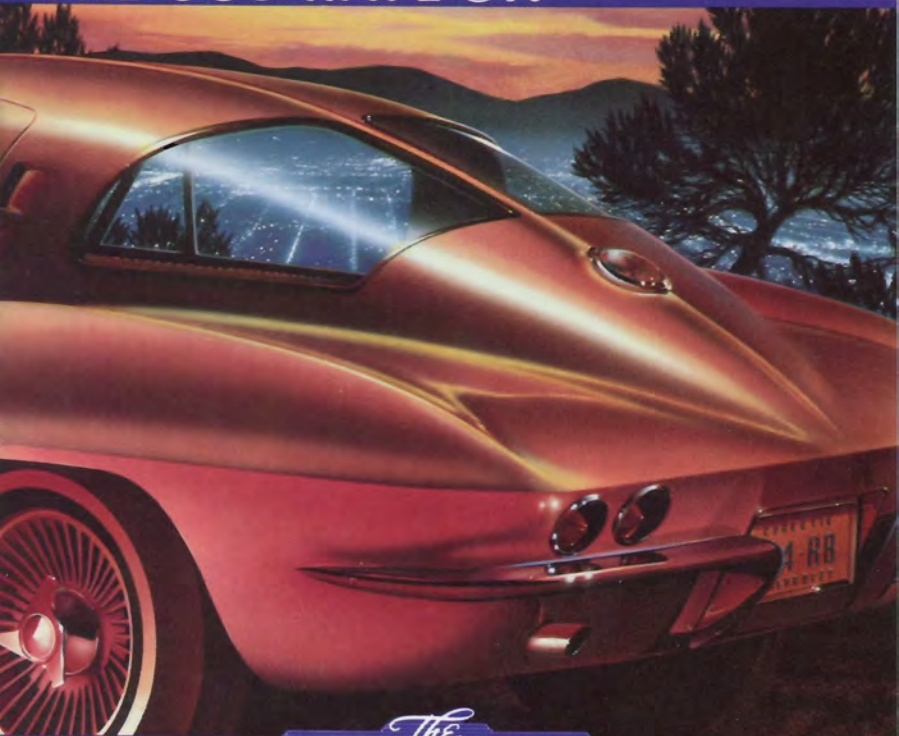


THE '60s: RAVE ON



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
•ERA•

Digital Remaster

THE '60s: RAVE ON

- 1 **Let's Have a Party** Wanda Jackson (1960)
- 2 **Ruby Baby** Dion (1963)
- 3 **Don't Play That Song (You Lied)**
Ben E. King (1962)
- 4 **I Will Follow Him**
Little Peggy March (1963)
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Bo Diddley (1962)
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B. Bumble and the Stingers (1962)
- 15 **Killer Joe** The Rocky Fellers (1963)
- 16 **If You Need Me** Solomon Burke (1963)
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- 19 **Judy's Turn to Cry** Lesley Gore (1963)
- 20 **The Watusi** The Vibrations (1961)
- 21 **Mr. Bass Man** Johnny Cymbal (1963)
- 22 **The End of the World** Skeeter Davis (1963)

SEE PROGRAM NOTES INSIDE

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The
ROCK'N'ROLL
•ERA•

THE '60s: RAVE ON

COMPACT
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DIGITAL AUDIO

2RNR-29
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Wanda Jackson, the only female rockabilly who could match the eroticism of Elvis

THE '60s: RAVE ON

Although she enjoyed only limited commercial success, Wanda Jackson was the only female rockabilly who could match the feverish spirit and eroticism of male counterparts such as Gene Vincent, Jerry Lee Lewis and Elvis Presley. In *Fujiyama Mama*, *Mean Mean Man* and **Let's Have a Party**, Jackson's nasal purrs, squeals and growls conveyed the kind of sexuality that had been considered a male prerogative.

Jackson recorded country music for Decca in 1955, but after switching to Capitol in 1956, she began cutting rockabilly under the direction of Ken Nelson, Gene Vincent's producer. In 1958, she recorded *Let's Have a Party*, but perhaps because Elvis Presley's original (from his movie *Loving You*) was still in circulation, Jackson's version was not released until 1960. The popularity of the song led Capitol to release *Rockin' with Wanda*, a collection of her wildest rockers from the '50s. In 1961, Jackson scored a smash with the ballad *Right or Wrong*, and eventually, like so many rockabilly singers, she returned to her roots—country and gospel.

