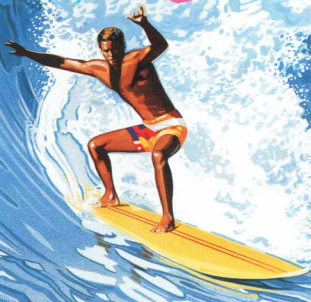


SUPERHITS

Early-'60s Classics



TIME
LIFE
MUSIC

SUPERHITS - **Early-'60s Classics**

1. **Walk Like a Man** The 4 Seasons
2. **(The Man Who Shot) Liberty Valance** Gene Pitney
3. **Apache** Jorgen Ingmann and His Guitar
4. **Silver Threads and Golden Needles** The Springfields
5. **Ebony Eyes** The Everly Brothers
6. **Puppy Love** Paul Anka
7. **Tower of Strength** Gene McDaniels
8. **Cindy's Birthday** Johnny Crawford
9. **Wooden Heart** Joe Dowell
10. **Fool #1** Brenda Lee
11. **Harbor Lights** The Platters
12. **Because They're Young** Duane Eddy and the Rebels
13. **The Boll Weevil Song** Brook Benton
14. **Mr. Custer** Larry Verne
15. **Baby Sittin' Boogie** Buzz Clifford
16. **Everybody's Somebody's Fool** Connie Francis
17. **You're Sixteen** Johnny Burnette
18. **Let's Think about Living** Bob Luman
19. **Blue on Blue** Bobby Vinton
20. **Greenfields** The Brothers Four
21. **Burning Bridges** Jack Scott
22. **Old Rivers** Walter Brennan

SEE PROGRAM NOTES INSIDE

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OPCD-2680



WARNER
SPECIAL PRODUCTS

SUPERHITS


Early-'60s Classics

COMPACT
disc
DIGITAL AUDIO

SUD-19
OPCD-2680



1. Walk Like a Man
2. Liberty Valance
3. Apache
4. Silver Threads and Golden Needles
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Connie Francis and Brenda Lee were the top female stars of the early 1960s, but that is basically all they had in common. Francis, a former child accordion player and Northeastern city girl, is usually depicted as the personification of the era when rock 'n' roll was going soft, as the sort of teen idol created by industry power brokers. She favored ballads and standards, which were ideal for her pop singing style. Lee was Little Miss Dynamite, a Southern belter whose talent had been supporting her family since she was 13. Her ballad style was remarkably gutsy and often raised eyebrows for being "too mature." Both Lee and Francis, however, scored with country ballads in the early '60s.

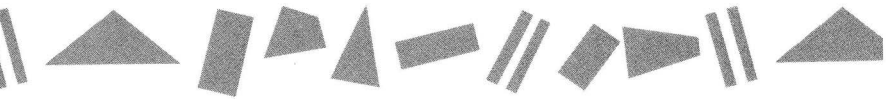
From late 1960 to late 1962, Brenda ran up a string of eight top-10 hits, including **Fool #1**. Aspiring writer Kathryn R. Fulton had mailed her composition *The Biggest Fool of All* to Doyle and Teddy Wilburn, a popular Nashville duo who also ran management and publishing operations. They passed the tune along to Decca Records head

Owen Bradley, intending for him to produce it with a new artist they were grooming named Loretta Lynn.

Bradley liked the song but wanted it for Lee. Decca's New York office thought it was too country for her but released it anyhow (the title was changed during Lee's sessions). Around the same time, Lynn, who had scored once on an obscure West Coast label before moving to Nashville, enjoyed her first real success with a song called...*Success*.

Francis' "country" record, **Everybody's Somebody's Fool**, was actually co-written by Brooklynite Howie Greenfield. Inspired by a just-completed European tour, Connie told Greenfield she wanted a country song she could sing in more than one language. What he came up with was a LaVern Baker-type blues ballad, but Francis speeded it up to create a country shuffle along the lines of Ray Price's *Heartaches by the Number*. It became her first American No. 1 hit and the international hit she wanted.

Softer sounds, often with a distinct



country or folk lilt, also thrived in the early 1960s. Among the several Elvis imitators, Detroitier Jack Scott stood out, and **Burning Bridges** happened to be the last top-10 entry of his career. But Joe Dowell was the quintessential flash-in-the-pan Presley clone. Nashville producer Shelby Singleton was due to go into the studio with the University of Illinois radio-TV student the next day when he saw Elvis singing **Wooden Heart**—an arrangement of the traditional German song *Muss I Denn*—in *G.I. Blues*, and decided to have Dowell record the song.

There were already four versions on the market, and Presley's was a hit in England and much of Europe. But Singleton, learning that *Wooden Heart* wouldn't be released as a single in America, cleverly substituted a bass and organ for the tuba and accordion Elvis used and had Dowell sing it, like Presley, half in English, half in the original Hessian dialect. Dowell's version reached No. 1 in the U.S.A.

Johnny Burnette was a bona fide Memphis rockabilly star from the '50s.

