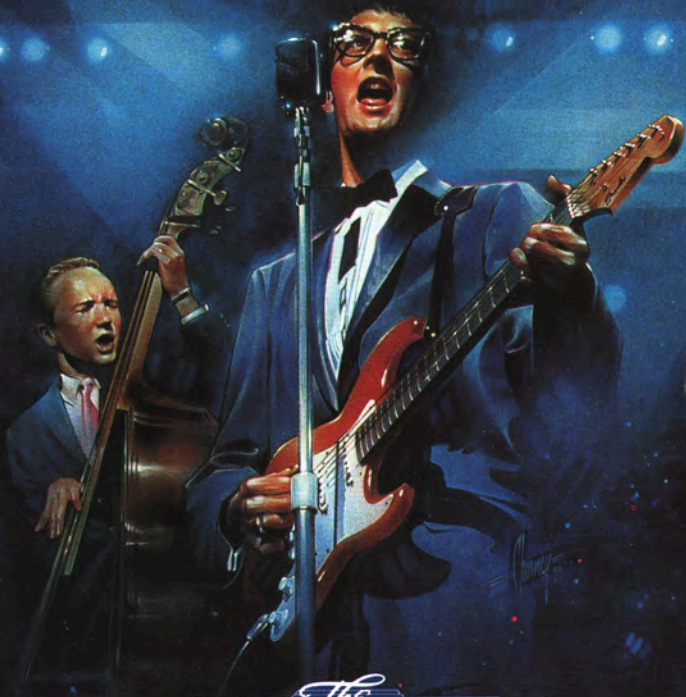


# ROCK CLASSICS: THE ORIGINALS



TIME  
LIFE  
MUSIC

*The*  
**ROCK'N'ROLL**  
•ERA•

Digital Remaster

# ROCK CLASSICS: THE ORIGINALS

- 1 Everybody's Trying to Be My Baby**  
Carl Perkins
- 2 Slow Down** Larry Williams
- 3 Do-Wah-Diddy** The Exciters
- 4 Anna (Go to Him)** Arthur Alexander
- 5 Needles and Pins** Jackie DeShannon
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- 19 Good Lovin'** The Olympics
- 20 My Girl Sloopy** The Vibrations
- 21 Act Naturally** Buck Owens
- 22 I Can't Stop Lovin' You** Don Gibson

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# The ROCK'N'ROLL ERA

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COMPACT  
disc  
DIGITAL AUDIO

2RNR-38  
OPCD-2596

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LIFE  
MUSIC

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*The Five Royales, a great  
vocal group with the  
unique sound of a stinging  
guitar*



## ROCK CLASSICS: THE ORIGINALS

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In 1989, Richard Berry, the man who wrote and recorded the original version of the legendary **Louie Louie**, admitted, "I sing it the way the Kingsmen did. That's how people remember it." Widely regarded as the classic version, the Kingsmen's 1963 release of *Louie Louie* is just one example of a remake that became better known than the original recording. In fact, despite the iconic status of *Louie Louie* and despite the hundreds of versions released, most rock 'n' roll fans have never heard Berry's original, released on Flip Records in 1956. This collection includes Berry's *Louie Louie* as well as 21 other original recordings that became better known through subsequent versions.

In concert and on record, the early Beatles (1962-1965) helped to popularize many American rock 'n' roll songs, most learned from 45s they scrounged in Liverpool music stores, including manager Brian Epstein's NEMS shop. While seven originals included here that were later recorded by the Beatles only hint at the group's varied tastes, the songs do reveal the Beatles' affection for a strong melody. The fact that the Beatles recorded something as obscure as the Donays' **Devil In His Heart**, a girl-group song that achieved no success on either side of the Atlantic, suggests that the Fab Four took their record collecting seriously.

