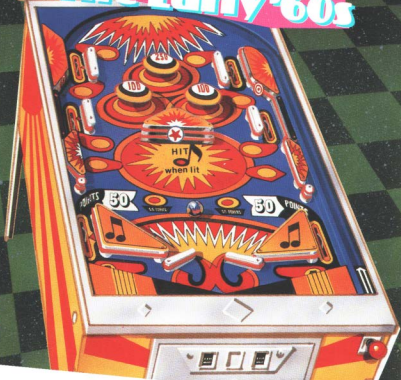


SUPERHITS

The Early '60s



TIME
LIFE
MUSIC

SUPERHITS The Early '60s

1. **Sherry** The 4 Seasons
2. **Rubber Ball** Bobby Vee
3. **Will You Love Me Tomorrow**
The Shirelles
4. **Baby (You've Got What It Takes)**
Brook Benton and Dinah Washington
5. **Town without Pity** Gene Pitney
6. **Where the Boys Are** Connie Francis
7. **(Down at) Papa Joe's**
The Dixiebelles
8. **Sad Movies (Make Me Cry)**
Sue Thompson
9. **Stand by Me** Ben E. King
10. **What in the World's Come over You**
Jack Scott
11. **I'm Sorry** Brenda Lee
12. **Dominique** The Singing Nun
13. **Calendar Girl** Neil Sedaka
14. **Save the Last Dance for Me**
The Drifters
15. **A Hundred Pounds of Clay**
Gene McDaniels
16. **Where or When**
Dion and the Belmonts
17. **I've Told Every Little Star** Linda Scott
18. **Sandy** Larry Hall
19. **You Don't Know What You've Got
(Until You Lose It)** Ral Donner
20. **Hurt** Timi Yuro
21. **A Million to One** Jimmy Charles
22. **El Paso** Marty Robbins

SEE PROGRAM NOTES INSIDE

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

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SUPERHITS

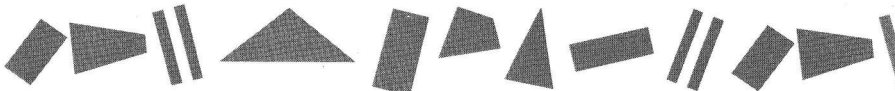
The Early '60s

COMPACT
disc
DIGITAL AUDIO

SUD-15
OPCD-2667



1. Sherry
2. Rubber Ball
3. Will You Love Me Tomorrow
4. Baby (You've Got What It Takes)
5. Town without Pity
6. Where the Boys Are
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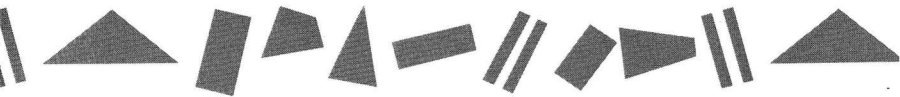
The Singing Nun's **Dominique**—a tribute to the founder of the Dominican order—was one of the least likely pop hits of all time. But that's the way it was in the early 1960s: It was a wide-open era in which songs like Kyu Sakamoto's *Sukiyaki*, another foreign import that didn't make a whit of sense to most Americans, could become a smash.

Dominique was the product of one Sister Luc-Gabrielle—born Jeanine Deckers—from a convent in Ficherfont, Belgium. The nun had written several tunes that won prizes at religious youth retreats, so one of the order's elders asked her to record enough material for an album; the convent would then press up a couple hundred discs to use as gifts. Sister Luc-Gabrielle and a chorus of four went to the Philips studios in Brussels, where they were greeted with skepticism, but they completed their assigned task. When the label heard the results, it decided to release the album commercially under the name

Soeur Sourire (Sister Smile). When that album did well in Europe, Philips' American branch took interest; *Dominique* was pulled as a stateside single under the name of the Singing Nun. It went all the way to the top of the charts, holding sway over such winners as the Kingsmen's *Louie Louie* and Lesley Gore's *She's a Fool*.

In 1966, Debbie Reynolds starred in a movie about the nun's life, and Deckers decided to leave the convent in an attempt to capitalize on her sudden stardom. All her subsequent singles flopped, including *Glory Be to God for the Golden Pill*, a hymn to birth control that pretty much assured she could never return. In 1985, she and her companion of 10 years, Annie Pecher, both committed suicide with a combination of alcohol and barbiturates; their center for autistic children had gone out of business, and they owed substantial back taxes.

