

THE '60s: KEEP ON ROCKIN'



The
ROCK'N'ROLL
ERA

TIME
LIFE
MUSIC

Digital Remaster

THE '60s: KEEP ON ROCKIN'

- 1 **My Boyfriend's Back** The Angels (1963)
- 2 **Nadine (Is It You?)** Chuck Berry (1964)
- 3 **Spanish Harlem** Ben E. King (1961)
- 4 **Come and Get These Memories**
Martha and the Vandellas (1963)
- 5 **Perfidia** The Ventures (1960)
- 6 **Lover's Island** The Blue Jays (1961)
- 7 **Playboy** The Marvelettes (1962)
- 8 **Little Latin Lupe Lu**
The Righteous Brothers (1963)
- 9 **It's Gonna Work Out Fine**
Ike and Tina Turner (1961)
- 10 **When We Get Married**
The Dreamlovers (1961)
- 11 **The One Who Really Loves You**
Mary Wells (1962)
- 12 **Little Diane** Dion (1962)
- 13 **Dear Lady Twist** Gary "U.S." Bonds
(1962)
- 14 **Heartaches** The Marcells (1961)
- 15 **Feel So Fine (Feel So Good)**
Johnny Preston (1960)
- 16 **If You Gotta Make a Fool of
Somebody** James Ray (1962)
- 17 **All in My Mind** Maxine Brown (1961)
- 18 **Maybe I Know** Lesley Gore (1964)
- 19 **Heart and Soul** The Cleftones (1961)
- 20 **Peanut Butter** The Marathons (1961)
- 21 **I Count the Tears** The Drifters (1961)
- 22 **Everybody Loves a Lover**
The Shirelles (1963)

SEE PROGRAM NOTES INSIDE

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The
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COMPACT
disc
DIGITAL AUDIO

2RNR-25
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TIME
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- 1 My Boyfriend's Back 2 Nadine (Is It You?) 3 Spanish Harlem 4 Come and Get These Memories 5 Perfidia 6 Lover's Island 7 Playboy 8 Little Latin Lupe Lu 9 It's Gonna Work Out Fine 10 When We Get Married 11 The One Who Really Loves You 12 Little Diane 13 Dear Lady Twist 14 Heartaches 15 Feel So Fine (Feel So Good) 16 If You Gotta Make a Fool of Somebody 17 All in My Mind 18 Maybe I Know 19 Heart and Soul 20 Peanut Butter 21 I Count the Tears 22 Everybody Loves a Lover

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Maxine Brown



THE '60s: KEEP ON ROCKIN'

While modern rock stars negotiate multimillion-dollar contracts, wrangle lucrative product endorsements and sell everything from T-shirts to videos, the stars of the rock 'n' roll era often had little to show for their work outside of the records themselves. A case in point is Ben E. King, who became lead singer of the Drifters in 1959 and racked up five hits with them in a little over a year, including the chart-topping *Save the Last Dance for Me*. Nonetheless, King left the Drifters in 1960 when the group's manager, George Treadwell, refused to increase King's \$75-a-week salary. King later explained: "There was no way I could live on it out on the road, paying hotel bills . . . feeding myself and getting my uniforms cleaned. I also had to send money home so the missus could eat."

King had already embarked on a solo career when the last of his Drifters recordings, **I Count the Tears**, cracked the top 20. His break came when producers Jerry Leiber and Mike Stoller handed him **Spanish Harlem**, a Leiber-Phil Spector composition originally intended for the Drifters. Though this heavily Latinized ballad represented a new direction for King, it became his first solo hit, and he quickly recorded a whole album of Latin favorites. Among them was **Perfidia**, a 1941 song authored by Mexican marimba player Alberto Dominguez, which had also received a twangy instrumental treatment by the Ventures in 1960.

Doo-wop acts always had an affinity for pop standards, but few created such playfully subversive arrangements as the Marcells from Pittsburgh. After reviving *Blue Moon* for a new generation, the group flopped with *Summertime* and *You Are My Sunshine* before hitting pay dirt with **Heartaches**, another Tin Pan Alley classic taken out to the street corner for a breath of fresh air. In 1961, the Clefones from New York City showed off their skills with

musical chestnuts, making the charts with **Heart and Soul** and *I Love You for Sentimental Reasons*. While their *Heart and Soul* was big on the East Coast, a version by Jan and Dean caught fire out west.

Vocal groups created some memorable ballads of their own, none more romantic than the Blue Jays' musical fantasy, **Lover's Island**. In 1961, lead singer Leon Peels and tenor Alex Manigo were sitting on Venice Beach near Los Angeles when they decided to write "something beautiful," and thought up the idea of a place "where dreams never grow old." That same year, the Dream-lovers, who took their name from the Bobby Darin song, created the gorgeous ode to nuptials **When We Get Married**. This north Philadelphia quintet also sang backup on a number of Philly dance hits, notably Chubby Checker's *The Twist* and Dee Dee Sharp's *Mashed Potato Time*.

