

1961



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
»ERA«

Digital Remaster

1961



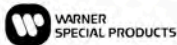
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20. **You Don't Know What You've Got**
Ral Donner
21. **The Mountain's High**
Dick and Dee Dee
22. **Daddy's Home** Shep and the Limelites

SEE PROGRAM NOTES INSIDE

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JCD-1061



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COMPACT
disc
DIGITAL AUDIO

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JCD-1061
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The Jive Five

Hanging halfway between the reign of Elvis Presley and the coming of the Beatles, 1961 is often described as one of rock 'n' roll's "limbo" years. True, the pop airwaves were full of sounds both benign and dismaying: the tame crooning of a post-Army Elvis; the genteel folk music of the Kingston Trio and other crew cut-styled trios and quartets; the supper-club strains of Lawrence Welk and Ferrante and Teicher; and the treacly balladry of a seemingly endless procession of dimple-faced teen idols.

However, with a simple twist of the AM radio dial, a rock 'n' roller could hear the physical exhortations of Chubby Checker, the euphonious cries of the last doo-wop groups or the sweet pleas of the first girl groups. The truth is that rock 'n' roll was always busy creating its own future. Nineteen sixty-one witnessed not only the birth of surf music and a doo-wop revival but also the first major girl-group hits.

Early in 1961, four young women from Passaic, New Jersey, called the Shirelles became the first all-female group in rock 'n' roll to have a No. 1 record. **Will You Love Me Tomorrow**, written by the team of Gerry Goffin and Carole King, captured the emotional ambivalence of a teen-age girl on the verge of physical surrender to her lover. With producer Luther Dixon surrounding Shirley Owens' aching vocal with dizzying eddies of strings, the song was an instant classic. After this wildfire success Scepter Records quickly re-released the Shirelles' **Dedicated to the One I Love**, a minor hit for them in 1959, and it went to No. 3.

There's no doubt that *Will You Love Me Tomorrow* established not only the Shirelles' appeal but also that of the girl-group sound itself. The song also introduced two ingredients that were somewhat new to rock 'n' roll but would become hallmarks of girl-group recordings. These

were music and lyrics by professional song-writing teams, who had an uncanny knack for dramatizing teen life; and elaborate, often majestically romantic production effects that made the mindramas unforgettable.

Pioneering in both of these new approaches was the team of Jerry Leiber and Mike Stoller. The duo had already introduced strings, Latin rhythms and complex percussion into a number of hits by the Drifters. When their lead singer, Ben E. King, left the group, Leiber and Stoller helped him create one of 1961's most emotional ballads, the stark and powerful **Stand by Me**. Often hanging out in the studio with Leiber and Stoller was a young student of production, Phil Spector. In late 1961, Spector started his own Philles label and began an amazing string of girl-group hits distinguished by his orchestral "wall of sound."

The impact of producers was also felt in New Orleans, where Allen Toussaint assumed the studio chores for the new Minit and Instant labels. Toussaint played piano, wrote, arranged and produced Ernie K-Doe's No. 1 novelty hit, **Mother-in-Law**. K-Doe, who found the song in Toussaint's trashcan, says he was drawn to its caustic lyrics (e.g., "she was sent from down below") because he felt his own mother-in-law was causing his marital problems. Toussaint, who also produced Chris Kenner's smash **I Like It Like That**, became the central figure in the New Orleans music scene in the '60s and '70s.

In Norfolk, Virginia, producer Frank Guida used double bass drums and an overloaded tape deck to develop a distorted, booming sound perfectly suited to the wild party records he was making with a young rocker named Gary Anderson, better known as Gary "U.S." Bonds.

Quarter to Three was originally a failed instrumental called *A Night With Daddy G*. Bonds wrote some lyrics

for it and, loosened up by a few jugs of wine, he and his friends created one of the greatest—and noisiest—dance records ever.

The dance craze was building in 1961 largely because of Chubby Checker and his *Pony Time*, *Let's Twist Again* and reissue of *The Twist*. The most famous twist club was New York City's Peppermint Lounge, immortalized by its house band, Joey Dee and the Starlites, when they took **Peppermint Twist** to the top of the charts. In 1964 the Starlites included three future members of the Young Rascals and in 1965 boasted a left-handed guitarist by the name of Jimi Hendrix. Although Dee seemed to have an eye for talent, during a 1963 tour of England he advised Beatles manager Brian Epstein that his group would never make it in America.

