

1962 STILL ROCKIN'



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
ERA

Digital Remaster

1962 STILL ROCKIN'

- 1 **Do You Love Me** The Contours
- 2 **Having a Party** Sam Cooke
- 3 **I'm Blue** The Ikettes
- 4 **You've Really Got a Hold on Me**
The Miracles
- 5 **Keep Your Hands off My Baby** Little Eva
- 6 **Two Lovers** Mary Wells
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- 12 **Lovers Who Wander** Dion
- 13 **Smoky Places** The Corsairs
- 14 **I Love You** The Volumes
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- 17 **Bring It On Home to Me** Sam Cooke
- 18 **Breaking Up Is Hard to Do** Neil Sedaka
- 19 **Beechwood 4-5789** The Marvelettes
- 20 **You Better Move On** Arthur Alexander
- 21 **I Need Your Lovin'** Don Gardner and
Dee Dee Ford
- 22 **Torture** Kris Jensen

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WARNER
SPECIAL PRODUCTS

The
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1962
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COMPACT
disc
DIGITAL AUDIO

2RNR-16
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- 1 Do You Love Me 2 Having a Party 3 I'm Blue 4 You've Really Got a Hold on Me 5 Keep Your Hands off My Baby 6 Two Lovers 7 (The Man Who Shot) Liberty Valance 8 Any Day Now 9 Let's Dance 10 A Wonderful Dream 11 You Belong to Me 12 Lovers Who Wander 13 Smokey Places 14 I Love You 15 You Beat Me to the Punch 16 Turn On Your Love Light 17 Bring It On Home to Me 18 Breaking Up Is Hard to Do 19 Beechwood 4-5789 20 You Better Move On 21 I Need Your Lovin' 22 Torture

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The Marvelettes



1962: STILL ROCKIN'

In the fall of 1962, Motown founder Berry Gordy Jr. loaded five cars and a bus with 45 musicians and their instruments and sent the first Motortown Revue out to promote "The Sound of Young America." Winding through the Midwest, South and East, the revue presented Motown's current crop of stars — the Marvelettes, the Miracles, the Contours and Mary Wells — as well as some promising newcomers. Among these were Marvin Gaye and a charismatic, blind 12-year-old harmonica player by the name of Little Stevie Wonder, whose crowd-pleasing performance included stints on drums, piano, bongos and organ. Another new act, the Supremes, barely made an impression on audiences.

For some Motown artists, touring the segregated South for the first time was particularly educational. There were "white" toilets and "black" toilets, "white" hotels and "black" hotels, and shows for exclusively white or black audiences. It was not unusual for the performers to take their meals on the bus and wash up in bus terminals just to play it safe. Gordy himself allowed no hanky-panky; he segregated his bus, placing the women up front and the men in the back. The male musicians jokingly referred to the privileged front seats as "Broadway" and the back of the bus as "Harlem."

Motown's breakthrough in 1962, solidified by six top-10 hits, was partly based on Berry Gordy's ability to spot and chase trends. Gordy modeled **Do You Love Me** after *Twist and Shout* by the Isley Brothers. When the Temptations couldn't capture the raucous atmosphere he wanted, he handed the song to the Contours. They not only turned it into the raunchiest dance record in Motown's history, but their stage performances lived up to the song's boast: "Now I'm back to let you know I can really shake 'em down." According to group member Joe Billingslea, "We did splits, jumped through each other's

legs, dove headfirst, did spins, slides, all that stuff. People would scream."

By the time of this historic tour, the Marvelettes had already scored their fourth straight hit with **Beechwood 4-5789**, which like its predecessors was both a girl-group record and an excuse to twist. If the Marvelettes projected nothing but girlish innocence, Motown's other consistent hitmaker, Mary Wells, offered a more mature look at romance. Both **You Beat Me to the Punch** and **Two Lovers** achieved a seductive musical marriage between her soft, sultry vocals and the clever song writing of Smokey Robinson.

Robinson's deft lyrical knack (Bob Dylan later called him "America's greatest living poet") was reflected in his uncanny ability to capture the complexities of romance in a few telling lines and images. In *Two Lovers*, Robinson builds tension around the dilemma of a woman with a "sweet and kind" lover and another who treats her badly. The song's adulterous implication is finally resolved in the last verse: It's one guy with a split personality, a revelation that for many lovers had the ring of truth. In **You've Really Got a Hold on Me**, by the Miracles, Robinson summarizes one of life's great paradoxes in eight words: "I don't like you, but I love you."

