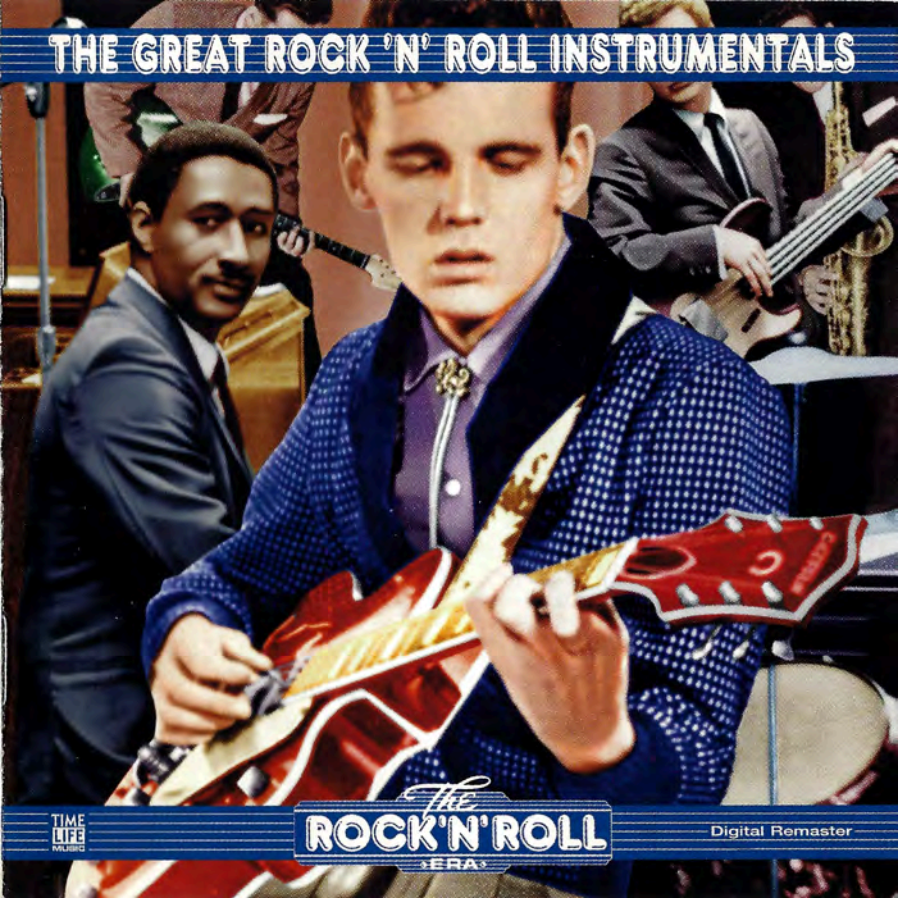


THE GREAT ROCK 'N' ROLL INSTRUMENTALS



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The
ROCK 'N' ROLL
ERA

Digital Remaster

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- 2. Tequila** The Champs
- 3. Rumble** Link Wray
- 4. Raunchy** Bill Justis
- 5. Red River Rock** Johnny & the Hurricanes
- 6. Teen Beat** Sandy Nelson
- 7. The Happy Organ** Dave "Baby" Cortez
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- 12. Misirlou** Dick Dale and His Del-Tones
- 13. Walk—Don't Run** The Ventures
- 14. Wipe Out** The Surfaris
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- 17. Memphis** Lonnie Mack
- 18. Pipeline** The Chantays
- 19. Wild Weekend** The Rebels
- 20. Last Night** The Mar-Keys
- 21. Wheels** The String-a-Longs
- 22. Out of Limits** The Marketts

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The
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INSTRUMENTALS**

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6. Teen Beat 7. The Happy Organ 8. Guitar Boogie Shuffle 9. Bongo Rock
10. Apache 11. Sleep Walk 12. Mistrlo 13. Walk—Don't Run 14. Wipe Out
15. Nut Rocker 16. Green Onions 17. Memphis 18. Pipeline 19. Wild
Weekend 20. Last Night 21. Wheels 22. Out of Limits

The Ventures



THE GREAT ROCK 'N' ROLL INSTRUMENTALS

Instrumentals have always played a special role in the rock 'n' roll era. By creating a sonic landscape unencumbered by the weight of lyrics and voices (save for, perhaps, the occasional utterance of a catchy title), they provide listeners unique markers with which to chronicle the romance, revelry and adventure in their young lives, freeing minds to stir up images and memories in ways other kinds of songs cannot.

