

1963



*The*  
**ROCK'N'ROLL**  
•ERA•

TIME  
LIFE  
MUSIC

Digital Remaster

1963

- 1 **Surf City** Jan and Dean
- 2 **Mockingbird** Inez Foss
- 3 **It's All Right** The Impressions
- 4 **Easier Said than Done** The Essex
- 5 **Denise** Randy and the Rainbows
- 6 **Hello Stranger** Barbara Lewis
- 7 **Fingertips—Part 2** Little Stevie Wonder
- 8 **He's So Fine** The Chiffons
- 9 **Wipe Out** The Surfaris
- 10 **Cry Baby** Garnet Mimms
- 11 **Sally Go 'round the Roses** The Jaynetts
- 12 **One Fine Day** The Chiffons

- 13 **Pipeline** The Chantays
- 14 **I'm Leaving It Up to You** Dale and Grace
- 15 **On Broadway** The Drifters
- 16 **If You Wanna Be Happy** Jimmy Soul
- 17 **Our Day Will Come** Ruby and the Romantics
- 18 **Surfin' U.S.A.** The Beach Boys
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- 20 **Walking the Dog** Rufus Thomas
- 21 **Tell Him** The Exciters
- 22 **Memphis** Lonnie Mack

## SEE PROGRAM NOTES INSIDE

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**ROCK'N'ROLL**  
•ERA•  
**1963**

COMPACT  
**disc**  
DIGITAL AUDIO

2RNR-07  
OPCD-2539

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5 Denise 6 Hello Stranger 7 Fingertips—Part 2 8 He's So Fine  
9 Wipe Out 10 Cry Baby 11 Sally Go 'round the Roses 12 One Fine  
Day 13 Pipeline 14 I'm Leaving It Up to You 15 On Broadway 16 If  
You Wanna Be Happy 17 Our Day Will Come 18 Surfin' U.S.A.  
19 It's My Party 20 Walking the Dog 21 Tell Him  
22 Memphis

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*Ruby and the Romantics*



With the Beatles and scores of other British groups just months from landing on U.S. shores, 1963 was the last year that rock 'n' roll in America was strictly an all-American affair. In fact, with the civil-rights movement gaining momentum and folk singers like Bob Dylan, Joan Baez, and Peter, Paul and Mary representing the more serious voice of America's young people, 1963 really marked the end of an era. Rock 'n' roll would never again embrace such an innocent and carefree adolescent vision of life.

The most dominant sound on the airwaves in 1963 was that of the girl groups, who lent their sweet, yearning voices to some of the most endearingly romantic and strikingly melodic songs in rock history. The 1961 and 1962 hits of the Shirelles, Motown's Marvelettes and the Phil Spector-produced Crystals had touched off a tidal wave of girl-group songs that reached its peak in 1963.

The overwhelming success of these records helped make 1963's pop charts the most racially and sexually integrated they had ever been. More than a third of the year's top 100 singles featured female vocalists and more than a third featured black artists. Of the year's 20 No. 1 hits, nine were by females or groups with females, and that's not even counting the imported curiosity *Dominique*, by the Singing Nun.

Since so many of the songwriters, producers and record companies responsible for the girl-group sounds were based in New York, a lot of the groups also came from the city. A Bronx quartet, the Chiffons, signed a production deal with the Tokens (of *The Lion Sleeps Tonight* fame) and recorded **He's So Fine**, with the Tokens producing and playing. After numerous labels had turned down the song, Laurie Records released it and, propelled by its contagious "doo-lang, doo-lang, doo-lang" refrain, *He's So Fine* went to No. 1.

In 1976, the owners of the copyright of the song sued ex-Beatle George Harrison, claiming that he used *He's So Fine* as the basis for his 1970 hit *My Sweet Lord*. The judge ruled that Harrison had "unconsciously plagiarized" the 1963 song. Interestingly enough, a re-formed Chiffons then released their own version of *My Sweet Lord*.

The girl-group sounds so popular in America were also having an impact on England's booming rock scene. When the Beatles' first U.S. album, *Introducing the Beatles*, was released in midyear, it included the Shirelles' *Baby It's You and Boys* as well as the Cookies' *Chains*. Another New York City group, the Exciters, also made a significant contribution to one of England's new bands. As a follow-up to their biggest song, **Tell Him**, the Exciters released *Doo Wah Diddy Diddy*, which became a No. 1 hit in 1964 for Manfred Mann.

Although the Essex were composed of four men and one woman, all Marines, their records were definitely in the girl-group mold. Featuring Anita Humes' lead vocals, the Essex' first release, **Easier Said than Done**, reached No. 1. Co-written by the Essex' friend William Linton, the song was inspired by the sound of the teletypewriters in Linton's communications office at Camp Lejeune, North Carolina. Another chart-topping male vocal group fronted by a female singer was Ruby and the Romantics, whose sultry **Our Day Will Come** was swept to the top by a gentle bossa nova rhythm.