Robinson wrote *You've Really Got a Hold on Me* in a New York City hotel room after hearing Sam Cooke's **Bring It On Home to Me**. This song, with Lou Rawls answering Cooke "yeah" for "yeah," was the most obviously gospel-styled of his pop hits. More typical was the record's flip side, **Having a Party**, which catered to teen-age taste with its "cokes in the icebox" and "popcorn on the table." But Cooke's emotive power could grant any song depth. When he sang, "so mister, mister deejay, keep those records playing," he seemed to distill the desires of an entire generation.

In 1962, Bobby "Blue" Bland also made his gospel roots obvious in the brassy **Turn On Your Love Light**. Although the white pop audience has had little exposure to this blues legend, Bland's down-home style has kept him a major star with black audiences for three decades, especially in the South. During the 1960s, Bland's constant touring of blues clubs and juke joints earned him the title "King of the Chitlin Circuit." Live performances were the major source of income for many R & B stars like Bland and James Brown, who both had tremendous drawing power.

Mississippi bandleader Ike Turner had been trying since the mid-'50s to establish his Kings of Rhythm as a top R & B act. It wasn't until Annie Mae Bullock, who had married Turner and was now calling herself Tina, sang *A Fool in Love* in 1960 that Ike obtained his first pop hit. Within a year, he had enough money to build the Ike and Tina Turner Revue into one of the decade's greatest R & B shows. The revue progressed through sets by Ike and his Kings of Rhythm, four male solo vocalists and the Ikettes (Tina's backup singers) before climaxing with Tina's appearance. The Ikettes' biggest hit, **I'm Blue**, features Tina singing lead.

Male-female duos have a long history in R & B and soul music, stretching from such '50s notables as Shirley and Lee and Mickey and Sylvia to such modern acts as Peaches and Herb and Nick Ashford and Valerie Simpson (not to mention all the partnerships Marvin Gaye formed on record). The rise of Ike and Tina Turner created a small boom in these rocking twosomes in the early '60s. The most successful were Inez and Charlie Foxx of *Mockingbird* fame and Don Gardner and Dee Dee Ford. Gardner was a veteran singer, drummer and bandleader from Philadelphia, and his raw "whoa whoa whoa whoa's" carried **I Need Your Lovin'** up the charts.

The success of black recording artists in 1962 did more than keep America on the dance floor; it helped in-

The Contours





spire a new generation of rock 'n' rollers in England just learning to tune their guitars. When the Beatles were asked to name some of their favorite singers in 1963, both John and Paul mentioned Chuck Jackson. Jackson, who began his career singing with the Dell-Vikings, possessed a rich baritone perfectly suited to dramatic ballads like his biggest hit, **Any Day Now**.

One artist whose records achieved a greater impact in England than here was country-soul singer Arthur Alexander. Not only did the Beatles record Alexander's *Anna*, they regularly played versions of two other songs he cut, *A Shot of Rhythm and Blues* and *Soldiers of Love*. In 1965, the Rolling Stones reintroduced Alexander's biggest hit, **You Better Move On**, to American rock fans, most of whom had no idea that it was written by a mild-mannered bellhop from Florence, Alabama.

The arrival of all those shaggy-haired British bands in 1964 gave everyone's parents an excuse to taunt, "You can't tell the boys from the girls." Actually, the problem was much more serious on doo-wop records than on the streets of America. A case in point: **A Wonderful Dream** by the Majors. Most people assumed that the song's high-pitched lead vocal belonged to the group's only female member, Idella Morse. Nope — it was the freakish falsetto of tenor Ricky Cordo.

You might say that for Neil Sedaka, who began writing a song a day with partner Howie Greenfield at the age of 13, practice made perfect. Sedaka's first big song-writing success came in 1958 with *Stupid Cupid*, a hit for Connie Francis. After landing several top-10 hits under his own name, he finally reached No. 1 in 1962 with **Breaking Up Is Hard to Do**. Thirteen years later, Sedaka slowed down the tempo, sang the lyrics from the perspective of an adult rather than a teenager, and made the top 10 again with his updated version of *Breaking Up*.

Gene Pitney, another popular vocalist of the early '60s, had earned an Academy Award nomination in 1961 for the

title song from the film *Town without Pity* (it lost Best Song to Henry Mancini's *Moon River*). Paramount then hired Pitney to sing a Burt Bacharach-Hal David composition specifically tailored for a new Western, *The Man Who Shot Liberty Valance*, starring John Wayne and Jimmy Stewart. Pitney's potent rendition of the theme song was definitely of Oscar nominee caliber, but Paramount rushed the movie out before the recording was finished. Oddly enough, Paramount borrowed music from a 1939 Henry Fonda film, *The Young Mr. Lincoln*.

