

THE '60s: JUKEBOX MEMORIES



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
ERA

Digital Remaster

THE '60s: JUKEBOX MEMORIES

- 1 **Drip Drop** Dion DiMucci (1963)
- 2 **Dum Dum** Brenda Lee (1961)
- 3 **I Love the Way You Love**
Marv Johnson (1960)
- 4 **I've Got Sand in My Shoes**
The Drifters (1964)
- 5 **Runaround** The Fleetwoods (1960)
- 6 **Don't Bet Money Honey** Linda Scott (1961)
- 7 **I Wonder What She's Doing Tonight**
Barry and the Tamerlanes (1963)
- 8 **Let's Lock the Door (And Throw Away the Key)** Jay and the Americans (1965)
- 9 **Dear One** Larry Finnegan (1962)
- 10 **You Don't Have to Be a Baby to Cry**
The Caravelles (1963)
- 11 **Since I Fell for You** Lenny Welch (1963)
- 12 **My One and Only, Jimmy Boy**
The Girlfriends (1964)
- 13 **(Girls, Girls, Girls) Made to Love**
Eddie Hodges (1962)
- 14 **Chip Chip** Gene McDaniels (1962)
- 15 **That's the Way Boys Are**
Lesley Gore (1964)
- 16 **Moody River** Pat Boone (1961)
- 17 **Happy Birthday Blues**
Kathy Young with the Innocents (1961)
- 18 **Abigail Beecher** Freddy Cannon (1964)
- 19 **Let's Go (Pony)** The Routers (1962)
- 20 **Honolulu Lulu** Jan and Dean (1963)
- 21 **Sad Movies (Make Me Cry)**
Sue Thompson (1961)
- 22 **My Own True Love** The Duprees (1962)

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 Time Warner Company © 1992 Warner Special Products
OPCD-2635



MANUFACTURED BY WARNER SPECIAL PRODUCTS, A TIME WARNER COMPANY.

The ROCK'N'ROLL ERA

THE '60s: JUKEBOX MEMORIES

COMPACT
disc
DIGITAL AUDIO

2RNR-46
OPCD-2635

TIME
LIFE
MUSIC

- 1 Drip Drop 2 Dum Dum 3 I Love the Way You Love 4 I've Got Sand in My Shoes 5 Runaround 6 Don't Bet Money Honey 7 I Wonder What She's Doing Tonight 8 Let's Lock the Door 9 Dear One 10 You Don't Have to Be a Baby to Cry 11 Since I Fell for You 12 My One and Only, Jimmy Boy 13 Made to Love 14 Chip Chip 15 That's the Way Boys Are 16 Moody River 17 Happy Birthday Blues 18 Abigail Beecher 19 Let's Go 20 Honolulu Lulu 21 Sad Movies 22 My Own True Love

© 1992 WARNER SPECIAL PRODUCTS. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF ALL APPLICABLE LAWS. MADE IN U.S.A.



Linda Scott

THE '60s: JUKEBOX MEMORIES

Marv Johnson may not be one of rock 'n' roll's household names, but he's a most significant footnote. Despite the remarkable accomplishments of Smokey Robinson and the Miracles, the Four Tops, Stevie Wonder, the Supremes, Marvin Gaye, Martha and the Vandellas, and the Temptations, Marv Johnson was there first—Motown's initial artist, the first singer to enjoy a hit record written and produced by Berry Gordy.

In fact, Johnson and Gordy started out as business partners. In 1953, Gordy returned home to Detroit after being discharged from the service and opened the 3-D Record Mart. Johnson, a member of the local group the Serenaders, was one of his backers. The store folded in 1955, but Gordy stayed in touch with Johnson after seeing him singing on a parade float.

Soon Gordy was writing hit songs, most notably for Jackie Wilson. In 1959, he founded his production company Tamla, the forerunner to the whole Motown operation. Johnson, sounding a lot like Clyde McPhatter, the former Drifter who had gone pop as a solo act, cut *Come to Me* for Gordy, and the side was leased to United Artists. In 1960, both *You Got What It Takes* and then *I Love the Way You Love* went top-10 for the team, proving to Gordy that he was capable of masterminding the packaging of black music for white fans, and before long he launched his own record company.