The Drifters had been rhythm and blues pioneers since 1953, but the group didn't conquer the Top 40 until



1959's *There Goes My Baby*. This came right after manager Gene Treadwell (who owned rights to the name) fired the original members in a financial dispute and hired in their place a group formerly known as the Five Crowns, changing the leader's name from Benjamin Nelson to Ben E. King.

The Drifters were produced by the hot team of Jerry Leiber and Mike Stoller, and **Save the Last Dance for Me** was written by the hot team of Doc Pomus and Mort Shuman. One of Shuman's periodic vacations in Mexico inspired the song, and Pomus' lyrics were structured ("and in whose arms you're gonna be") to put a Latin rhythm in the vocals. Atlantic meant the song to be the B side of *Nobody but Me* but flipped the single at Dick Clark's suggestion.

One hit later, King left the Drifters after more money battles with Treadwell. As a gesture to his mates, he reworked an old gospel favorite into **Stand by Me** for the Drifters, but

Treadwell vetoed the song. Leiber and Stoller revised it and then produced it for King to help launch his solo career.

The 4 Seasons, on the other hand, represented a new wave, and they went straight to the top with their 1962 debut. The group evolved out of the Four Lovers, a New Jersey group featuring Frankie Valli. After re-naming themselves for a Jersey bowling alley lounge where they failed an audition, they began working as backup singers, mainly for Philly producer Bob Crewe.

Bob Gaudio pounded out what became **Sherry** in 15 minutes at the piano before a rehearsal; because he had no tape recorder handy, he dashed off some words around the tentative title *Terry* to help him remember it long enough to teach the rest of the group. Crewe disliked the song, saying he would cut it only if the title were changed to *Perry*—that was the name of one of the labels he worked for, and he thought the gen-



der bending would make the record stand out. *Jackie* (after then-President Kennedy's wife) was also considered before Crewe opted to name the tune after the three-year-old daughter of WMCA DJ Jack Spector, who then did his part by breaking the single.

Georgia country-rocker Brenda Lee and producer Owen Bradley laid **I'm Sorry** down in five minutes at the end of a session; it was one of the first Nashville productions to use a pop string section (as opposed to fiddles), the idea being for the instruments to repeat the title phrase each time she sang it. Decca was leery about releasing such a mature song by a 15-year-old, but Brenda and her manager, Dub Allbritten (who co-wrote it with Ronnie Self), insisted.

Like Lee, Sue Thompson straddled a line between country and rock. The Missouri farm girl moved to the Bay Area in her teens and began performing in cabarets and country TV shows. After kicking around several

labels, she signed with Hickory. The Nashville label (and arm of the powerful Acuff-Rose publishing house) supplied her debut hit, crossover writer John D. Loudermilk's **Sad Movies (Make Me Cry)**.

Timi Yuro moved from Chicago to Los Angeles as a teenager, then hooked up with writer-producer Clyde Otis for a handful of dramatic pop-rock hits that began with **Hurt**. Linda Scott, born in Queens and raised in Teaneck, New Jersey, launched her brief career with **I've Told Every Little Star**, written by Oscar Hammerstein II and Jerome Kern for their 1932 production *Music in the Air*.

Perhaps the biggest female star in the nation was Connie Francis. She was approaching the zenith of her career in 1961 when she sang and acted in the movie **Where the Boys Are**. The song was written by Howie Greenfield and Neil Sedaka, a Brooklyn team since junior high days. By 1960, Greenfield and Sedaka were also writing hits like **Calendar Girl** for



Sedaka himself to sing.

Gene Pitney was in a similar situation. The Connecticut electronics whiz wrote (with his manager-publisher Aaron Schroeder) **Rubber Ball** for Bobby Vee, though Pitney gave his half of the credits to his mother to avoid a publishing conflict. Meanwhile, as an artist Pitney was cutting Ned Washington and Dimitri Tiomkin's **Town without Pity**, the incongruous title tune to a Kirk Douglas movie: The song is standard misunderstood-teens fare, but the flick is about a rape trial in postwar, American-occupied Germany.