Of course, a song titled **Rebel-Rouser**, performed by Duane Eddy, is going to evoke drag strips, leather jackets and grease. It was Memphis saxophone player Bill Justis's late-1957 hit, **Raunchy**, featuring the gritty guitar work of Sid Manker, that inspired Phoenix, Arizona's Eddy to try his luck as an instrumentalist. With the aid of a tremolo box and producer Lee Hazlewood's primitive echo chamber (an empty water tank with a speaker on one end and a microphone on the other), Eddy created the signature low-string sound that made this future Rock and Roll Hall of Famer the undisputed King of Twang.

Also undisputed is the fact that no guitarist of the 1950s played the instrument quite so menacingly as rockabilly picker Link Wray. The North Carolina native became an instrumentalist out of necessity: After losing a lung to tuberculosis during a tour of duty in the Korean War, Wray took a doctor's advice and concentrated on

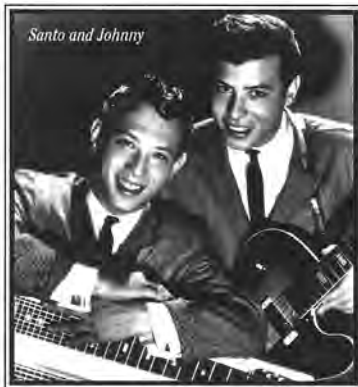
playing rather than singing. Legend has it that a barroom brawl at a Washington, D.C., club inspired him to compose his most famous song, and that it was the daughter of Cadence Records' Archie Bleyer who named it **Rumble** after the streetgang battles in the Broadway musical *West Side Story*. In any event, no one disputes that it was

Wray who single-handedly invented the power chord. As the Who's Pete Townshend later admitted, "If it wasn't for *Rumble*, I would have never picked up a guitar."

Another recording from 1958 inspired plenty of budding rock 'n' rollers to pick up not only guitars but bottles as well—in order to sample the notorious Mexican drink celebrated in the song's title. **Tequila** was originally the B side of a Champs single called *Train to Nowhere*, but when DJs heard Chuck Rio's honking saxophone and the naughty-sounding verbalization of the title, a party hit was born. The Los Angeles group took its moniker in honor of

"Champion, the wonder horse," the trusty steed upon which their record label's owner, Gene Autry, rode off into the sunset in his many cowboy movies.

Speaking of movies, it is hard to imagine an instrumental quite as picturesque as Santo and Johnny's dreamy 1959 classic, **Sleep Walk**. While the sound of a steel guitar was normally associated with country music



from the South or the West, steel player Santo Farina and his rhythm guitarist brother Johnny actually hailed from the wilds of Brooklyn, New York.

A number of hits in 1959 featured instruments that had never before been focal points of rock 'n' roll. Detroit's Dave "Baby" Cortez had worked as a session pianist on recordings by vocal groups such as the Isley Brothers and the Chantels before his rollicking rendition of **The Happy Organ** went all the way to No. 1 and helped make the electric organ an accepted rock instrument.

While bongo drums had been popular with the beatnik crowd in the '50s, it was a finger-snapping L.A. coffee-house denizen named Preston Epps who got the idea to pound those skins to a rock 'n' roll beat—thus leading to the manic **Bongo Rock**. The success of that record led the owner of Epps' label, legendary '50s DJ Art Laboe (the man credited with coining the term "oldies but goodies"), to try his luck with an instrumental by another percussionist, L.A. session drummer Sandy Nelson. The result was **Teen Beat**, which, between Nelson's crisply rolling rhythms and the song's pulsating bass line, is viewed by many aficionados as the unofficial birth of surf music.