One of the most distinctive and short-lived trends of the early '60s was the enormous success of instrumental music; in 1961 alone, 43 rock instrumentals charted. Strangely enough, the year's biggest instrumental hit was the work of a jazz-trained Danish guitarist named Jorgen Ingmann. **Apache** had already been a huge hit in England by the Shadows, the instrumental combo that also served as backup band for British superstar Cliff Richard. Ingmann created a more evocative version of *Apache* than the Shadows, simulating the sound of whizzing arrows, playing melody and rhythm, and pounding out the drumbeat, all on his own guitar.

While the dance fads and girl groups gave the early '60s a sound and look all its own, the doo-wop revival taking place, especially in the big cities, called the '50s back for an encore. In 1961, two doo-wop hits from the '50s, the Five Satins' *In the Still of the Night* and the Mello-Kings' *Tonite, Tonite*, reappeared on the pop charts. This was also the year the first "golden oldies" collections were





issued, and in Los Angeles Little Caesar and the Romans apotheosized this wave of nostalgic yearning with **Those Oldies but Goodies**.

The year's most striking doo-wop hit came from the Marcells, a Pittsburgh quintet named after a popular hair style. When Richard Rodgers and Lorenz Hart wrote **Blue Moon** in 1934, they could hardly have imagined that it would reach mass popularity via the Marcells' absurd introduction of "ba-bomp-bompa-bomp, danga-dang-dang, dinga-dong-ding, blue moon." The Jive Five struck a more tragic note with their heart-breaking **My True Story**, based on lead singer Eugene Pitts' autobiographical tale of losing his high-school sweetheart to his best friend.

Like the Marcells, Queens's Cleftones struck gold by updating a real oldie for teen-age consumption. The Cleftones had enjoyed no chart success since their 1956 hit *Little Girl of Mine* when they applied an upbeat vocal arrangement to the Frank Loesser and Hoagy Carmichael standard **Heart and Soul**. Another Queens vocal group riding high with the doo-wop revival was Shep and the Limestones, whose **Daddy's Home** reunited two lovers first separated in the Heartbeats' 1956 classic, *A Thousand Miles Away*. James "Shep" Sheppard, who led both groups and created both songs, managed to extend this saga with beautiful ballads celebrating the couples' marriage (*Three Steps to the Altar*) and anniversary (*Our Anniversary*).

The most unusual doo-wop hit of 1961 belonged to a Brooklyn group, the Tokens. Lead singer Jay Siegal had an interest in the burgeoning folk music scene and was attracted to a South African Zulu folk song, *Wimoweh*, performed by both Miriam Makeba and the Weavers. The Tokens were so embarrassed by their version of the

song, containing new words and a striking arrangement highlighted by Siegal's falsetto, that they didn't want it released. But their label, RCA, and the nation's teenagers disagreed and the song soared to No. 1 as **The Lion Sleeps Tonight**.

Charles Westover, a.k.a. Del Shannon, made the most exciting debut of the year with **Runaway**, which proved to be his only No. 1 hit. His follow-up, **Hats Off to Larry**, was another tension-packed smash that, like *Runaway*, featured a strange, piping solo by Max Crook's musitron (a keyboard instrument that was a primitive precursor of the synthesizer). Dion DiMucci, who had left the Belmonts in 1960 for a solo career, also scored his only chart topper in 1961 with his tale of a foot-loose female, **Runaround Sue**.

Although Elvis Presley had some big songs in 1961, perhaps the best "Presley" hit of the year was **You Don't Know What You've Got**, performed by Elvis sound-alike Ral Donner. Elvis did star in the blockbuster movie *Blue Hawaii*, and its success led him into an eight-year procession of shallow musicals that drew him further and further away from rock 'n' roll. On March 25, Presley played a benefit concert at Pearl Harbor, Hawaii. It was his last live concert performance until 1969 and marked the passing of an era. Rock 'n' roll was in the hands of a new generation.