Ironically, Johnson's career went into an immediate decline. Both men had huge egos, and they clashed so often and so hard that Gordy didn't even bother to sign Johnson to his new label. He cut the singer loose until the mid-'60s, and when the Motown empire did finally sign Johnson, there were no hits this time around.

Gene McDaniels also started out emulating Clyde McPhatter, but he managed to hang in there a bit longer than Johnson. McDaniels, classically trained at Omaha Uni-

versity, brought a gospel background and a lot of vocal acrobatics to his recordings, and producer Snuff Garrett parlayed that combination into several memorable singles. Garrett took **Chip Chip**, originally a song about a guy who keeps carving away at a soap figurine of his love, and recast it into a soap opera in which a mansion is torn down by love gone bad. In addition to McDaniels' singular vocals, an iron pipe rhythmically struck with a hammer provided the song a second hook.

There were any number of currents running through rock 'n' roll in this period just before the British Invasion. The country influence remained prevalent. Pat Boone had been without a top-10 single since 1958 when he cut **Moody River** in 1961; Randy Wood, the owner of Dot Records and Boone's producer, made him sing in an uncomfortably high register so he would sound more pained. Wood immediately made an acetate copy of the recording and took it to a Nashville program director, who coincidentally was desperate for a Pick of the Week to announce that afternoon. He aired *Moody River* without even listening to it, and Boone, who had been running errands around town after the session, was stunned to hear his new single on the car radio before he even made it home.

New Yorker Larry Finnegan, a graduate of Notre Dame, co-wrote **Dear One** with his brother Vinnie. They took the demo to Hy Weiss at Old Town Records, who signed John Lawrence Finneran (Larry's real name) right away, despite the fact that his label specialized in New York vocal groups and this Dear John letter in song sounded countrified. Unable after one hit to pull off a career as a full-fledged country singer, Finnegan emigrated to Sweden in 1966 and formed Svensk-American Records.

Sixteen-year-old country veteran Brenda Lee, who had already made her mark in rock 'n' roll, was fresh off hal-
lowed rock 'n' roll DJ Alan Freed's 1961 Hollywood Bowl

extravaganza when her novel **Dum Dum** entered the charts. The song was one of the first hits written by Jackie DeShannon.

Another artist who, like Lee, was given her first big break by country star Red Foley (Pat Boone's father-in-law), Sue Thompson broke through that same year with **Sad Movies (Make Me Cry)**. Foley spotlighted this Missouri girl (who grew up in San Jose and entered the music biz via San Francisco and Los Angeles) on his segment of the Grand Ole Opry. He also helped her get a deal with Hickory Records, which was owned by Acuff-Rose, Nashville's top publishing house. John D. Loudermilk, one of the firm's best pop-oriented writers, came up with Thompson's debut hit after she told him that movies—especially those starring Gene Autry—had been her greatest childhood passion.

Quincy Jones discovered Lesley Gore, a New Jersey prep school student, singing with a jazzy group at a midtown Manhattan hotel. *It's My Party*, her 1963 debut, was Jones's first No. 1 as a producer in a career that has seen many (Michael Jackson is a more recent client). But **That's the Way Boys Are** is more typical of the protofeminist stance Gore is best remembered for.

I've Got Sand in My Shoes was the Drifters' follow-up to *Under the Boardwalk*, the veteran New York quartet's last top-10 single. Like the Drifters, Brooklyn's Jay and the Americans often flavored their records with the Latin *baion* beat, but **Let's Lock the Door (And Throw Away the Key)** signaled their conversion into a more rock-based cabaret act.

Linda Scott, who hailed from Queens, released **Don't Bet Money Honey** in the wake of her smash debut *I've Told Every Little Star* and then never saw the top 10 again. Savvy, seductive Dion was also, temporarily, on his last legs. **Drip Drop**, his remake of a 1958 Drifters rhythm and blues throwback, was the last of eight top-10 singles he cut between 1960 and 1963 after leaving the Belmonts. Heroin would keep his career on hold until his triumphant return



*Eddie Hodges was a veteran of Broadway (*The Music Man*) and Hollywood (*A Hole in the Head*) when he began his recording career at the age of 14.*



in 1968 with *Abraham, Martin and John*.

