

1960 STILL ROCKIN'



TIME  
LIFE  
MUSIC

*The*  
**ROCK'N'ROLL**  
•ERA•

Digital Remaster

**1960 STILL ROCKIN'**

- 1 **The Twist**  
Hank Ballard and the Midnighters
- 2 **Running Bear** Johnny Preston
- 3 **This Magic Moment** The Drifters
- 4 **Where or When** Dion and the Belmonts
- 5 **Tonight's the Night** The Shirelles
- 6 **Ooh Poo Pah Doo—Part 2** Jessie Hill
- 7 **A Fool in Love** Ike and Tina Turner
- 8 **Mule Skinner Blues** The Fendermen
- 9 **Shimmy, Shimmy, Ko-Ko-Bop**  
Little Anthony and the Imperials
- 10 **Lonely Weekends** Charlie Rich
- 11 **Cherry Pie** Skip and Flip
- 12 **Love You So** Ron Holden
- 13 **Money (That's What I Want)**  
Barrett Strong
- 14 **My Girl Josephine** Fats Domino
- 15 **Mountain of Love** Harold Dorman
- 16 **Because They're Young**  
Duane Eddy and the Rebels
- 17 **Diamonds and Pearls** The Paradons
- 18 **Teen Angel** Mark Dinning
- 19 **Ooh Poo Pah Doo—Part 1** Jessie Hill
- 20 **Way Down Yonder in New Orleans**  
Freddy Cannon
- 21 **Step by Step** The Crests
- 22 **Lonely Teenager** Dion
- 23 **There's Something on Your Mind**  
(Parts 1 and 2) Bobby Marchan

**SEE PROGRAM NOTES INSIDE**

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Warner Special Products, a Warner Communications Company © 1989 Warner Special Products  
OPCD-2552



**WARNER  
SPECIAL PRODUCTS**

MANUFACTURED BY WARNER SPECIAL PRODUCTS, A DIVISION OF WARNER COMMUNICATIONS, INC.

# The ROCK'N'ROLL

•ERA•

## 1960

### STILL ROCKIN'

COMPACT  
**disc**  
DIGITAL AUDIO

2RNR-22  
OPCD-2552

TIME  
**LIFE**  
MUSIC

- 1 The Twist 2 Running Bear 3 This Magic Moment 4 Where or When  
5 Tonight's the Night 6 Ooh Poo Pah Doo—Part 2 7 A Fool in Love  
8 Mule Skinner Blues 9 Shimmy, Shimmy, Ko-Ko-Bop 10 Lonely  
Weekends 11 Cherry Pie 12 Love You So 13 Money (That's What I  
Want) 14 My Girl Josephine 15 Mountain of Love 16 Because  
They're Young 17 Diamonds and Pearls 18 Teen Angel  
19 Ooh Poo Pah Doo—Part 1 20 Way Down Yonder in  
New Orleans 21 Step by Step 22 Lonely Teenager  
23 There's Something on Your Mind  
(Parts 1 and 2)

© 1990 WARNER SPECIAL PRODUCTS. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF ALL APPLICABLE LAWS. MADE IN U.S.A.



*Barrett Strong, Motown's Money man (above, left); the hot-blooded husband-and-wife duo of Ike and Tina Turner (right).*

## 1960: STILL ROCKIN'

When Hank Ballard and the Midnighters released the ballad *Teardrops on Your Letter* in early 1959, they had no idea they were about to launch the biggest dance craze in pop history. The single's flip side was **The Twist**, which Ballard wrote after seeing kids do the pekin-swiveling maneuver in Tampa, Florida. The dance may have been new, but the music bore a strong resemblance to a 1958 Midnighters song, *Is Your Love for Real?*, as well as a 1955 Drifters cut, *What'cha Gonna Do*.

Though Ballard's *Twist* sold well in the R & B market, it was off the charts by the summer of 1959. The dance, however, kept spreading, eventually drawing the attention of *American Bandstand*'s Dick Clark, who regularly transformed new faces into stars and new dances into national fads. In 1960, Clark alerted Bernie Lowe of Cameo Records to the twist and Lowe took ex-chicken plucker Ernest Evans (alias Chubby Checker) into the studio to cover Ballard's song. Backed by the Philadelphia vocal group the Dreamlovers, Checker executed such an exact copy of the original that Ballard thought the record was his when he first heard it.

After a few twist demonstrations on *Bandstand* by the affable Checker, his version of the song took off and King Records reissued Ballard's original. Checker's *Twist* assaulted the charts again in late 1961, carrying the dance overseas and to the adult world. Why was the twist so incredibly popular? Probably because it was fun and, more important, so simple anyone could do it.