Although most vocal groups leaned toward misty-eyed reveries, comedy was king with the Olympics. Just as Leiber and Stoller provided the Coasters with their hilarious "playlets," writers Fred Smith and Cliff Goldsmith penned most of the Olympics' good-natured rockers, starting with 1958's *Western Movies*. In 1961, while still recording for the small Arvee label, the Olympics sneaked off and signed a deal with the Chess subsidiary Argo. Under a new name, the Marathons, they cut **Peanut Butter** for Argo, but no one was fooled. Arvee then re-released the song, and forced Argo to reissue it with a new label that read "The Olympics as the Marathons."

The girl groups of the early '60s were heavily dependent on outside songwriters and producers, as well as elaborate musical arrangements, for their success. The Shirelles generally employed Brill Building writers, but in 1963 they charted with a revival of Doris Day's 1957 recording of **Everybody Loves a Lover**. One of the Brill

Building tunesmiths, Ellie Greenwich, used to sing demos of other writers' material for teen songstress Lesley Gore. After the two women became friends, Greenwich and her husband, Jeff Barry, collaborated on one of Gore's finest songs, **Maybe I Know**, which was produced by Quincy Jones.

One of the most memorable girl-group hits, **My Boyfriend's Back** by the Angels, came from the song-writing and production team of Richard Gottehrer, Bob Feldman and Jerry Goldstein, who emerged in 1965 as the bogus Australian trio the Strangeloves, of *I Want Candy* fame. *My Boyfriend's Back* was based on a real incident Feldman witnessed in a Brooklyn candy store. Though the Angels had already racked up two sizable hits with *Til and Cry* and *Baby Cry*, *My Boyfriend's Back* was their biggest, reaching No. 1 and inspiring Bobby Comstock's answer record, *Your Boyfriend's Back*.

The Marvelettes played a critical role in establishing Motown in the early '60s with *Please Mr. Postman* and the sassy **Playboy**. Also important to the company's growth was Mary Wells, whose first hits resulted from her association with songwriter and producer Smokey Robinson. **The One Who Really Loves You** was an alluring mix of Wells's sultry vocals, Robinson's warm romanticism and a light samba rhythm. Equally fruitful was Martha and the Vandellas' musical relationship with the fledgling writing and production team of Holland-Dozier-Holland. Their work on **Come and Get These Memories** is often heralded as the first example of the Motown sound later heard on records by the Supremes and the Four Tops.

The early '60s was a boom period for female vocalists. Maxine Brown was a gospel-trained singer working as a medical stenographer when her first release, **All in My Mind**, broke onto the charts in 1961. That same year, Tina Turner's raw vocals once again disturbed the nation's airwaves, as Ike and Tina released **It's Gonna Work Out Fine**. The song was given to them by Mickey and



The marcelous Marvelettes



Sylvia (*Love Is Strange*), and features Sylvia on guitar and Mickey, not Ike, offering the deadpan retorts.

The girl-group and R & B hits of the early '60s were an important source of material for young English rock bands, most of whom made no attempt to write their own songs. James Ray's soulful **If You Gotta Make a Fool of Somebody** had the dubious distinction of becoming Freddie and the Dreamers' first British hit, encouraging Freddie Garrity to leave his job as a milkman and commit himself to a career as a singer and purveyor of strange (some would say embarrassing) dances. In 1960, Texan Johnny Preston scored his last top-20 single by transforming Shirley and Lee's 1955 R & B gem, *Feel So Good*, into the pop-polished **Feel So Fine**.

The '60s dance fads helped launch the careers of Bill Medley and Bobby Hatfield. These singers were still in a Southern California band called the Paramours when their soulful vocal stylings led some of the group's black fans to dub them "the Righteous Brothers." Their first single under that name was **Little Latin Lupe Lu**, a compulsive dance number by Medley. The Righteous Brothers quickly developed a reputation as dynamic practitioners of blue-eyed soul, and in 1964 they earned a slot on the Beatles' first tour of America.

Gary "U.S." Bonds specialized in party records like **Dear Lady Twist**, a song producer Frank Guida adapted from a calypso number. Guida also rearranged calypso tunes on Jimmy Soul's *If You Wanna Be Happy* and *Twistin' Matilda*. Bonds's singles always spotlighted the sax work of Gene "Daddy G" Barge, who also popped up on Chuck Berry's **Nadine**. This song and his other 1964 hits—*No Particular Place to Go*, *Promised Land* and *You Never Can Tell*—were written by Berry while he was in prison after being convicted of violating the Mann Act.