Though female vocalists, as solo artists and as members of girl groups, would enjoy tremendous success on the charts in the early '60s, the sensibility they projected was primarily romantic, not sexual, and was marked by wide-eyed adoration of men. A classic from these unliberated times is Little Peggy March's **I Will Follow Him**. Co-authored by the French conductor Paul Mauriat under the pseudonym Del Roma, the song had been popular in France where Petula Clark recorded it as *Chariot* (in 1968, Mauriat would hit with the orchestrated instrumental *Love Is Blue*). Only 15 years old in 1963, March was the youngest female ever to top the charts. Later releases such as *Johnny Cool*, *Oh My, What a Guy* and *Can't Stop Thinking about Him*

revealed March as helplessly "boy crazy" (which was, in fact, the title of one of her records).

Teen-age romance was a mighty force, imprisoning young girls as in the Cookies' **Chains** or inspiring cat-tiness as in Lesley Gore's **Judy's Turn to Cry**. Given the No. 1 status of Gore's *It's My Party*, her label predictably insisted on a sequel in which Lesley gained sweet revenge by recapturing Johnny's affections, leaving Judy in tears. *Chains*, another clever tune from Carole King and Gerry Goffin, was also recorded by the Beatles and released on their U.S. debut album, *Introducing . . . the Beatles*.

Most listeners interpreted Skeeter Davis' **The End of the World** as being about the pain of romantic separation, but it actually held a more tragic meaning for her. In the late '40s, Davis (née Patrick) formed a country duo, the Davis Sisters, with a close friend, Betty Jack Davis. Betty died in a car crash in 1953, shortly before their *I Forgot More than You'll Ever Know* topped the country charts. Years later, Davis recorded *The End of the World* because it reflected feelings regarding her friend's death. Davis was eventually surprised to learn that the song's author, Sylvia Dee, had written the song about her own personal tragedy, her father's death.

Romantic ballads like Davis' song or Kitty Lester's **Love Letters** often appealed to the teen-age audience as well as older, more pop-oriented fans. Lester's warm and sultry reading of *Love Letters*, the title theme of a 1945 movie, created a truly timeless romantic ballad. It was produced in Los Angeles by an ex-member of the Four Preps, Ed Cobb, who also wrote and produced the Standells' punk classic, *Dirty Water*. Lester recalled: "We recorded in a room over a garage. The piano, bass, drums and guitar were all we had space

for in the main room, and I had a little . . . well, it was like a toilet. I was in the toilet."

For reaching both younger and older pop fans in the early '60s, few male vocalists could surpass Brook Benton, whose deep baritone and mellow style were emulated by Joe Henderson in **Snap Your Fingers**. Clarence "Frogman" Henry also tried to reach a wider audience. He abandoned the novelty approach of his 1957 *Ain't Got No Home*, and created a bigger hit with **But I Do**, a perfect evocation of the lazy Creole style of Fats Domino. The song was penned by Bobby Charles, a Louisiana artist also responsible for Bill Haley's *See You Later, Alligator* and Domino's *Walking to New Orleans*.

The youthful enthusiasm of the teen-age audience made most songs seem new, regardless of their age or origins. Few teens were aware of either the Clovers' *Devil or Angel* or the Drifters' *Ruby Baby*, both R & B chart toppers in 1956, until these songs were remade by teen idols Bobby Vee and Dion. While Vee's treacly **Devil or Angel** paled next to the Clovers' doo-wop arrangement, Dion's **Ruby Baby** outrocked the Drifters' original, providing Dion's new label, Columbia, with a debut smash. After two more hits in 1963, *Donna the Prima Donna* and *Drip Drop* (another cover of a Drifters song), Dion disappeared from the charts, a victim of the British Invasion and a long struggle with heroin addiction.

