and Atlantic Records even released an album of old Ray Charles material audaciously titled *Do the Twist with Ray Charles*. In 1962 everything was "twistable."

The year produced perhaps the two greatest twist records ever, Sam Cooke's **Twistin' the Night Away** and the Isley Brothers' **Twist and Shout**. Like Cooke, the Isleys — Ronald, Rudolph and O'Kelly — began in gospel music but switched to pop in 1957. They would be the only R & B act to score major pop hits in four different decades (the '50s, '60s, '70s and '80s).

Along with the twist, 1962 brought a flood of dance songs involving new steps (the fly, pony, mashed potatoes, watusi, popeye, etc.) demonstrated on Dick Clark's Philadelphia-based afternoon TV show, *American Bandstand*. The dances themselves often originated in unex-

pected ways. One evening the husband-and-wife song-writing team of Carole King and Gerry Goffin were working on a new song at their New Jersey home when Eva Boyd, their 16-year-old babysitter, began to dance along with a strange up-and-down motion. The couple tagged the song and the dance **The Loco-Motion**. When Chubby Checker and Dee Dee Sharp, the era's two biggest dance instigators, turned down the song, Eva herself (billed as Little Eva) was given the opportunity to record it. After she demonstrated the dance on *Bandstand*, the record soared to the top of the charts.

Predictably, Philadelphia acts took advantage of *Bandstand's* proximity to score dance and party hits. The Sensations, a Philadelphia vocal group led by Yvonne Baker, captured the spirit of 1962 with their clamorous plea **Let Me In**. Claudine Clark was a formally trained musician whose first single was a serious pop song called *Disappointed*. When it failed to hold the attention of America's seemingly frivolous teenagers, the DJs flipped the record over and discovered the galvanic **Party Lights**. Unfortunately, Clark's next release was the macabre *Walkin' in a Cemetery*, which quickly dug its own grave.

Another fad of sorts — surfing — helped launch two of the 1960s' most potent cultural commodities, the Beach Boys and the Southern California lifestyle their music so marvelously evoked. In suburban Hawthorne, California, the Wilson brothers — Brian, Dennis and Carl — got together with cousin Mike Love and friend David Marks to record their first big hit, **Surfin' Safari**. The song broke nationally in landlocked Phoenix, of all places, where beach fantasies apparently prospered. As with the twist, soon there were surfing parties, surfing movies — even "surfing birds."

The surfing craze tied in with the rage for hot rods, and both helped engender an outbreak of rock instru-

mentals that peaked in 1962. America's launching of Telstar, the first communications satellite, inspired British producer Joe Meek to write a futuristic-sounding instrumental of the same name. The British quintet the Tornados had a No. 1 single with Meek's space-age creation.

The year's most important instrumental, though, came from Memphis, where Booker T. and the MG's (for Memphis Group) cut the tough groove of **Green Onions**. This four-piece interracial group became the backbone of the Stax and Volt labels, which, along with Motown, soon set the soul era in motion.

The doo-wop sound, perhaps the last echo of the '50s, still enjoyed some popularity in 1962. Two New Yorkers who met while painting an apartment, Roland Trone and Claude Johnson, recorded one of the year's big hits, **What's Your Name**, billing themselves as Don and Juan. But doo-wop reached a regal moment of glory with Gene Chandler's unforgettable **Duke of Earl**. Chandler recorded the song while he was a member of the Chicago vocal group the Dukays, then went out as a solo act, arrayed in a classy white tie and tails, top hat, cape and monocle, and the song rocketed to No. 1.

If all the dance, surf, hot-rod and instrumental records cast the American teenager as a carefree fun lover, it was the girl-group records that captured the romantic innocence of this generation. While the brilliant young producer Phil Spector was just beginning his incredible string of successes with the Crystals, it was the Shirelles who remained the most popular girl group of all.