Nineteen sixty was full of important developments, none more significant than the initial success of Berry Gordy Jr.'s fledgling Tamla Records, the first Motown-associated label. In late 1959, Tamla had issued a pounding, gospel-styled rocker called **Money (That's What I Want)**, co-authored and produced by Gordy. Performed by Barrett Strong, the record did well in 1960 after Gordy

leased it to his sister Owen's Anna label, which enjoyed better distribution than Motown at the time. Big sales of this driving dance number—which would become a rock standard covered by the Rolling Stones and the Beatles, among others—gave Gordy the money to press on, and by year's end Tamla had a hit of its own with *Shop Around* by the Miracles.

In New Orleans, another new label, Minit Records, teamed producer and pianist Allen Toussaint with singer Jessie Hill for the two-parter **Ooh Poo Pah Doo**. Part 1 featured Hill's guttural vocals, while Part 2 was a funky instrumental led by the low-down sax work of his nephew, David Lastie. *Ooh Poo Pah Doo* became Hill's only real national success; his last Minit single was fittingly titled *Can't Get Enough (of That Ooh Poo Pah Doo)*.

The Crescent City also produced one of 1960's most bizarre records, **There's Something on Your Mind**, Bobby Marchan's extended version of Big Jay McNeely's 1959 R & B hit. Marchan arrived in New Orleans in 1954 as a member of a troupe of female impersonators called the Powder Box Revue. After serving as a key member of Huey "Piano" Smith's Clowns, Marchan went solo in 1960. He altered McNeely's original by adding spoken interludes that offered deadly advice regarding the proper way to dispose of two-timing girlfriends and backstabbing buddies.

There was no more auspicious vocal debut in 1960 than Tina Turner's growling plea introducing **A Fool in Love**. Tina, then going by her real name of Annie Mae Bullock, had been singing with Ike Turner's Kings of Rhythm in St. Louis when Ike called on her to add some exhilaratingly primitive vocals to his new composition. Sue Records signed the act as Ike and Tina Turner, though the two weren't married until 1962. Despite the raw gospel quality of records like this and Barrett Strong's *Money*, the dominant trend in R & B was the "sweeten-

ing" of sounds to appeal to a broader pop audience.

Jerry Leiber and Mike Stoller's urbane productions for the Ben E. King-led Drifters inspired many labels to devise more elaborate musical settings for their black artists. Taking a cue from the atmospheric use of strings and Latin rhythms on the Drifters' **This Magic Moment**, Luther Dixon added a similar aura of romantic enchantment to the Shirelles' **Tonight's the Night**. The Dixon-Shirelles collaboration exemplified a major change in rock 'n' roll. More and more records were primarily the creations of the producers and songwriters, with the artists serving merely as vocalists.

The allure of studio effects was so strong that by 1960 strings and choruses adorned the work of the most unlikely artists. Twangy guitar specialist Duane Eddy received the full orchestral treatment on Don Costa's **Because They're Young**, the title song from a film starring Tuesday Weld and Dick Clark. In the movie, Eddy and his Rebels appear at a teen dance playing *Shazam*, a minor 1960 hit. Like Eddy, Wisconsin guitarists Jim Sundquist and Phil Humphrey were enamored with the sound of the electric guitar, so much so that they named themselves after their favorite manufacturer, Fender. The Fendermen's only hit was a wild and woolly remake of country legend Jimmie Rodgers' **Mule Skinner Blues**.

The production "bug" even afflicted Sam Phillips, whose Sun and Phillips labels were once the home of unvarnished Memphis rockabilly. **Lonely Weekends** became Charlie Rich's first big song despite Phillips' inclusion of an unsympathetic female chorus. Harold Dorman also later recorded for Phillips, but his only charted single, **Mountain of Love**, appeared on the small Memphis label Rita. Johnny Rivers, who built a career out of polished covers of rock 'n' roll and soul classics, scored a bigger hit with the song in 1964.

A number of vocal-group lead singers went solo in 1960, including Tony Williams of the Platters, Johnny





Maestro of the Crests (after *Step by Step*), Ben E. King of the Drifters, and Dion DiMucci of Dion and the Belmonts. Dion's defection was partly the result of his group's increasing preference for smooth vocal arrangements of standards such as Rodgers and Hart's **Where or When**. While his first post-Belmonts release, **Lonely Teenager**, was typical misery-ridden teen-idol balladry, Dion quickly returned to harder-rocking doo-wop material.