Because British groups were in awe of American rock 'n' roll, most of their cover versions imitated, rather than rearranged, the originals. The Beatles were extremely faithful to Dr. Feelgood and the Interns' calypso-flavored **Mr. Moonlight**, the flip side of a modest 1962 hit called *Doctor Feel-Good*. Dr. Feelgood was actually William Perryman a.k.a. Piano Red, a boogie-woogie pianist who had been playing Southern juke joints since the 1930s. However, it was one of the Interns, Roy Lee Johnson, who wrote and sang lead on *Mr. Moonlight*.

One of the Beatles' favorite artists was Arthur Alexander,

a lachrymose soul singer from Alabama, who contributed **Anna (Go to Him)**, *Soldier of Love* and *A Shot of Rhythm and Blues* to the Beatles' repertoire (although they never released recordings of the latter two). John Lennon especially liked the rough voice of rocker Larry Williams, perhaps because Williams' recordings for the Specialty label featured a playful, comic quality. As a Beatle, Lennon sang three of Williams' songs—*Dizzy*, *Miss Lizzy*, **Slow Down** and *Bad Boy*—and added a fourth, *Bony Moronie*, on his 1975 solo album, *Rock 'n' Roll*.

Early in the Beatles' career, George Harrison called himself Carl Harrison, a testament to his affection for the songs and guitar style of Sun rockabilly artist Carl Perkins. Perkins wrote **Everybody's Trying to Be My Baby** as a humorous commentary on his newfound popularity after the success of *Blue Suede Shoes* in 1956.

The Beatles also released a near-exact copy of Buddy Holly's hypnotic **Words of Love**. Holly's melodic guitar style was a critical force in the Beatles' development. Paul McCartney once stated, "At least the first forty songs we wrote were Buddy Holly-influenced." In *Words of Love*, Holly overdubbed both his vocal and guitar parts, supposedly the first rock 'n' roll application of the studio technique developed by Les Paul in the early '50s.

Undoubtedly, some Beatles fans were surprised in 1965 when they flipped over their 45s of *Yesterday* and found Ringo crooning Buck Owens' **Act Naturally**, a 1963 smash on the country charts. Owens' record marked the emergence of the classic "Bakersfield Sound" that Owens and his group, the Buckaroos, shaped into one of the most distinctive styles in C & W history. Owens and the Beatles were genuine fans of each other's music, and Owens' live performances invariably included a Beatles medley.

While the Beatles' hits were almost all originals, other British Invasion bands used covers of American songs, es-

pecially girl-group records, to gain their first hits. Manfred Mann topped the charts in 1964 with a version of the Barry-Greenwich composition, **Do-Wah-Diddy**, recorded earlier in the year by the Exciters. Similarly, Herman's Hermits' debut hit, a remake of Goffin-King's **I'm Into Something Good**, quickly outstripped Earl-Jean's original version. Earl-Jean was the lead singer of the Cookies, whose biggest hit, *Chains*, was remade by the Beatles in 1963.

A particularly flagrant case of a British record capitalizing on an American original was the Moody Blues' cover of Bessie Banks' **Go Now**. Selected as a "Pick of the Week" on New York City's influential radio station WINS, Banks' record was just gathering steam when the Moody Blues' note-for-note copy was released. Predictably, radio stations picked up on the more fashionable British version.

Ironically, many American teenagers' first taste of blues and soul during the '60s came from the numerous British bands that revered and imitated these black styles. The Yardbirds achieved success with a remake of Bo Diddley's swaggering **I'm a Man**, the flip side of Diddley's self-titled 1955 debut single. The song's pounding, stop-and-go riff was indebted to Muddy Waters, who recorded his own version of *I'm a Man* under the title *Mannish Boy*. The Animals were only one of many acts (including Van Morrison and Canned Heat) influenced by blues legend John Lee Hooker, master of the one-chord boogie and author of the oft-covered **Boom Boom**.

Of course, the most famous of Britain's R & B-styled bands was the Rolling Stones, who scored their first top-10 hit with a copy of Irma Thomas' **Time Is on My Side**, on which Mick Jagger even aped Thomas' rap in the middle of the song. A somewhat bitter Thomas later said: "I really liked that song and put my heart and soul into it. Then along comes this English group and half sings it and gets a million seller. After that, I stopped doing it."