Other hits were not without their price. Dion and the Belmonts' remake of the Rodgers and Hart standard **Where or When** peaked while the lead singer was in the hospital detoxifying from heroin addiction. And Marty Robbins, who grew up in Arizona, wrote **El Paso** in honor of the city where he felt the West begins. But at five minutes, it was so long that his label would release it only as an album cut. When it did finally come out as a single, however,

El Paso became the first No. 1 hit of the '60s and the first country song to win a pop Grammy.

Larry Hall had no success beyond **Sandy**, a rather fevered reading of country vet Terry Fell's love song; Hall's single began on a local label in his native Cincinnati before being picked up nationally by Strand. When a subdued Elvis Presley returned to the scene after his Army stint, Chicago's Ral Donner set about to emulate the old Elvis with material like the pointed **You Don't Know What You've Got**.

Brook Benton and Dinah Washington were two of the most versatile, and unclassifiable, vocal stylists of the era. Though they had individual reputations as ballad singers, as a duo they proved just as masterful with rollicking duets like **Baby (You've Got What It Takes)**—the success of which stands as further testimony to just how wide-open the early '60s were.

—John Morthland



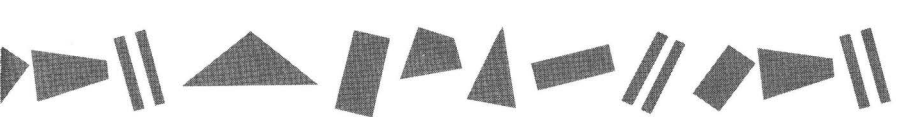
DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Sherry** The 4 Seasons • Music and lyrics by Bob Gaudio. Claridge Music Inc. ASCAP. Vee-Jay 456 (1962). Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 1*
- 2. Rubber Ball** Bobby Vee • Music and lyrics by Aaron Schroeder and Anne Orlowski. Chappell & Co./World Songs Publishing, Inc. ASCAP. Liberty 55287 (1961). Courtesy of EMI-USA, a Division of Capitol Records, Inc. No. 6*
- 3. Will You Love Me Tomorrow** The Shirelles • Music and lyrics by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. BMI. Scepter 1211 (1961). Courtesy of Highland Music, Inc. No. 1*
- 4. Baby (You've Got What It Takes)** Brook Benton and Dinah Washington • Music and lyrics by Murray Stein, Clyde Otis and Brook Benton. Iza Music Corp. (c/o Leiber and Stoller)/Songs of PolyGram International, Inc. BMI. Mercury 71565 (1960). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 5*
- 5. Town without Pity** Gene Pitney • Music by Dimitri Tiomkin, lyrics by Ned Washington. Catherine Hinen/Volta Music. ASCAP. Musicor 1009 (1962). Courtesy of Highland Music, Inc. No. 13*
- 6. Where the Boys Are** Connie Francis • Music by Neil Sedaka, lyrics by Howard Greenfield. Careers-BMG Music Publishing, Inc. BMI. MGM 12971 (1961). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 4*
- 7. (Down at) Papa Joe's** The Dixiebelles • Music and lyrics by Jerry Dean Smith. Edwin H. Morris and Co., a

Division of MPL Communications, Inc. ASCAP. Sound Stage 2507 (1963). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 9*

- 8. Sad Movies (Make Me Cry)** Sue Thompson • Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Hickory 1153 (1961). Courtesy of 16th Avenue Records, Inc. No. 5*
- 9. Stand by Me** Ben E. King • Music and lyrics by Ben E. King, Jerry Leiber and Mike Stoller. Leiber-Stoller Songs Inc. ASCAP./Unichappell Music, Inc. BMI. Atco 6194 (1961). Produced under license from Atlantic Recording Corp. No. 4*
- 10. What in the World's Come over You** Jack Scott • Music and lyrics by Jack Scott/Scafone. EMI Unart Catalog Inc. BMI. Top Rank 2028 (1960). Courtesy of Capitol Records, Inc. No. 5*
- 11. I'm Sorry** Brenda Lee • Music and lyrics by Ronnie Self and Dub Allbritten. Champion Music Corp. BMI. Decca 31093 (1960). Courtesy of MCA Records, Inc. No. 1*
- 12. Dominique** The Singing Nun • Music and lyrics by Soeur Sourire, O.P. Colgems-EMI Music Inc. ASCAP. Philips 40152 (1963). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1*
- 13. Calendar Girl** Neil Sedaka • Music and lyrics by Neil Sedaka and Howard Greenfield. Screen Gems-EMI Music Inc. BMI. RCA Victor 7829 (1961). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 4*
- 14. Save the Last Dance for Me** The Drifters • Music and lyrics by Doc Pomus and Mort Shuman. Unichappell Music, Inc. BMI. Atlantic 2071 (1960). Produced under license from Atlantic Recording Corp. No. 1*