Led by the sweet-voiced but frequently off-key Shirley Owens, this quartet from New Jersey turned the Burt Bacharach-Mack David composition **Baby It's You** into a classic of smoldering eroticism. Later in the year, they knocked off the seemingly trivial **Soldier Boy** in one take at the end of a recording session, and this simple statement of fidelity (reminiscent of a lot of World War II songs) became their biggest seller ever.





The Shirelles

The girls hardly dominated, though. Not only were male acts popular, but 1962's crop was altogether harder rocking and more talented than the teen idols of a few years earlier. Part of the appeal of groups like the Four Seasons and Jay and the Americans and solo artists like Del Shannon and Gene Pitney lay in their melodramatic vocal styles, especially their needlepoint falsettos, which evoked the sexual anguish of the young male with all the authority of a rooster crowing at dawn.

The cocky and street-wise Dion DiMucci came up with **The Wanderer**, a swaggering tribute to the footloose male. The tough but sensitive Del Shannon offered an outright warning to his buddies about coquettish females with the shrieking cry of **Little Town Flirt**. Shannon was, in fact, a friend of Dion's. When he first played New York City, it was city slicker Dion who took the drably dressed Midwesterner out to get some cool threads.

If these songs were rough on females, the girls could turn for solace to Atlanta's baby-faced Tommy Roe. Roe practically invented bubble-gum pop with **Sheila**, an obvious rewrite of Buddy Holly's *Peggy Sue*. For sheer joyous inanity, there was Freddy "Boom Boom" Cannon's **Palisades Park**, a tribute to a New Jersey amusement park penned by Chuck Barris of *Gong Show* fame. Later in the year, Cannon was headlining at the Allentown, Pennsylvania, Fairgrounds when someone mistakenly turned the horses loose for the first race in the middle of Cannon's set. The horses beat *Palisades Park* to the wire by several lengths.

In 1962, the talented singer-songwriter Gene Pitney had his biggest successes with two Bacharach-David compositions, (*The Man Who Shot*) *Liberty Valance* and the tortured **Only Love Can Break a Heart**. Arranged and conducted by Bacharach, *Only Love* reached No. 2, but couldn't dislodge the Crystals' *He's a Rebel*, which, ironically, was written by Pitney. Like Pitney, Brooklyn's Jay and the Americans also favored big, operatic ballads.

Their first hit, **She Cried**, took off first on the West Coast, where a DJ flipped over it, locked himself in the studio and played the record nonstop for four hours.

Down in Fort Worth, Texas, a young singer named Bruce Channel got to record his own composition **Hey! Baby** at the end of a session. Featuring a wailing harmonica part from Delbert McClinton, the song became an international hit, paving the way for Channel and his band to tour England. There McClinton gave some pointers to a young British rocker named Lennon, and when his band, the Beatles, released their first single, *Love Me Do*, in late 1962, it too featured a wailing harmonica.

However, the Beatles weren't the only big thing on the horizon. In New York's Greenwich Village, lots of serious young people were gathering to hear serious songs by such serious young artists as Joan Baez, Bob Dylan and Peter, Paul and Mary. Rock 'n' roll, reflecting the times, was indeed a-changin'.