Lenny Welch, a crooner from Asbury Park, the New Jersey beach town Bruce Springsteen later immortalized, capped his career with **Since I Fell for You**. And Freddy Cannon, who first entered the charts in 1959, gave his faltering career a second wind in 1964 when he switched to the Warner label for **Abigail Beecher**, an ode to a swinging schoolteacher. His new label promoted the song by sponsoring contests in which high schoolers voted for their most Beecher-like teacher.

The Caravelles, two teen-age employees of a London brokerage firm, named themselves after the French airliner. Their **You Don't Have to Be a Baby to Cry** reached America just weeks before the Beatles made their cataclysmic bow on *Ed Sullivan*, rendering the duo an instant footnote to British pop-music history.

Before the Beatles conquered America, the hottest sound around had been surf music. The Routers' instrumental **Let's Go** (subtitled *Pony* to attract the dance crowd) was a surf precursor, but Jan and Dean were the real deal.

Jan Berry and Dean Torrence were Hollywood High classmates of Phil Spector and Nancy Sinatra. First signed in 1958, the two turned out early records, for a variety of labels, that were pale interpretations of the waning East Coast vocal-group sound. When wunderkind producer Lou Adler signed Jan and Dean in 1963, he urged them to stick closer to home by jumping on the surf bandwagon, and Jan promptly co-wrote *Surf City* with Brian Wilson, leader of the Beach Boys, surf's reigning group. When that shot Jan and Dean to No. 1, Berry wrote **Honolulu Lulu** with popular L.A. DJ Roger Christian for an album called *Surf City and Other Swinging Cities*.

The pair knocked off the tune on a napkin while eating tapioca in an all-night Hollywood coffee shop after a hop that Christian had emceed and Jan and Dean had played. Each writer thought the other had the napkin when they



The Caravelles

went back to the car, and by the time they realized their mistake, the waitress had thrown it out. Berry and Christian had to search through the dumpster out back to find that napkin, but their efforts were not in vain. Though it didn't match *Surf City* by going all the way to the top, *Honolulu Lulu* was a worthy follow-up that helped consolidate Jan and Dean's status as the only serious competition to the Beach Boys for surfing supremacy.

—John Morthland



Jersey City's Duprees returned briefly to the charts in 1970 as the Italian Asphalt & Pavement Company.

DISCOGRAPHY

*Indicates highest Billboard chart position

1. **Drip Drop** Dion DiMucci • Music and lyrics by Jerry Leiber and Mike Stoller. Columbia 42917 (1963). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 6*
2. **Dum Dum** Brenda Lee • Music and lyrics by Jackie DeShannon and Sharon Sheeley. Decca 31272 (1961). Courtesy of MCA Records, Inc. No. 4*
3. **I Love the Way You Love** Marv Johnson • Music and lyrics by Berry Gordy Jr. and Mibaljohn. United Artists 208 (1960). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 9*
4. **I've Got Sand in My Shoes** The Drifters • Music and lyrics by Artie Resnick and Kenny Young. Atlantic 2252 (1964). Produced under license from Atlantic Recording Corp. No. 33*
5. **Runaround** The Fleetwoods • Music and lyrics by Cirino Colacrai. Dolton 22 (1960). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 23*
6. **Don't Bet Money Honey** Linda Scott • Music and lyrics by Linda Scott. Canadian American 127 (1961). Courtesy of ERIC Records. No. 9*
7. **I Wonder What She's Doing Tonight** Barry and the Tamerlans • Music and lyrics by Bodie Chandler and Bary DeVorzon. Valiant 6034 (1963). Produced under license from Warner Bros. Records Inc. No. 21*
8. **Let's Lock the Door (And Throw Away the Key)** Jay and the Americans • Music and lyrics by Roy Alfred and Wes Farrell. United Artists 805 (1965). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 11*
9. **Dear One** Larry Finnegan • Music and lyrics by John Lawrence Finnegan and Vincent Finnegan. Old Town 1113 (1962). Courtesy of Old Town Record Corp. No. 11*
10. **You Don't Have to Be a Baby to Cry** The Caravelles • Music and lyrics by Bob Merrill and Terry Sand. Smash 1852 (1963). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc., No. 3.*
11. **Since I Fell for You** Lenny Welch • Music and lyrics by Woodrow Johnson. Cadence 1439 (1963). Courtesy of Barnaby Records. No. 4*
12. **My One and Only, Jimmy Boy** The Girlfriends • Music and lyrics by David Gates. Colpix 712 (1964). Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 49*
13. **(Girls, Girls, Girls) Made to Love** Eddie Hodges • Music and lyrics by Phil Eerby. Cadence 1421 (1962). Courtesy of Barnaby Records. No. 14*
14. **Chip Chip** Gene McDaniels • Music and lyrics by Jeff Barry. Cliff Crawford and Arthur Resnick. Liberty 55405 (1962). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 10*
15. **That's the Way Boys Are** Lesley Gore • Music and lyrics by Mark Barkan and Ben Raleigh. Mercury 72259 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc., No. 12*
16. **Moody River** Pat Boone • Music and lyrics by Gary D. Bruce. Dot 16209 (1961). Courtesy of MCA Records, Inc. No. 1*
17. **Happy Birthday Blues** Kathy Young with the Innocents • Music and lyrics by Jim Lee. Indigo 115 (1961). Courtesy of Sid Talmadge. No. 30*
18. **Abigail Beecher** Freddy Cannon • Music and lyrics by Richard Heard and Robert Brounger. Warner Bros. 5400 (1964). Courtesy of Freddy Cannon. No. 16*
19. **Let's Go (Pony)** The Routers • Music by Larry Duncan and Robert Duncan. Warner Bros. 5283 (1962). Produced under license from Warner Bros. Records Inc. No. 19*
20. **Honolulu Lulu** Jan and Dean • Music and lyrics by Jan Berry, Roger Christian and Lou Adler. Liberty 55613 (1963). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 11*
21. **Sad Movies (Make Me Cry)** Sue Thompson • Music and lyrics by John D. Loudermilk. Hickory 1153 (1961). Courtesy of Sixteenth Ave. Record Inc. No. 5*
22. **My Own True Love** The Duprees • Music by Max Steiner, lyrics by Mack David. Coed 571 (1962). Based on Steiner's Tara's Theme. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 13*