The agony of young love was such a hot commodity that a market developed for the ultimate musical tragedy, the teen death song. Mark Dinning had sustained a mediocre recording career since 1957 when his sister Jean (a member of the popular '40s vocal group the Dinning Sisters) wrote **Teen Angel**, the tale of a girl who meets a gruesome end trying to retrieve her boyfriend's class ring from their stalled car. Jean got the idea from an article in which a DJ defended teenagers, claiming many were "teen angels." The song, though, was considered too bloody by some radio stations and therefore banned.

Though tragic visions of romance prospered in this era, comedy also found an outlet, especially in absurdist doo-wop numbers like Little Anthony and the Imperials' **Shimmy, Shimmy, Ko-Ko-Bop**, set deep in the African jungle. Both gooly and tragic was Johnny Preston's **Running Bear**, a revision of the Romeo and Juliet story transferred to Indian territory. The single's release was delayed until late 1959 because of author J. P. (the Big Bopper) Richardson's death in the same plane crash that killed Buddy Holly and Ritchie Valens. Richardson, along with producer Bill Hall and country star George Jones, provided the "oom pah pah" chants in the background.

The duo of Skip and Flip was originally Clyde (Skip) Battin and Gary (Flip) Paxton, two students at the University of Arizona who scored a 1959 hit with *It Was I*. After Battin was replaced, a new Skip and Flip charted with a remake of Marvin and Johnny's **Cherry Pie** in 1960, the same year Paxton also achieved fleeting stardom

singing lead on *Alley Oop* by the Hollywood Argyles. Bat-  
tin eventually found some fame himself by joining the  
Byrds in 1969, and Paxton became a born-again Christian  
artist, producing albums for Tammy Faye Bakker, wife of  
fallen TV evangelist Jim Bakker.

With the success of his debut single, *Tallahassee  
Lassie*, Freddy Cannon decided to stick to American geo-  
graphy and released in succession: *Okfenokee*, **Way**

**Down Yonder in New Orleans** and *Chattanooga Shoe  
Shine Boy*. The latter two were pop standards, but Can-  
non's raucous cover showed little respect. When Turner  
Layton, who co-authored *Way Down Yonder* in 1915, was  
asked about Cannon's handling of it, he commented, "I  
must admit that this new version is very different in con-  
ception to how I first envisaged the song."

—Joe Sasy



Duane Eddy and the Rebels



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. The Twist** (2:33) Hank Ballard and the Midnighters • *Music and lyrics by Hank Ballard. King 5171. Courtesy of G.M.L., Inc. No. 28\**
- 2. Running Bear** (2:33) Johnny Preston • *Music and lyrics by J. P. Richardson. Mercury 71474. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1\**
- 3. This Magic Moment** (2:28) The Drifters • *Music and lyrics by Doc Pomus and Mort Shuman. Atlantic 2050. Produced under license from Atlantic Recording Corp. No. 16\**
- 4. Where or When** (2:27) Dion and the Belmonts • *Music by Richard Rodgers, lyrics by Lorenz Hart. Laurie 3044. Released by arrangement with 3C Records. No. 3\**
- 5. Tonight's the Night** (2:00) The Shirelles • *Music and lyrics by Luther Dixon and Shirley Owens. Scepter 1208. Courtesy of G.M.L., Inc. No. 39\**
- 6. Ooh Poo Pah Doo—Part 2** (2:15) Jessie Hill • *Music by Jessie Hill. Minit 607. Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. No. 28\**
- 7. A Fool in Love** (2:30) Ike and Tina Turner • *Music and lyrics by Ike Turner. Sue 730. Courtesy of Adventure Records. No. 27\**
- 8. Mule Skinner Blues** (2:20) The Fendermen • *Music and lyrics by Jimmie Rodgers and George Vaughn. Soma 1137. Courtesy of Dominion Entertainment, Inc. No. 5\**
- 9. Shimmy, Shimmy, Ko-Ko-Bop** (2:07) Little Anthony and the Imperials • *Music and lyrics by Bob Smith. End 1060. Courtesy of Roulette Records, a Division of ABZ Music Corp. No. 24\**
- 10. Lonely Weekends** (2:03) Charlie Rich • *Music and lyrics by Charlie Rich. Phillips 3552. Courtesy of Sun Records. No. 22\**
- 11. Cherry Pie** (2:02) Skip and Flip • *Music and lyrics by Joe Josea and Marvin Phillips. Brent 7010. Courtesy of Janus Records Inc. No. 11\**
- 12. Love You So** (2:58) Ron Holden • *Music and lyrics by Ron Holden. Donna 1315. Courtesy of Rhino Records, Inc. No. 7\**
- 13. Money (That's What I Want)** (2:24) Barrett Strong • *Music and lyrics by Berry Gordy Jr. and Janie Bradford. Anna 1111. Courtesy of Motown Record Corp. No. 23\**
- 14. My Girl Josephine** (2:00) Fats Domino • *Music and lyrics by Antoine Domino and Dave Bartholomew. Imperial 5704. Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. No. 14\**
- 15. Mountain of Love** (2:30) Harold Dorman • *Music and lyrics by Harold Dorman. Rita 1003. Courtesy of Janus Records Inc. No. 21\**
- 16. Because They're Young** (1:59) Duane Eddy and the Rebels • *Music by Don Costa. Jamie 1156. Courtesy of Jamie Record Co. No. 4\**
- 17. Diamonds and Pearls** (2:17) The Paradox • *Music and lyrics by West Tyler, Charles Weldon, Bill Myers, William Powers and Edward Scott. Milestone 2003. Courtesy of Dominion Entertainment, Inc. No. 18\**
- 18. Teen Angel** (2:38) Mark Dinning • *Music and lyrics by Jean Surrey. MGM 12845. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1\**
- 19. Ooh Poo Pah Doo—Part 1** (2:18) Jessie Hill • *Music and lyrics by Jessie Hill. Minit 607. Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. Did not chart.*
- 20. Way Down Yonder in New Orleans** (2:34) Freddy Cannon • *Music and lyrics by Henry Creamer and Turner Layton. Swan 4043. Courtesy of Freddy Cannon. No. 3\**
- 21. Step by Step** (2:22) The Crests • *Music and lyrics by Ollie Jones and Billy Dawn Smith. Coed 525. Courtesy of Janus Records Inc. No. 14\**
- 22. Lonely Teenager** (2:13) Dion • *Music and lyrics by Salvatore Pippa Jr., Alfred DiPaolo and Silvio Foraci. Laurie 3070. Released by arrangement with 3C Records. No. 12\**
- 23. There's Something on Your Mind (Parts I and 2)** (4:45) Bobby Marchan • *Music and lyrics by Cecil "Big Jay" McNeely. Fire 1022. Courtesy of Arista Records, Inc. No. 31\**