In mid-'63, Del Shannon became the first artist to release a version of a Lennon-McCartney song in America (*From*



*The Exciters*



*Me to You*). Shannon also made one other notable contribution to the British Invasion. While on a concert tour of Australia, he tried to interest the Searchers in a song he had penned called **I Go to Pieces**. The Searchers were not impressed, but Peter and Gordon were. The British duo eventually recorded a version that hit the top 10, while Shannon's version appeared on his superb 1965 album, *One Thousand Six Hundred Sixty One Seconds with Del Shannon*.

It wasn't only British bands that exploited the potential of a good R & B song. Felix Cavaliere heard the Olympics' **Good Lovin'** while listening to a New York City soul station; he quickly had his band, the Young Rascals, work up a faster version that became a monster dance hit. While the Vibrations, a black vocal group, had scored a moderate hit with their **My Girl Sloopy**, writer-producer Bert Berns was convinced that the song could sell millions if performed by a white English band. He was half-right: The McCoys, a white American band, topped the charts with the retitled *Hang on Sloopy*.

Released in 1958, the Five Royales' **Dedicated to the One I Love** failed to make the top-40 pop charts or even dent the R & B charts, although both the Shirelles (1961) and the Mamas and the Papas (1967) would enjoy huge success with the song. Written by the group's leader, Lowman Pauling, it features Pauling's stinging guitar, a unique addition to the vocal group sound.

Vee-Jay Records had originally wanted Dee Clark to record **You're No Good**, but producer Calvin Carter felt the song's accusatory lyric would be better delivered by a woman, so Betty Everett got the nod. The song was a hit in England for the Swinging Blue Jeans, but it was Linda Ronstadt who offered the most popular rendition in 1975.

One of the most dramatic crossover events in the history of popular music occurred in 1962 when Ray Charles released his tremendously successful *Modern Sounds in Country and Western Music*, an album in which the R & B

giant sang nothing but country songs. The album yielded a No. 1 single, **I Can't Stop Lovin' You**, written and recorded by Don Gibson in 1958. Produced by Chet Atkins, Gibson's *I Can't Stop Lovin' You* and its more popular flip side, *Oh Lonesome Me*, are considered two early examples of the "Nashville Sound." Interestingly enough, Gibson wrote both songs in one afternoon in 1957 while living in a trailer outside of Knoxville. He later remarked, "It was the kind of a day I could use more of."