In the midst of this era of white covers, black voices still shaped the sound of the '60s. Billed as "The King of Rock 'n' Soul," Solomon Burke began his career at the age of nine in Philadelphia, where he served as "the Wonder Boy Preacher." Burke's role as a preacher was inseparable from his work as a recording artist: He delivered dramatic recitations, orchestrated emotions and saved souls in song as if from a pulpit. **If You Need Me** came to Atlantic Records as a

demo from Wilson Pickett, but Burke's version proved more popular.

Burke's seminal influence on the Rolling Stones (who covered *Cry to Me* and *Everybody Needs Somebody to Love*), the Yardbirds and the Animals was matched by Muddy Waters, Chuck Berry and especially Bo Diddley. Some British acts—the Pretty Things, the Road Runners and the Diddley Daddys—even named themselves after Diddley's songs. His stage show became more dramatic in the early '60s when he added his half sister, the Duchess, on rhythm guitar, freeing himself for more outlandish dance routines and guitar antics. His most popular '60s recording, **You Can't Judge a Book by the Cover**, came from the prolific pen of blues giant Willie Dixon.

One of the first dance crazes of the '60s, the watusi, was popularized by black teenagers in Chicago in 1960 and boosted to national prominence by the Vibrations' **The Watusi** and then by the Orlons' *The Wah Watusi*. The first record to acknowledge the dance had been Tony Gideon's *Wa-Too-Si*, recorded for the small Miss label. When Chicago's Chess label heard about the dance craze, they signed Gideon, bought the rights to his record and sat on it, releasing instead the Vibrations' *Watusi* (which owed a debt to Hank Ballard's *Let's Go, Let's Go, Let's Go*).

Another dance, the monkey, also gained some notoriety, thanks to two national hits—the Miracles' *Mickey's Monkey* and Major Lance's **Monkey Time**. Lance's record was an irresistible slice of Chicago soul written by Curtis Mayfield and galvanized by Johnny Pate's punchy horn charts. Even livelier was Jackie Wilson's finger-popping dance gem **Baby Workout**. Wilson envisioned the song as a small combo number, but it was given a full '40s-style arrangement.

The back cover of the Rivingtons' album, *Doin' the Bird*, explained a new dance, the bird, by providing

*The warm and sultry
Ketty Lester*



*Clarence "Frogman" Henry
and friend*



appropriate illustrations and instructions: "Flap 'wings' by pushing hands down and elbows up at the same time, then reversing." This West Coast quartet's two classics, **Papa-Oom-Mow-Mow** and *The Bird's the Word*, celebrated doo-wop's affinity for the nonsensical. Johnny Cymbal's **Mr. Bass Man** was a more explicit homage to doo-wop, in particular to those resonant voices "bomping" and "womping" at the bottom of the sound. In this song, the bass man

*The Vibrations
ushered in the dance
craze the watusi.*



was Ronnie Bright of the Valentines. (Cymbal himself reemerged in 1968 as Derek with the bubblegum smash *Cinnamon*.)

The early '60s found rock 'n' roll praising not only itself but also hoarier styles and composers. It was Jack B. Nimble who first recorded **Nut Rocker**, a revision of Tchaikovsky's 19th-century golden oldie *The Nutcracker*. However, it was B. Bumble and the

Stingers, led by the manic piano banging of Fred Richards, who created the pop version, which climbed to No. 1 in the United Kingdom. It was now Tchaikovsky's turn to roll over and tell Beethoven the news.

—Joe Sasfy



A family act, the Rocky Fellers had five sisters at home in Manila who were not in the band.