The '60s: Jukebox Memories

- 1 **Drip Drop** Dion DiMucci
- 2 **Dum Dum** Brenda Lee
- 3 **I Love the Way You Love** Marv Johnson
- 4 **I've Got Sand in My Shoes** The Drifters
- 5 **Runaround** The Fleetwoods
- 6 **Don't Bet Money Honey** Linda Scott
- 7 **I Wonder What She's Doing Tonight**
Barry and the Tamerlanes
- 8 **Let's Lock the Door (And Throw Away the Key)** Jay and the Americans
- 9 **Dear One** Larry Finnegan
- 10 **You Don't Have to Be a Baby to Cry**
The Caravelles
- 11 **Since I Fell for You** Lenny Welch
- 12 **My One and Only, Jimmy Boy**
The Girlfriends
- 13 **(Girls, Girls, Girls) Made to Love**
Eddie Hodges
- 14 **Chip Chip** Gene McDaniels
- 15 **That's the Way Boys Are** Lesley Gore
- 16 **Moody River** Pat Boone
- 17 **Happy Birthday Blues**
Kathy Young with the Innocents
- 18 **Abigail Beecher** Freddy Cannon
- 19 **Let's Go (Pony)** The Routers
- 20 **Honolulu Lulu** Jan and Dean
- 21 **Sad Movies (Make Me Cry)** Sue Thompson
- 22 **My Own True Love** The Duprees



NOTES INSIDE

President: John Hall

Vice President: Fernando Pargas

Marketing Director/New Product Development:
William Crowley

Executive Producer: Charles McCardell

Recording Producers: Joe Sasfy, Steve Carr

Creative Director: Robin Bray

Associate Producer: Brian Miller

Art Studio: Nina Bridges

Series Consultant: Joe Sasfy

Chief Financial Officer: Chris Hearing

Marketing Director: Martin Champagne

Product Manager: Kathy O'Day

Associate Director of Production: Karen Hill

The '60s: Jukebox Memories was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.

The Author: John Morthland has been an associate editor for *Rolling Stone* and *Creem*. He has freelanced for virtually every rock magazine published during the last 20 years.

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 Inc.
© 1992 Time Life Inc. All rights reserved. Printed in U.S.A.

Cover art by Ernest Norcia. © 1992 Time Life Inc.

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

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

© 1992 Warner Special Products.

OPCD-2635



2RNR-46