Undoubtedly the most successful female solo artist of the year was Lesley Gore, who had her first No. 1 hit, **It's My Party**, at the age of 17. Gore's string of teen-age "cry" songs were all produced by Quincy Jones, who went on to become a giant in the recording industry, winning many Grammys and producing the biggest-selling album in history, Michael Jackson's *Thriller*, in 1983. Gore followed the Judy-and-Johnny heartbreak saga of *It's My*



Charlie and Inez Foxx

*Party* with the satisfyingly vengeful *Judy's Turn to Cry*

Barbara Lewis was also only a teenager when her song **Hello Stranger** became a national hit. Despite her age, Lewis' silky-smooth vocals cast a sophisticated yet enchanting aura that was enhanced by the adroit vocal backings provided by the Dells (*Oh What a Night*).

A number of male-female duos had major chart successes in 1963, including Dale and Grace (**I'm Leaving It Up to You**), Paul and Paula (*Hey Paula*) and Nino Tempo and April Stevens (*Deep Purple*). In terms of dynamic vocal interplay, none matched the sister-brother team of Inez and Charlie Foxx. Their song **Mockingbird**, an adaptation of an old nursery rhyme, was revived by Carly Simon and James Taylor in 1974.

While the girls mostly sang about the perfect boy, the boys often sang about the perfect car or beach. This ethic was crystallized in the Beach Boys' first top-10 record, **Surfin' U.S.A.** Despite the song's lyrics, everyone in America did not have an ocean. Nonetheless, beach fantasies were Southern California's top export, thanks to a flood of surf and hot-rod hits, as well as the first beach movie, *Beach Party*, starring Frankie Avalon and Annette Funicello.

The Beach Boys' distinctive harmonies were influenced by Jan and Dean, a Los Angeles act that had scored a number of minor doo-wop hits since 1959. The two groups became friends while touring together and, in 1963, the Beach Boys' Brian Wilson helped write **Surf City** for Jan and Dean and also sang on the record. It went to No. 1 and was the first of a string of fun-in-the-sun hits for the duo.

A few acts sang about surfing, but many more Southern California groups used a unique guitar sound designed to evoke the sensation of the surfing experience. Both the Chantays' **Pipeline** and the Surfariis' **Wipe Out** featured the exciting staccato picking and heavy reverb characteristic of the surf instrumental. The hysterical



cackling that opens *Wipe Out* was provided courtesy of the Surfaris' manager, Dale Smalen.

Although Chuck Berry was absent from the pop charts in 1963, his songs were still heard. Not only was the Beach Boys' *Surfin' U.S.A.* a thinly disguised rewrite of Berry's *Sweet Little Sixteen*, but, in the talented hands of guitarist Lonnie Mack, Berry's **Memphis** became one of the year's top instrumentals. Mack recorded the tune at the end of another artist's session in Cincinnati and didn't even know *Memphis* had been released as a single until he heard it on the radio.

Down in Memphis itself, the Stax-Volt labels were playing a major role in the development of a new style called soul music. At Stax in 1963, Otis Redding recorded his first hit, *These Arms of Mine*, and Rufus Thomas cut one of the year's most popular dance records, **Walking the Dog**. Thomas, who had been a vaudevillian and tap dancer and called himself "the world's oldest teenager," had a number of dance hits like *The Dog*, *Do the Push and Pull*, *The Funky Chicken* and *The Funky Penguin*.

As the improvisatory vocals and wild call-and-response on Stevie Wonder's **Fingertips—Part 2** made clear, soul music, whether from Memphis or Detroit, drew heavily on the black gospel experience. Recorded live at Chicago's Regal Theatre, *Fingertips* captured both the spontaneous energy of Wonder's singing and harmonica playing and the audience's impassioned response. Near the record's chaotic ending, when Wonder unexpectedly launches into a reprise, you can hear bassist Larry Moses desperately asking, "What key? What key?"

In Chicago, the prime movers in soul music were the Impressions, led by the gifted singer-songwriter Curtis Mayfield. **It's All Right** was typical of the distinctively light, sweet and churchy style Mayfield patented. In August of 1963, the civil-rights movement reached an oratorical peak with Dr. Martin Luther King Jr.'s famous "I Have a Dream" speech at the Lincoln Memorial. It was

Mayfield, especially in the Impressions' *People Get Ready* and *Keep On Pushing*, who gave the movement its most eloquent musical voice.