But by the time he cut **You're Sixteen**, he had moved to Hollywood and become more of a country-pop singer. The song was written by Bob and Dick Sherman, later responsible for the *Mary Poppins* sound track. Country singer Bob Luman turned to rock in the wake of Elvis, enjoyed one hit in **Let's Think about Living**, then found a niche back in the country field.

Buzz Clifford got his record contract by winning a New Jersey talent show, and when his first release stiffed, he turned to the novelty **Baby Sittin' Boogie**, complete with his producer's son and daughter goo-gooing in the background. The Everly Brothers hit **Ebony Eyes**, written by Nashville craftsman John D. Loudermilk, joined *Walk Right Back* as that duo's biggest-selling two-sided single.

Among folkies, the Brothers Four were University of Washington frat boys who went top 5 with **Greenfields**, managed a couple more minor hits and disappeared. The



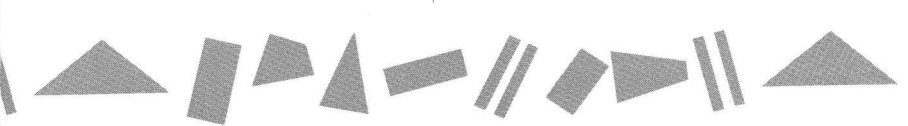
Springfields also had only one major hit, but their breakup spawned the solo career of Dusty Springfield. The group's name was supposedly dreamed up by siblings Mary and Dion O'Brien one spring day as they were rehearsing in a field near their Hampstead, London, home. The re-named Tom and Dusty harmonized on this electrified update of **Silver Threads and Golden Needles**, which they knew from an old Wanda Jackson album. Though the record washed out entirely in England, it became a pre-British Invasion hit in America.

Then there were the guitarists. Jorgen Ingmann played Charlie Christian-style jazz guitar in Danish dance bands before discovering Les Paul in the 1950s. From there it was a short step to rockers like **Apache**. Though the tune was better known as the maiden million seller by the Shadows, Britain's most enduring instrumental group, Ingmann's was the only version of the two to chart in America. Duane Eddy was the homegrown king of

guitar instrumentals, and **Because They're Young** was his second hit film theme. Dick Clark starred in the movie of the same name as a high-school teacher, and Duane and his band put in a cameo to play the title song.

Gene Pitney's (**The Man Who Shot Liberty Valance**) was also a film theme, for a John Ford western with John Wayne and James Stewart—but the recording was finished too late to make the sound track and was released as a single on its own. After *Big Girls Don't Cry*, the 4 Seasons cut a follow-up that echoed the theme while reversing the gender. As the group was recording **Walk Like a Man** in a New York hotel, firemen battling a blaze on the floor above had to break down the door to get the musicians to evacuate.

Paul Anka wrote **Puppy Love** for Annette Funicello, with whom he was having an affair during a package tour the two were on; Annette's bosses at Disney insisted the romance be kept quiet. After the tour, Annette



cut an album called *Annette Sings Anka*, then up and married his manager.

Johnny Crawford parlayed his role opposite Chuck Connors in television's *The Rifleman* into a brief singing career launched with **Cindy's Birthday**. The Platters revived one of the classics of the prerock era in **Harbor Lights**, while Bobby Vinton's **Blue on Blue** was an early effort from a writer who would soon have his own share of standards: Burt Bacharach. Brook Benton and his collaborator Clyde Otis reworked a traditional piece into **The Boll Weevil Song**, and Gene McDaniels' **Tower of Strength** was one of the pop-soul hits that helped pave the way for Motown.

The early '60s was also a time for novelties, and Walter Brennan's **Old Rivers** and Larry Verne's **Mr. Custer** were two of the biggest. The former—a cornball recitation about a mule, a farmer and a little boy—was the brainstorm of Hollywood producer Snuff Garrett. After being nixed by Johnny Cash, Tennessee Ernie Ford

and Tony Curtis, the song went to Walter Brennan, then heading the cast of TV's *The Real McCoys*. Brennan was so out of his element that writer Cliff Crofford stood in the studio using hand signals to speed him up and slow him down.

Larry Verne was an actor working as a darkroom assistant in a photographer's studio down the hall from the office of writers Fred Darian, Al DeLory and Joe Van Winkle—former members of a failed group called the Balladeers—when they stumbled across the idea of *Mr. Custer* and turned it into a song. Believing it required the talents of an actor rather than a singer, they recruited Verne to cut the demo, which they then decided was good enough to release. It took them 10 months and many rejections to find a record company that agreed, but the single went to the top of the charts to become Verne's one and only hit.