— Joe Sasfy



Dion, Little Eva and Clyde McPhatter, top to bottom

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Duke of Earl** (2:22) Gene Chandler • *Music and lyrics by Earl Edwards, Bernie Williams and Eugene Dixon. Original issue: Vee-Jay 416. Courtesy of Vee-Jay Records. No. 1**
- 2. The Loco-Motion** (2:17) Little Eva • *Music and lyrics by Gerry Goffin and Carole King. Original issue: Dimension 1000. Produced under license from Emus Records Corp. No. 1**
- 3. Baby It's You** (2:37) The Shirelles • *Music and lyrics by Burt Bacharach, Mack David and Barney Williams. Original issue: Scepter 1227. Courtesy of Gusto Records. No. 8**
- 4. Up on the Roof** (2:35) The Drifters • *Music and lyrics by Gerry Goffin and Carole King. Original issue: Atlantic 2162. Produced under license from Atlantic Recording Corp. No. 5**
- 5. You'll Lose a Good Thing** (2:20) Barbara Lynn • *Music and lyrics by Barbara Lynn Ozen. Original issue: Jamie 1220. Courtesy of Jamie Record Company. No. 8**
- 6. Twist and Shout** (2:28) The Isley Brothers • *Music and lyrics by Phil Medley and Bert Russell. Original issue: Wand 124. Courtesy of Gusto Records. No. 17**
- 7. I Know (You Don't Love Me No More)** (2:21) Barbara George • *Music and lyrics by Barbara George. Original issue: A.F.O. 302. Courtesy of K-Tel International, Inc. No. 3**
- 8. Hey! Baby** (2:22) Bruce Channel • *Music and lyrics by Bruce Channel and Margaret Cobb. Original issue: Smash 1731. Hey! Baby by Bruce Channel courtesy of PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1**
- 9. Soldier Boy** (2:38) The Shirelles • *Music and lyrics by Luther Dixon and Florence Green. Original issue: Scepter 1228. Courtesy of Gusto Records. No. 1**
- 10. Only Love Can Break a Heart** (2:47) Gene Pitney • *Music and lyrics by Burt Bacharach and Hal David. Original issue: Musicor 1022. Courtesy of Gusto Records. No. 2**
- 11. Lover Please** (1:54) Clyde McPhatter • *With the Merry Melody Singers. Orchestra conducted by Jerry Kennedy. Music and lyrics by Bill Swan. Original issue: Mercury 71941. Lover Please by Clyde McPhatter courtesy of PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 7**
- 12. Surfin' Safari** (2:03) The Beach Boys • *Music and lyrics by Brian Wilson and Mike Love. Original issue: Capitol 4777. Courtesy of Capitol Records, Inc. No. 14**
- 13. The Wanderer** (2:46) Dion • *Music and lyrics by Ernie Maresca. Original issue: Laurie 3115. Released by arrangement with Laurie Records, Inc. No. 2**
- 14. She Cried** (2:36) Jay and the Americans • *Music and lyrics by Greg Richards and Ted Daryll. Original issue: United Artists 415. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 5**
- 15. Sheila** (2:01) Tommy Roe • *Music and lyrics by Tommy Roe. Original issue: ABC-Paramount 10329. Courtesy of MCA Records, Inc. No. 1**
- 16. Let Me In** (3:02) The Sensations • *Music and lyrics by Yvonne Baker. Original issue: Argo 5405. Courtesy of MCA Records, Inc. No. 4**
- 17. Party Lights** (2:20) Claudine Clark • *Music and lyrics by Claudine Clark. Original issue: Chancellor 1113. Courtesy of Chancellor Records. No. 5**
- 18. Twistin' the Night Away** (2:37) Sam Cooke • *Music and lyrics by Sam Cooke. Original issue: RCA 7983. Courtesy of RCA/Ariola International, No. 9**
- 19. Green Onions** (2:50) Booker T. and the MG's • *Music by Steve Cropper, Al Jackson Jr., Lewis Steinberg and Booker T. Jones. Original issue: Stax 127. Produced under license from Atlantic Recording Corp. No. 3**
- 20. Little Town Flirt** (2:46) Del Shannon • *Music and lyrics by Del Shannon and Marion McKenzie. Original issue: Big Top 3131. Courtesy of Bug Records. No. 12**
- 21. Palisades Park** (1:52) Freddy Cannon • *Music and lyrics by Chuck Barris. Original issue: Swan 4196. Courtesy of Freddy Cannon. No. 3**
- 22. What's Your Name** (2:12) Don and Juan • *Music and lyrics by Claude Johnson. Original issue: Big Top 3079. Courtesy of Bug Records. No. 7**

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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 *Creem*. He is chief consultant for The Rock 'n' Roll Era.

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