Dion was also riding high with a string of hits, many of them authored or co-authored by his poolhall buddy Ernie Maresca. In **Lovers Who Wander**, Dion added a special twist to his fate as a romantic victim. Though scorned by his girl, Dion ends up "the happiest guy in the human race" because he's found "that place for lovers who wander." The exact location and nature of this magical place remains one of rock 'n' roll's enduring mysteries. Suffice it to say, it was nowhere near Elvis' Heartbreak Hotel or Ricky's Lonesome Town.

— Joe Sasyf



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Do You Love Me** The Contours • *Music and lyrics by Berry Gordy. Gordy 7005. Courtesy of Motown Record Corp. No. 3**
- 2. Having a Party** Sam Cooke • *Music and lyrics by Sam Cooke. RCA 8036. Having a Party by Sam Cooke courtesy of RCA/Ariola International. No. 17**
- 3. I'm Blue** The Ikettes • *Music and lyrics by Ike Turner. Atco 6212. Produced under license from Atlantic Recording Corp. No. 19**
- 4. You've Really Got a Hold on Me** The Miracles • *Music and lyrics by William Robinson. Tamla 54073. Courtesy of Motown Record Corp. No. 8**
- 5. Keep Your Hands off My Baby** Little Eva • *Music and lyrics by Gerry Goffin and Carole King. Dimension 1003. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 12**
- 6. Two Lovers** Mary Wells • *Music and lyrics by William Robinson. Motown 1035. Courtesy of Motown Record Corp. No. 7**
- 7. (The Man Who Shot) Liberty Valance** Gene Pitney • *Music by Burt Bacharach, lyrics by Hal David. Musicor 1020. Courtesy of G.M.L., Inc. No. 4**
- 8. Any Day Now** Chuck Jackson • *Music by Burt Bacharach, lyrics by Bob Hilliard. Wand 122. Courtesy of G.M.L., Inc. No. 23**
- 9. Let's Dance** Chris Montez • *Music and lyrics by Jim Lee. Monogram 505. Courtesy of Celebrity Licensing, Inc. No. 4**
- 10. A Wonderful Dream** The Majors • *Music and lyrics by Norman Margolyes. Imperial 5855. Courtesy of EMI-America Records, a Division of Capitol Records, Inc. No. 22**
- 11. You Belong to Me** The Duprees • *Music and lyrics by Pee Wee King, Redd Stewart and Chilton Price. Coed 569. Courtesy of Celebrity Licensing, Inc. No. 7**
- 12. Lovers Who Wander** Dion • *Music and lyrics by Dion DiMucci and Ernie Maresca. Laurie 3123. Released by arrangement with Laurie Productions, Inc. No. 3**
- 13. Smoky Places** The Corsairs • *Music and lyrics by Ahner Spector. Tuff 1808. Courtesy of Dominion Entertainment, Inc. No. 12**
- 14. I Love You** The Volumes • *Music and lyrics by Willie Easing and Ernest Newson. Chex 1002. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 22**
- 15. You Beat Me to the Punch** Mary Wells • *Music and lyrics by William Robinson and Ronald White. Motown 1032. Courtesy of Motown Record Corp. No. 9**
- 16. Turn On Your Love Light** Bobby Bland • *Music and lyrics by Deadric Malone and Joseph Scott. Duke 344. Courtesy of MCA Records, Inc. No. 28**
- 17. Bring It On Home to Me** Sam Cooke • *Music and lyrics by Sam Cooke. RCA 8036. Bring It On Home to Me by Sam Cooke courtesy of RCA/Ariola International. No. 13**
- 18. Breaking Up Is Hard to Do** Neil Sedaka • *Music and lyrics by Neil Sedaka and Howard Greenfield. RCA 8046. Breaking Up Is Hard to Do by Neil Sedaka courtesy of RCA/Ariola International. No. 1**
- 19. Beechwood 4-5789** The Marvelettes • *Music and lyrics by William Stevenson, George Gordy and Marvin Gaye. Tamla 54065. Courtesy of Motown Record Corp. No. 17**
- 20. You Better Move On** Arthur Alexander • *Music and lyrics by Arthur Alexander. Dot 16309. Courtesy of MCA Records, Inc. No. 24**
- 21. I Need Your Lovin'** Don Gardner and Dee Dee Ford • *Music and lyrics by Don Gardner, Bobby Robinson, James McDougal and Clarence Lewis. Fire 508. Under license from Aristo Records, Inc. No. 20**
- 22. Torture** Kris Jensen • *Music and lyrics by John D. Loudemilk. Hickory 1173. Courtesy of Hickory Records. No. 20**

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NOTES INSIDE

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