The 1960s saw rock 'n' roll changing by leaps and bounds, and nowhere was this more apparent than in the wide variety of instrumentals that surfaced early in the new decade. Helping greatly to break new ground were the Ventures, a Seattle, Washington, quartet founded by bass player Bob Bogle and featuring guitarists Don Wilson and Nokie Edwards. Their self-made demo of **Walk—Don't Run** was rejected by every record company they approached, ultimately being released on a label financed by Wilson's mother. When the tremolo-driven track became a hit up and down the West Coast, *Walk—Don't Run* was picked up by the nationally distributed Dolton Records—and the rest, as evidenced by the



DANCE

Johnny & the Hurricanes



millions of records sold by the Ventures throughout the '60s and '70s, is history.

The Ventures' special blend of intricate arrangements and expert execution had a counterpart in England in the highly influential group the Shadows, whose atmospheric **Apache** was a giant hit in the U.K. in 1960. While their version never crossed the pond, the song nonetheless became a top-five hit in the U.S. the next year—oddly enough, via a guitarist from Copenhagen, Denmark, named Jorgen Ingmann, who used multitracking techniques to create an arsenal of whizzing-arrow-like guitars.

The staccato picking heard on *Apache* has its origins elsewhere in Europe—in the Mediterranean, which is where the Greek melody **Misirlou** originated as a pop hit in the 1940s. In 1962 Dick Dale, a lightning-wristed Southern California guitarist with a love of reef and reverb, developed an amazing “water” sound that, through recordings such as *Misirlou*, helped usher in the early-'60s craze known as surf music.

As far as surf instrumentals go, 1963 was the genre's high-water mark, highlighted by two hanging-ten classics, **Pipeline** and **Wipe Out**. The former was a moody gem written by guitarists Bob Spickard and Brian Carman for their Santa Ana high school group, the Chantays. The quintet originally titled the song “44 Magnum,” but renamed it after seeing a documentary about a dangerous stretch of Pacific surfing waters known as the Hawaiian pipeline. *Wipe Out* initially had a weapon-derived name, too: “Switchblade.” Fortunately for all peace-loving rockers, Glendora's Surfari's retitled their immortal tune, on which 18-year-old Ron Wilson fashioned what is probably the most-imitated instrumental solo in the entire history of rock 'n' roll.

While Southern California was basking in the sun-baked glow of surf music in the early 1960s, another distinctly American sound was being developed in the

Southeast: soul music. One of the earliest soul hits was **Last Night**, a mult textured dance number whose earthy combination of blues, R&B and jazz virtually defined the genre. The Memphis-based Mar-Keys split up into two groups not long after recording this seminal track, as guitarist Steve Cropper and bass player Donald “Duck” Dunn left to hook up with drummer Al Jackson Jr. and organist Booker T. Jones in the prototypical soul quartet Booker T. and the MG's. The group, which served as Stax Records' “house” band throughout the 1960s and played behind such legendary soul singers as Otis Redding, Wilson Pickett and Sam and Dave, scored numerous hits on their own, including their debut record, **Green Onions**—highlighted by Jones' cucumber-cool keyboards and Cropper's not-a-note-wasted guitar style. And speaking of guitars and Memphis, Lonnie Mack unveiled some pioneering guitar moves in his terrific instrumental version of the Chuck Berry classic **Memphis** that would influence the likes of Eric Clapton and Duane Allman.

Of course, by the time *Memphis* became a hit in 1963, the golden age of instrumentals was drawing to a close, as witnessed by the nostalgic-sounding **Wild Weekend** by Buffalo, New York's Rockin' Rebels—a track that, with its blaring saxophone and overloading guitars, had all the greasy thumbprints of those juvenile delinquency-instigating instrumentals of the late 1950s. Which, in reality, it was: Used as a theme song by Buffalo DJ Tom Shannon, *Wild Weekend* was originally recorded in 1959, yet somehow became a national hit nearly four years later. By then, the Rockin' Rebels didn't even exist anymore. Now that's the stuff of which rock 'n' roll legends are made.