## 1960: STILL ROCKIN'

- 1 **The Twist**  
Hank Ballard and the Midnighters
- 2 **Running Bear** Johnny Preston
- 3 **This Magic Moment** The Drifters
- 4 **Where or When** Dion and the Belmonts
- 5 **Tonight's the Night** The Shirelles
- 6 **Ooh Poo Pah Doo—Part 2** Jessie Hill
- 7 **A Fool in Love** Ike and Tina Turner
- 8 **Mule Skinner Blues** The Fendermen
- 9 **Shimmy, Shimmy, Ko-Ko-Bop**  
Little Anthony and the Imperials
- 10 **Lonely Weekends** Charlie Rich
- 11 **Cherry Pie** Skip and Flip
- 12 **Love You So** Ron Holden
- 13 **Money (That's What I Want)**  
Barrett Strong
- 14 **My Girl Josephine** Fats Domino
- 15 **Mountain of Love** Harold Dorman
- 16 **Because They're Young**  
Duane Eddy and the Rebels
- 17 **Diamonds and Pearls** The Paradons
- 18 **Teen Angel** Mark Dinning
- 19 **Ooh Poo Pah Doo—Part 1** Jessie Hill
- 20 **Way Down Yonder in New Orleans**  
Freddy Cannon
- 21 **Step by Step** The Crests
- 22 **Lonely Teenager** Dion
- 23 **There's Something on Your Mind**  
(Parts 1 and 2) Bobby Marchan



## NOTES INSIDE

**President:** Paul R. Stewart.

**Vice Presidents:** Terence J. Furlong, Carol Kaplan

**Executive Producer:** Charles McCardell

**Recording Producers:** Joe Sasly, Steve Carr

**Creative Director:** Don Sheldon

**Art Director:** Robin Bray

**Associate Producer:** Brian Miller

**Assistant Producer:** Robert Hull

**Art Studio:** Nina Bridges

**Chief Financial Officer:** Eric R. Eaton

**Production Director:** Fernando Pargas

**Production Manager:** Karen Hill

**1960: Still Rockin'** was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.

**The Author:** Joe Sasly is a contributor to *The Washington Post*, and his articles have also appeared in *Musician*, *Country Music* and *Crem*. He is chief consultant for both The Rock 'n' Roll Era and Classic Rock.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time-Life Books Inc.  
© 1989 Time-Life Books Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Incorporated U.S.A.  
Cover art by Richard Waldrep. © 1989 Time-Life Books Inc.

**Picture credits:** All photos courtesy Michael Ochs Archives, Venice, Calif.

Manufactured for Time-Life Music by Warner Special Products, a Warner Communications Company.

© 1989 Warner Special Products.