—Joe Sasyf



*Richard Berry, the man who wrote and recorded Louie Louie*



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Everybody's Trying to Be My Baby** Carl Perkins • Music and lyrics by Carl Perkins. Unichappell Music Inc. c/o Warner-Chappell Music. BMI. Sun LP 1225 (1958). Courtesy of Sun Entertainment Corp. Did not chart.
- 2. Slow Down** Larry Williams • Music and lyrics by Lawrence E. Williams. Arc Music Corp./Larino Music. BMI. Specialty 626 (1958). Courtesy of Specialty Records. Did not chart.
- 3. Do-Wah-Diddy** The Exciters • Music and lyrics by Jeff Barry and Ellie Greenwich. Warner-Tamerlane Music. BMI. United Artists 662 (1964). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 78\*
- 4. Anna (Go to Him)** Arthur Alexander • Music and lyrics by Arthur Alexander. Painted Desert Music Corp. BMJ/Keva Music Inc./Chanteclair Painted Desert (PROC). Dot 16387 (1962). Courtesy of MCA Records, Inc. No. 68\*
- 5. Needles and Pins** Jackie DeShannon • Music and lyrics by Sonny Bono and Jack Nitzsche. EMI Music Publishing. BMI. Liberty 55563 (1963). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 84\*
- 6. Go Now** Bessie Banks • Music and lyrics by Milton Bennett and Lury Banks. Warner-Tamerlane Publishing Corp. BMI. Tiger 102 (1964). Courtesy of Sun Entertainment Corp. Did not chart.
- 7. Words of Love** Buddy Holly • Music and lyrics by Buddy Holly. MPL Communications Inc. ASCAP. Coral 61852 (1957). Courtesy of MCA Records, Inc. Did not chart.
- 8. I Go to Pieces** Del Shannon • Music and lyrics by Del Shannon. Mole Hole Music/Bug Music/Unichappell Music Inc. BMI. Amy LP 8006 (1965). Courtesy of Mole Hole Records. Did not chart.
- 9. You're No Good** Betty Everett • Music and lyrics by Clint Ballard Jr. Edwin H. Morris Co., Inc./US Songs Inc./Casa David/Blue Seas Music Inc. ASCAP. Vee-Jay 566 (1963). Courtesy of Vee-Jay Records. No. 51\*
- 10. Mr. Moonlight** Dr. Feelgood and the Interns • Music and lyrics by Roy Lee Johnson. Lowery Music Co., Inc. BMI. Okeh 7144 (1962). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. Did not chart.
- 11. Dedicated to the One I Love** The Five Royales • Music and lyrics by Louman Pauling and Ralph Bass. Fort Knox Music/Duchess Music Corp. c/o MCA Music/Trio Music Co. BMI. King 5453 (1961). Courtesy of Gusto Records. No. 81\*
- 12. Boom Boom** John Lee Hooker • Music and lyrics by John Lee Hooker. Conrad Co. Inc. BMI. Vee-Jay 438 (1962). Courtesy of Vee-Jay Records. No. 60\*
- 13. Louie Louie** Richard Berry • Music and lyrics by Richard Berry. Limox Music Inc./American Berry Music. BMI. Flip 321 (1957). Courtesy of Limox Music, Inc. Did not chart.
- 14. I'm into Something Good** Earl-Jean • Music and lyrics by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. BMI. Colpix 729 (1964). Licensed Courtesy of Butterfly Entertainment Corp. a/b/o Rhino Records, Inc. No. 38\*
- 15. Nobody But Me** The Isley Brothers • Music and lyrics by Ronald Isley, Rudolph Isley and O'Kelly Isley. Wemar Music Corp. BMI. Wand 131 (1963). Courtesy of Gusto Records. Did not chart.
- 16. Devil in His Heart** The Donays • Music and lyrics by Richard Drapkin. Brent Music Corp. BMI. Brent 7033 (1962). Produced under license from Timeless Entertainment Corp. Did not chart.
- 17. Time Is on My Side** Irma Thomas • Music and lyrics by Norman Meade. Unichappell Music Inc. BMI. Imperial 66041 (1964). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. Did not chart.
- 18. I'm a Man** Bo Diddley • Music and lyrics by Ellos McDaniel. Arc Music Corp. BMI. Checker 814 (1955). Courtesy of Chess/MCA Records, Inc. Did not chart.
- 19. Good Lovin'** The Olympics • Music and lyrics by Rudy Clark and Arthur Resnick. Alley Music/Trio Music. BMI. Loma 2013 (1965). Produced under license from Warner Bros. Records Inc. No. 81\*
- 20. My Girl Sloopy** The Vibrations • Music and lyrics by Bert Russell and Wes Farrell. Screen Gems-EMI Music Inc./Morris Music. BMI. Atlantic 2221 (1964). Produced under license from Atlantic Recording Corp. No. 26\*
- 21. Act Naturally** Buck Owens • Music by John Russell, lyrics by Voni Morrison. Tree Publishing. BMI. Capitol 4937 (1963). Courtesy of Buck Owens Enterprises. Did not chart.
- 22. I Can't Stop Lovin' You** Don Gibson • Music and lyrics by Don Gibson. Acuff-Rose Publications. BMI. RCA 7133 (1958). Courtesy of RCA Records, a label of BMG Music. No. 81\*

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