In 1962, Dion created a milestone of sorts with his **Little Diane**. Dion's vocal performance was a masterpiece of wailing agony. However, it was overshadowed by

the record's buzzing kazoo solo, probably the finest in all of rock history. The record also serves as proof that rock 'n' roll was not only open to artists of all races, colors and creeds, but also to musical instruments of all types, no matter how inexpensive or funny-sounding. Regrettably, *Little Diane* never did lead to a kazoo revival.

—Joe Sasyf

The Cletones



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. My Boyfriend's Back** The Angels • *Music and lyrics by Robert Feldman, Gerald Goldstein and Richard Gottelher. Smash 1834 (1963). Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 1**
- 2. Nadine (Is It You?)** Chuck Berry • *Music and lyrics by Chuck Berry. Chess 1883 (1964). Courtesy of MCA Records, Inc. No. 23**
- 3. Spanish Harlem** Ben E. King • *Music and lyrics by Jerry Leiber and Phil Spector. Atco 6185 (1961). Produced under license from Atlantic Recording Corp. No. 10**
- 4. Come and Get These Memories** Martha and the Vandellas • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Gordy 7014 (1963). Courtesy of Motown Record Corp. No. 29**
- 5. Perfidia** The Ventures • *Music and Spanish lyrics by Alberto Dominguez. English lyrics by Milton Leeds. Dolton 28 (1960). Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. No. 15**
- 6. Lover's Island** The Blue Jays • *Music and lyrics by Leon Peels and Alexander Manigo. Milestone 2008 (1961). Courtesy of Dominion Entertainment, Inc. No. 31**
- 7. Playboy** The Marvellettes • *Music and lyrics by Brian Holland, Robert Bateman and William Stevenson. Tamla 5406 (1962). Courtesy of Motown Record Corp. No. 7**
- 8. Little Latin Lupe Lu** The Righteous Brothers • *Music and lyrics by Bill Medley. Moonglow 215 (1963). Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 49**
- 9. It's Gonna Work Out Fine** Ike and Tina Turner • *Music and lyrics by Rose Marie McCoy and Sylvia McKinney. Sue 749 (1961). Courtesy of Adventure Records. No. 14**
- 10. When We Get Married** The Dreamlovers • *Music and lyrics by Donald Hogan. Heritage 102 (1961). Courtesy of Heritage Records. No. 10**
- 11. The One Who Really Loves You** Mary Wells • *Music and lyrics by William Robinson. Motown 1024 (1962). Courtesy of Motown Record Corp. No. 8**
- 12. Little Diane** Dion • *Music and lyrics by Dion DiMucci. Laurie 3134 (1962). Released by arrangement with JC Records. No. 8**
- 13. Dear Lady Twist** Gary "U.S." Bonds • *Music and lyrics by Frank J. Guida. Legrand 1015 (1962). Courtesy of Legrand Records International. No. 9**
- 14. Heartaches** The Marcells • *Music by Al Hoffman, lyrics by John Klenner. Colpix 612 (1961). Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 7**
- 15. Feel So Fine (Feel So Good)** Johnny Preston • *Music and lyrics by Leonard Lee. Mercury 71651 (1960). Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 14**
- 16. If You Gotta Make a Fool of Somebody** James Ray • *Music and lyrics by Rudy Clark. Caprice 110 (1962). Courtesy of Original Sound Records c/o Original Sound Entertainment. No. 22**
- 17. All in My Mind** Maxine Brown • *Music and lyrics by Leroy Kirkland, Maxine Brown and Fred Johnson. Nomar 103 (1961). Courtesy of G.M.L., Inc. No. 19**
- 18. Maybe I Know** Lesley Gore • *Music and lyrics by Elsie Greenwich and Jeff Barry. Mercury 72309 (1964). Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 14**
- 19. Heart and Soul** The Cletones • *Music by Hoagy Carmichael, lyrics by Frank Loesser. Gee 1064 (1961). Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 18**
- 20. Peanut Butter** The Marathons • *Music and lyrics by H. B. Barmum, Martin J. Cooper, Clifford Goldsmith and Fred Smith. Arvee 5027 (1961). Courtesy of The Everest Record Group. No. 20**
- 21. I Count the Tears** The Drifters • *Music and lyrics by Doc Pomus and Mort Shuman. Atlantic 2087 (1961). Produced under license from Atlantic Recording Corp. No. 17**
- 22. Everybody Loves a Lover** The Shirelles • *Music by Robert Allen, lyrics by Richard Adler. Scepter 1243 (1963). Courtesy of G.M.L., Inc. No. 19**

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NOTES INSIDE

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