DISCOGRAPHY

*Indicates highest *Billboard* chart position

- 1. Let's Have a Party** Wanda Jackson • *Music and lyrics by Phil Baxter, Cliff Friend and Joe Haymes. Capitol 4397 (1960). Courtesy of Capitol Records, Inc., under license from Capitol Special Markets. No. 37**
- 2. Ruby Baby** Dion • *Music and lyrics by Jerry Leiber and Mike Stoller. Columbia 42662 (1963). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS, Inc. No. 2**
- 3. Don't Play That Song (You Lied)** Ben E. King • *Music and lyrics by Ahmet M. Ertegun and Betty Nelson. Atco 6222 (1962). Produced under license from Atlantic Recording Corp. No. 11**
- 4. I Will Follow Him** Little Peggy March • *Music by J. W. Stole and Det Roma, lyrics by Norman Gimbel and Arthur Altman. RCA 8139 (1963). Courtesy of RCA Records, a label of BMG Music, Inc. No. 1**
- 5. Devil or Angel** Bobby Vee • *Music and lyrics by Blanche Carter. Liberty 55270 (1960). Courtesy of EMI, a Division of Capitol Records, Inc., under license from Capitol Special Markets. No. 6**
- 6. What in the World's Come over You** Jack Scott • *Music and lyrics by Jack Scott Scafone. Top Rank 2028 (1960). Courtesy of Capitol Records, Inc. No. 5**
- 7. The Monkey Time** Major Lance • *Music and lyrics by Curtis Mayfield. OKeh 7175 (1963). Produced under license from CBS Special Products. No. 8**
- 8. Chains** The Cookies • *Music and lyrics by Gerry Goffin and Carole King. Dimension 1002 (1962). Produced under license from Emus Records Corp. No. 17**
- 9. Papa-Oom-Mow-Mow** The Rivingtons • *Music and lyrics by Al Frazier, Carl White, Turner Wilson Jr. and John Harris. Liberty 55427 (1962). Courtesy of EMI, a Division of Capitol Records, Inc. No. 48**
- 10. Snap Your Fingers** Joe Henderson • *Music and lyrics by Grady Martin and Alex Zanetti. Todd 1072 (1962). Courtesy of Gusty Records, Inc. No. 8**
- 11. Love Letters** Ketty Lester • *Music by Victor Young, lyrics by Edward Heyman. Era 3068 (1962). Courtesy of Domintion En-*

*ertainment, Inc. No. 5**

- 12. Baby Workout** Jackie Wilson • *Music and lyrics by Alonzo Tucker and Jackie Wilson. Brunswick 55239 (1963). Courtesy of Brunswick Records, under license from CBS Special Products. No. 5**
- 13. You Can't Judge a Book by the Cover** Bo Diddley • *Music and lyrics by Willie Dixon. Checker 1019 (1962). Courtesy of MCA Records, Inc. No. 48**
- 14. Nut Rocker** B. Bumble and the Stingers • *Music by Kim Fowley. Rendezvous 166 (1962). Courtesy of Janus Records, Inc., by arrangement with Sid Talmadge. No. 23**
- 15. Killer Joe** The Rocky Fellers • *Music and lyrics by Bert Russell, Bob Elgin and Phil Medley. Scepter 1246 (1963). Courtesy of Gusto Records, Inc. No. 16**
- 16. If You Need Me** Solomon Burke • *Music and lyrics by Wilson Pickett, Robert Bateman and Sonny Sanders. Atlantic 2185 (1963). Produced under license from Atlantic Recording Corp. No. 37**
- 17. But I Do** Clarence "Frogman" Henry • *Music and lyrics by Robert Guiry (Bobby Charles) and Paul Gayten. Argo 5378 (1961). Courtesy of MCA Records, Inc. No. 4**
- 18. Shout! Shout! (Knock Yourself Out)** Ernie Maresca • *Music and lyrics by Ernie Maresca and Thomas F. Bogdany. Seville 117 (1962). Released by arrangement with 3C Records. No. 6**
- 19. Judy's Turn to Cry** Lesley Gore • *Music by Beverly Ross, lyrics by Edna Lewis. Mercury 72143 (1963). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 5**
- 20. The Watusi** The Vibrations • *Music and lyrics by James Johnson, Shirley Hall and Leslie Temple. Checker 969 (1961). Courtesy of MCA Records, Inc. No. 25**
- 21. Mr. Bass Man** Johnny Cymbal • *Music and lyrics by Johnny Cymbal. Kapp 503 (1963). Courtesy of MCA Records, Inc. No. 16**
- 22. The End of the World** Skeeter Davis • *Music by Arthur Kent, lyrics by Sylvia Dee. RCA 8098 (1963). Courtesy of RCA Records, a label of BMG Music, Inc. No. 2**

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