—John Morthland



DISCOGRAPHY

**Indicates highest Billboard chart position*

- 1. Walk Like a Man** The 4 Seasons • *Music and lyrics by Bob Crewe and Bob Gaudio. Claridge Music Co., a Division of MPL Communications, Inc./Gavaldina Music Inc. ASCAP. Vee-Jay 485 (1963). Produced under license from The Four Seasons Partnership by arrangement with Warner Special Products. No. 1**
- 2. (The Man Who Shot) Liberty Valance** Gene Pitney • *Music by Burt Bacharach, lyrics by Hal David. Famous Music Corporation. ASCAP. Musicor 1020 (1962). Courtesy of Highland Music, Inc. No. 4**
- 3. Apache** Jorgen Ingmann and His Guitar • *Music by Jerry Jordan. Francis Day Hunter Ltd. PRS./Regent Music Corp. BMI. Atco 6184 (1961). Produced under license from Atlantic Recording Corp. No. 2**
- 4. Silver Threads and Golden Needles** The Springfields • *Music and lyrics by Jack Rhodes and Dick Reynolds. Central Songs/Fort Knox Music Inc./Trio Music Co., Inc. BMI. Philips 40038 (1962). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 20**
- 5. Ebony Eyes** The Everly Brothers • *Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Warner Bros. 5199 (1961). Produced under license from Warner Bros. Records Inc. No. 8**
- 6. Puppy Love** Paul Anka • *Music and lyrics by Paul Anka. Management Agency & Music Publishing, Inc. BMI. ABC-Paramount 10082 (1960). Courtesy of Paul Anka. No. 2**
- 7. Tower of Strength** Gene McDaniels • *Music by Burt Bacharach, lyrics by Bob Hilliard. Better Half Music c/o Bourne Co./New Hidden Valley Music. ASCAP. Liberty 55371 (1961). Courtesy of Capital Records, Inc., under license from CEMA Special Markets. No. 5**
- 8. Cindy's Birthday** Johnny Crawford • *Music and lyrics by Jeff Hooven and Hal Winn. Golden Unlimited Music. BMI. Del-Fi 4178 (1962). Courtesy of Original Sound Entertainment. No. 8**
- 9. Wooden Heart** Joe Dowell • *English lyrics by Fred Wise, Ben Weisman, Kay Twomey and Berthold Kaempfert. Based on the German folk song Muss I Denn zum Staeedle Hinaus. Gladys Music. ASCAP. Smash 1708 (1961). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 1**
- 10. Fool #1** Brenda Lee • *Music and lyrics by Kathryn R. Fulton. Sure-Fire Music Co., Inc. BMI. Decca 31309 (1961). Courtesy of MCA Records, Inc. No. 3**
- 11. Harbor Lights** The Platters • *Music by Hugh Williams, lyrics by Jimmy Kennedy, Chappell & Co. ASCAP. Mercury 71563 (1960). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 8**
- 12. Because They're Young** Duane Eddy and the Rebels • *Music by Don Costa. Columbia Pictures Music Co., Inc. ASCAP. Jamie 1156 (1960). Courtesy of Jamie Record Company. No. 4**
- 13. The Boll Weevil Song** Brook Benton • *Music and lyrics by Clyde Otis and Brook Benton. Iza Music Corp. BMI. Mercury 71820 (1961). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 2**
- 14. Mr. Custer** Larry Verne • *Music and lyrics by Fred Darian, Al DeLory and Joseph Van Winkle. Pattern Music Inc. (adm. by All Nations Music) ASCAP. Era 3024 (1960). Courtesy of Dominion Entertainment, Inc. No. 1**
- 15. Baby Sittin' Boogie** Buzz Clifford • *Music and lyrics by Johnny Parker, Steve Paris. ASCAP. Columbia 41876 (1961). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 6**
- 16. Everybody's Somebody's Fool** Connie Francis • *Music by Jack Keller, lyrics by Howard Greenfield.*

Colgems-EMI Music Inc. ASCAP./Longitude Music Co. BMI. MGM 12899 (1960). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 1*

17. You're Sixteen Johnny Burnette • Music and lyrics by Dick Sherman and Bob Sherman. Warner-Tamerlane Publ. Corp. BMI. Liberty 55285 (1960). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 8*

18. Let's Think about Living Bob Luman • Music and lyrics by Boudleaux Bryant. Acuff-Rose Music, Inc./House of Bryant Music. BMI. Warner Bros. 5172 (1960). Courtesy of 16th Avenue Records, Inc. No. 7*

19. Blue on Blue Bobby Vinton • Music by Burt Bacharach, lyrics by Hal David. Famous Music Corporation. ASCAP. Epic 9593 (1963). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 3*

20. Greenfields The Brothers Four • Music and lyrics by Terry Gilkyson, Richard Dehr and Frank Miller. EMI Blackwood Music Inc. BMI. Columbia 41571 (1960). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 2*

21. Burning Bridges Jack Scott • Music and lyrics by Walter Scott. Sage and Sand Music. SESAC c/o The Merit Music Corp. Top Rank 2041 (1960). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*

22. Old Rivers Walter Brennan • Music and lyrics by Cliff Crofford. Warner-Tamerlane Publ. Corp. BMI. Liberty 55436 (1962). Backup vocals by the Johnny Mann Singers. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 5*



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

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