—Joe Sasfy

The Capris



DISCOGRAPHY

* Indicates highest Billboard chart position

- 1. Runaway** Del Shannon • *Music by Del Shannon and Max Cook, lyrics by Del Shannon. Original issue: Big Top 3067. Courtesy of Bug Records, No. 1**
- 2. I Like It Like That** Chris Kenner • *Music and lyrics by Allen Toussaint and Chris Kenner. Instant J229. Produced under license from Atlantic Recording Corp. No. 2**
- 3. Dedicated to the One I Love** The Shirelles • *Music and lyrics by Ralph Bass and Louman Pauling. Scepter 1203. Courtesy of Gusto Records, No. 3**
- 4. Quarter to Three** Gary "U.S." Bonds • *Music and lyrics by Joe Royster, Gene Barge, Gary Anderson and Frank Guida. Legrand 1008. Courtesy of Legrand Records International, No. 1**
- 5. The Lion Sleeps Tonight** The Tokens • *Music and lyrics by Solomon Linda, Paul Campbell, Hugo Peretti, Luigi Creatore, George Weiss and Albert Stanton. RCA 47-7954. The Lion Sleeps Tonight by The Tokens courtesy of RCA/Violola International, No. 1**
- 6. There's a Moon Out Tonight** The Capris • *Music and lyrics by Al Gentile, Al Striano and Joe Luccisano. Old Town 1094. Courtesy of Old Town Record Corp. No. 3**
- 7. Blue Moon** The Marceels • *Music by Richard Rodgers, lyrics by Lorenz Hat. Colpix 186. Courtesy of Roulette Records, Inc. No. 1**
- 8. Will You Love Me Tomorrow** The Shirelles • *Music and lyrics by Gerry Coffin and Carole King. Scepter 1211. Courtesy of Gusto Records, No. 1**
- 9. Tossin' and Turnin'** Bobby Lewis • *Music and lyrics by Malou Rene and Ritchie Adams. Beltone 1002. Courtesy of Celebrity Licensing, Inc. No. 1**
- 10. Heart and Soul** The Cletones • *Music by Hoagy Carmichael, lyrics by Frank Loesser. Giv 1964. Courtesy of Rhino Records, Inc. No. 18**
- 11. My True Story** The Jive Five • *Music and lyrics by Eugene Pitt, Oscar Waltzer and Phil Belmonte. Beltone 1006. Courtesy of Celebrity Licensing, Inc. No. 3**
- 12. Runaround Sue** Dion • *Music and lyrics by Ernie Maresca and Dion DiMucci. Laurie 3110. Released by arrangement with Laurie Productions, Inc. No. 1**
- 13. Mother-in-Law** Ernie K-Doe • *Music and lyrics by Allen Toussaint. Minit 623. Courtesy of K-Tel International Inc. No. 1**
- 14. Raindrops** Dee Clark • *Music and lyrics by Dee Clark. Vee-Jay 383. Courtesy of Vee-Jay Records, No. 2**
- 15. Peppermint Twist** Joey Dee and the Starliners • *Music and lyrics by Henry Glover and Joey Dee. Roulette 4401. Courtesy of Roulette Records, Inc. No. 1**
- 16. Hats Off to Larry** Del Shannon • *Music and lyrics by Del Shannon. Big Top 3075. Courtesy of Bug Records, No. 5**
- 17. Those Oldies but Goodies** Little Caesar and the Romans • *Music and lyrics by Nick Curinga and Paul Politi. Del-Fi 4158. Courtesy of Rhino Records, No. 9**
- 18. Apache** Jorgen Ingmann and His Guitar • *Music by Jerry Lordan. Atco 6184. Produced under license from Atlantic Recording Corp. No. 2**
- 19. Stand by Me** Ben E. King • *Music and lyrics by Ben E. King, Elmo Glick, Jerry Leiber and Mike Stoller. Atco 6194. Produced under license from Atlantic Recording Corp. No. 4**
- 20. You Don't Know What You've Got** Ral Donner • *Music and lyrics by George Burton and Paul Hampton. Gone 5108. Courtesy of Roulette Records, Inc. No. 4**
- 21. The Mountain's High** Dick and Dee Dee • *Music and lyrics by Dick St. John. Liberty 55350. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 2**
- 22. Daddy's Home** Shep and the Limelites • *Music and lyrics by William Miller and James Sheppard. Hull 740. Courtesy of Roulette Records, Inc. No. 2**

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NOTES INSIDE

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