With soul singers and protest singers on the rise, and the British guitar bands poised for their 1964 invasion, American music and culture were on the brink of momentous changes as the year drew to a close. Thanks to their hit *I'm Leaving It Up to You*, Louisiana's Dale and Grace were part of Dick Clark's Caravan of Stars touring in late 1963. On November 22, they stood outside their Dallas hotel and watched President Kennedy's motorcade pass. Three blocks later, the president was dead. If Kennedy's presidency had ushered in an era of optimism and youthful exuberance, his assassination seemed to mark the rock 'n' roll generation's passage from adolescence to adulthood.

—Joe Sasfy



*The Chiffons*



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Surf City** (2:22) Jan and Dean • *Music and lyrics by Jan Berry and Brian Wilson. Liberty 55580. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 1\**
- 2. Mockingbird** (2:34) Inez Foxx • *Music and lyrics by Inez and Charlie Foxx. Symbol 919. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 7\**
- 3. It's All Right** (2:46) The Impressions • *Music and lyrics by Curtis Mayfield. ABC-Paramount 10487. Courtesy of MCA Records, Inc. No. 4\**
- 4. Easier Said than Done** (2:04) The Essex • *Music and lyrics by William Linton and Larry Huff. Roulette-434. Courtesy of Roulette Records, Inc. No. 1\**
- 5. Denise** (1:55) Randy and the Rainbows • *Music and lyrics by Neil Levenson. Rust 5059. Released by arrangement with Continental Communications Corporation. No. 10\**
- 6. Hello Stranger** (2:35) Barbara Lewis • *Music and lyrics by Barbara Lewis. Atlantic 2184. Produced under license from Atlantic Recording Corp. No. 3\**
- 7. Fingertips—Part 2** (3:05) Little Stevie Wonder • *Music and lyrics by Henry Cosby and Clarence Paul. Tamla 54080. Courtesy of Motown Music Corporation. No. 1\**
- 8. He's So Fine** (1:50) The Chiffons • *Music and lyrics by Ronnie Mack. Laurie 3152. Released by arrangement with Continental Communications Corporation. No. 1\**
- 9. Wipe Out** (2:15) The Surfaris • *Music by Robert Berryhill, Patrick Connolly, James Fuller and Ron Wilson. Dot 16479. Courtesy of MCA Records, Inc. No. 2\**
- 10. Cry Baby** (3:22) Garnet Mimms • *Music and lyrics by Norman Meade and Bert Russell. United Artists 629. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 4\**
- 11. Sally Go 'round the Roses** (3:01) The Jaynetts • *Music and lyrics by Zell Sanders and Lona Stevens. Tuff 369. Courtesy of Imperial Music Inc. No. 2\**
- 12. One Fine Day** (2:05) The Chiffons • *Music and lyrics by Gerry Goffin and Carole King. Laurie 3179. Released by arrangement with Laurie Productions, Inc. No. 5\**
- 13. Pipeline** (2:11) The Chantays • *Music by Bob Spickard and Brian Cannon. Dot 16440. Courtesy of MCA Records, Inc. No. 4\**
- 14. I'm Leaving It Up to You** (2:09) Dale and Grace • *Music and lyrics by Don F. Harris and Dewey Terry. Montel 321. Courtesy of Jamie Record Company. No. 1\**
- 15. On Broadway** (2:58) The Drifters • *Music and lyrics by Jerry Leiber, Mike Stoller, Barry Mann and Cynthia Weil. Atlantic 2182. Produced under license from Atlantic Recording Corp. No. 3\**
- 16. If You Wanna Be Happy** (2:04) Jimmy Soul • *Music and lyrics by Carmela Guida, Frank Guida and Joseph Royster. S.P.Q.R. 3305. Courtesy of Legrand Records International No. 1\**
- 17. Our Day Will Come** (2:29) Ruby and the Romantics • *Music by Bob Hilliard, lyrics by Mort Gursan. Kapp 501. Courtesy of MCA Records, Inc. No. 1\**
- 18. Surfin' U.S.A.** (2:25) The Beach Boys • *Music by Chuck Berry, lyrics by Brian Wilson. Capitol 4932. Courtesy of Capitol Records, Inc. No. 3\**
- 19. It's My Party** (2:16) Lesley Gore • *Music and lyrics by Herb Wiener, Wally Gold and John Glück Jr. Mercury 72119. Under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1\**
- 20. Walking the Dog** (2:26) Rufus Thomas • *Music and lyrics by Rufus Thomas. Stax 140. Produced under license from Atlantic Recording Corp. No. 10\**
- 21. Tell Him** (2:25) The Exciters • *Music and lyrics by Bert Russell. United Artists 544. Courtesy of EMI America Records, a Division of Capitol Records, Inc. No. 4\**
- 22. Memphis** (2:30) Lonnie Mack • *Music by Chuck Berry. Fraternity 906. Produced under license from Elektra/Asylum Records. No. 5\**

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NOTES INSIDE

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**Art Studio:** Nina Bridges

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