—Billy Altman

DISCOGRAPHY

* Indicates highest Billboard chart position

- 1. Rebel 'Rouser** Duane Eddy • Music by Duane Eddy and Lee Hazlewood. Original issue: *Jamie 1104*. Courtesy of Jamie Record Co. No. 6*
- 2. Tequila** The Champs • Music by Chuck Rio. Original issue: *Challenge 1016*. Licensed exclusively from Masters International, Inc. No. 1*
- 3. Rumble** Link Wray • Music by Sy Oliver. Original issue: *Cadenza 1347*. Courtesy of Barnaby Records, Inc., by arrangement with Celebrity Licensing Inc. No. 16*
- 4. Raunchy** Bill Justis • Music by Bill Justis and Sidney Mankler. Original issue: *Phillips 3519*. Courtesy of Sun Entertainment Corporation. No. 2*
- 5. Red River Rock** Johnny & the Hurricanes • Music by Tom King, John Paris and Fred Mendelsohn. Original issue: *Warwick 509*. Courtesy of Warwick Records/MCP. No. 5*
- 6. Teen Beat** Sandy Nelson • Music by Arthur Egnoian and Sander Nelson. Original issue: *Original Sound 5*. Courtesy of Original Sound Record Co., Inc. c/o Original Sound Entertainment. No. 4*
- 7. The Happy Organ** Dave "Baby" Cortez • Music by David Chouney, James Kriegsmann and Ken Wood. Original issue: *Clock 1008*. Courtesy of Clock Records, a division of Doug Moody Productions. No. 1*
- 8. Guitar Boogie Shuffle** The Virtues • Music by Arthur Smith. Original issue: *Hunt 324*. Courtesy of Virtue Records Inc., by arrangement with Celebrity Licensing Inc. No. 5*
- 9. Bongo Rock** Preston Epps • Music by Arthur Egnoian and Preston Epps. Original issue: *Original Sound 4*. Courtesy of Original Sound Record Co., Inc. c/o Original Sound Entertainment. No. 14*
- 10. Apache** Jorgen Ingmann • Music by Jerry Lordan. Original issue: *Atco 6184*. Courtesy of CMC Music AS. No. 2*
- 11. Sleep Walk** Santo & Johnny • Music by Ann Farina, John Farina and Santo Farina. Original issue: *Canadian American 103*. Courtesy of BMG SpA, by arrangement with Celebrity Licensing Inc. No. 1*
- 12. Misirlou** Dick Dale and His Del-Tones • Music by N. Roubanis. Original issue: *Deltone 5091*. Licensed from Dick Dale by arrangement with Rhino Records, Inc. Did not chart.
- 13. Walk—Don't Run** The Ventures • Music by John H. Smith, Jr. Original issue: *Dolton 25*. Courtesy of EMI Records, under license from EMI Capitol Special Markets. No. 2*
- 14. Wipe Out** The Surtaris • Music by Robert Berryhill, James Fuller, Ronald Wilson and Patrick Connolly. Original issue: *Dot 16479*. No. 2*
- 15. Nut Rocker** B. Bumble & the Stingers • Music by Kim Fowley. Original issue: *Rendezvous 166*. Courtesy of Janus Records Inc., by arrangement with Celebrity Licensing Inc. No. 23*
- 16. Green Onions** Booker T. & the MG's • Music by Steve Cropper, Al Jackson Jr., Levie Steinberg and Booker T. Jones. Original issue: *Stax 127*. Produced under license from Atlantic Recording Corp. No. 3*
- 17. Memphis** Lonnie Mack • Music by Chuck Berry. Original issue: *Fraternity 906*. Courtesy of ACE Records Ltd., by arrangement with Celebrity Licensing Inc. No. 5*
- 18. Pipeline** The Chantays • Music by Bob Spickard and Brian Carman. Original issue: *Dot 16440*. No. 4*
- 19. Wild Weekend** The Rebels • Music by Tom Shannon and Phil Todaro. Original issue: *Swan 4125*. Courtesy of Dominant Entertainment, Inc. No. 8*
- 20. Last Night** The Mar-Keys • Music by Charles Axton, Jerald Smith, Floyd Newman, Chips Moman and Gil Caple. Original issue: *Satellite 107*. Produced under license from Atlantic Recording Corp. No. 3*
- 21. Wheels** The String-a-Longs • Music by Richard Stephens and Jimmy Torres. Original issue: *Warwick 603*. Courtesy of Warwick Records/MCP. No. 3*
- 22. Out of Limits** The Marketts • Music by Michael Z. Gordon. Original issue: *Warner 5391*. Produced under license from Warner Bros. Records Inc. No. 3*

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