15. A Hundred Pounds of Clay Gene McDaniels
• *Music and lyrics by Bob Elgin, Luther Dixon and Kay Rogers. Screen Gems-EMI Music Inc. BMI. Liberty 55308 (1961). Courtesy of EMI-USA, a Division of Capitol Records, Inc. No. 3**

16. Where or When Dion and the Belmonts •
*Music by Richard Rodgers, lyrics by Lorenz Hart. Chappell & Co. ASCAP. Laurie 3044 (1960). Released by arrangement with 3C Records. No. 3**

17. I've Told Every Little Star Linda Scott • *Music by Jerome Kern, lyrics by Oscar Hammerstein II. PolyGram International Publishing, Inc. ASCAP. Canadian American 123 (1961). Courtesy of ERIC Records. No. 3**

18. Sandy Larry Hall • *Music and lyrics by Terry Fell. Elvis Presley Music/Maraville Music Inc./Unichappell Music, Inc. BMI. Strand 25007 (1960). Courtesy of Larry Hall. No. 15**

19. You Don't Know What You've Got (Until You Lose It) Ral Donner • *Music and lyrics by Paul Hampton and George Burton. United Artists Music Co., Inc. ASCAP. Gone 5108 (1961). Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 4**

20. Hurt Timi Yuro • *Music and lyrics by Jimmie Crane and Al Jacobs. EMI Miller Catalog Inc. ASCAP. Liberty 55343 (1961). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 4**

21. A Million to One Jimmy Charles • *Music and lyrics by Phil Medley. Stone Agate Music. BMI. Promo 1002 (1960). Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 5**

22. El Paso Marty Robbins • *Music and lyrics by Marty Robbins. Mariposa Music Inc. BMI. Columbia 41511 (1960). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1**



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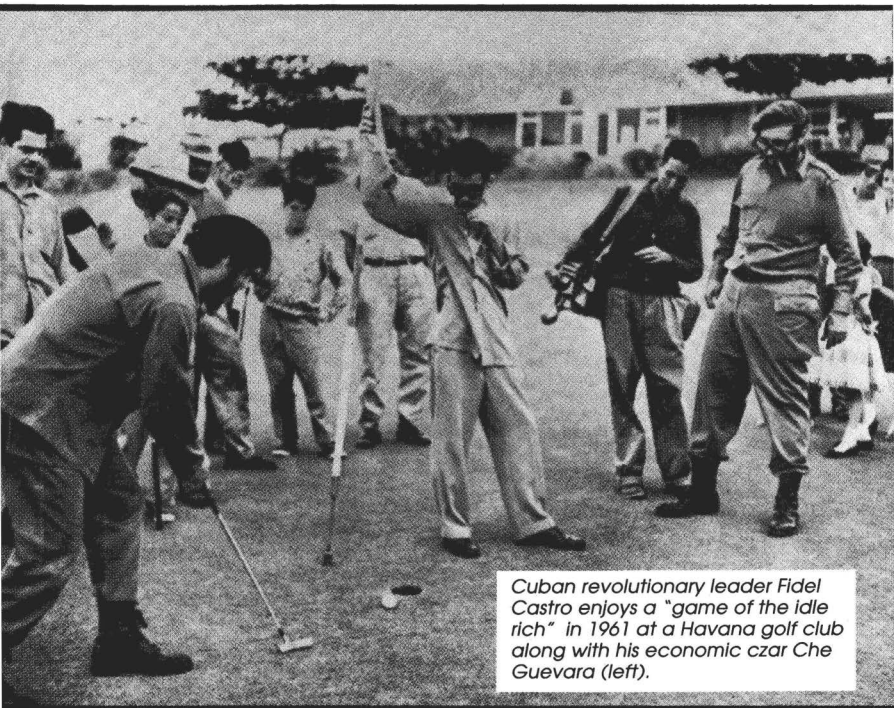
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Cuban revolutionary leader Fidel Castro enjoys a "game of the idle rich" in 1961 at a Havana golf club along with his economic czar Che Guevara (left).