

GOOD ROCKIN' TONIGHT

119 Reasons Why I Love Rock and Roll

Dr. J

“I know it’s only rock ‘n’ roll but I like it, like it, yes I do”
(M. Jagger/ K. Richards)

SPECIAL THANKS:

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INTRODUCTION

You are about to begin a musical journey. It will be a short but exciting trip through a world of artists and events that helped to form the most important musical movement in the last half of the 20th century. It is called rock and roll. Although the roots of this music style begin much earlier, and probably trace back to Africa and Europe, we are going to begin our journey in the United States following World War II.

We are going to start at this point in history because it is when some significant events and technological advances occurred that contributed to the rise of this new music. One of these involves the change in radio broadcasting from predominantly live music to playing recordings by announcers who would become known as deejays. They would play important roles in exposing the new artists and sounds. Another would be the development of amplified instruments. The electric guitar, invented by Les Paul, became a symbol of rock and roll. Televisions were starting to become common in American households; and although there were only two or three channels, they would become important showcases for a new breed of musician. Finally, the post-war years saw the development of a new youth culture with more money and leisure time than any other. These teenagers were looking for a type of music that would better reflect their lives.

Good Rockin' Tonight is an unusual book in that it includes a recording for every artist. This was done because reading about a musician and being able to hear what that artist recorded gives us a much clearer picture of the whole. The lyrics for each song are also included to help us comprehend what each song is about. Sometimes the words in a rock and roll song are difficult to understand. This can result in the misinterpretation of lyrics and of the entire song. The story surrounding "Louie, Louie" is a good example. The intention of this book is not to be all-inclusive. That is much too great a story to tell here. Great artists have been left out, but one of the fun things in reading a book like this is arguing about who was included and who was not.

The first artists we will read about and listen to represent some of the most important styles that were mixed together to form a new musical recipe. We'll cover rhythm and blues (R&B), country, rural blues, New Orleans piano blues, folk, and gospel music. Then we will cover the first artists who blended these styles into rockabilly, doo-wop, and R&B/soul: the earliest forms of rock and roll. From these beginnings come girl group, surf, folk-rock, psychedelic, funk, disco, reggae, punk, new wave, hip-hop, gangsta rap, alternative, grunge, techno, and the list goes on.

Special notice should be taken of the important role that Michigan plays in this story. Many of the artists we will cover have connections to our state. It is easy to think of only New York or Los Angeles because they are centers of the entertainment industry, but Michigan's artists and music lovers continue to play an important role in this history.

Finally, it is important to remember that someone they heard, saw, or read about inspired every artist we hear and read about. This is the common thread that connects all the musicians in this journey.

DISC ONE

1. WYNONIE HARRIS: "GOOD ROCKIN' TONIGHT"

"Good Rockin' Tonight" by Wynonie Harris is an example of jump blues, later called rhythm and blues, and is one of the roots of rock and roll music. The instruments are important in distinguishing this music form. The saxophone, drums, bass, percussive piano, and sometimes trumpets and trombones provided excellent music for dancers. The vocalist often shouted rather than sang the lyrics, which often dealt with love, loss, automobiles, dancing, and partying.

Wynonie Harris began his entertainment career playing drums, telling jokes, and dancing in his hometown of Omaha, Nebraska. When he moved to Los Angeles in the early 1940's, he quit drumming and worked as a club emcee for a while. He also appeared as a dancer in the film *Hit Parade of 1943*.

Harris was enrolled in a pre-med program at Creighton University when he discovered blues music. He became a popular vocalist in a number of orchestras before going solo in 1945. "Good Rockin' Tonight" was a # 1 hit for Wynonie on the rhythm and blues charts in 1948. The song was written and originally recorded by a New Orleans' musician named Roy Brown in 1947. It was Wynonie's cover version, however, with its heavy hand-clapped beat that caused a sensation. "Good Rockin' Tonight" inspired dozens of other songs, which used the words rockin' or rock in the lyrics. Young Elvis Presley closely watched Harris' stage mannerisms in Memphis during the early 1950's. According to Wynonie's record producer Henry Glover, "When you saw Elvis, you saw a mild version of Wynonie". Elvis recorded a rockabilly version of "Good Rockin' Tonight" for Sun Records in 1954.



Nicknamed "Mr. Blues", Wynonie had twelve charting songs from 1946 to 1952 including "All She Wants To Do Is Rock", "Drinking Wine Spo-Dee-O-Dee", "Bloodshot Eyes", and "Sittin' On It All The Time". He rarely recorded after the mid-fifties. The musical tastes of the times had changed, and rock and roll began to take center stage. After a brief comeback in the late 1960's, Wynonie Harris died of cancer in 1969 at the age of 53.

"GOOD ROCKIN' TONIGHT" (R. Brown) CD 1: # 1

I heard the news there's good rockin' tonight
I'm gonna hold my baby as tight as I can
Tonight she'll know I'm a mighty man
I heard the news there's good rockin' tonight

Have you heard the news everybody's gonna rock tonight
Gonna hold my baby as tight as I can
Tonight she'll know I'm a mighty man

Have you heard the news there's good rockin' tonight

So meet me in the alley behind the barn
Don't be afraid, I'll do you no harm
Baby bring along my rockin' shoes
'Cause tonight I'm gonna rock away all my blues
Have you heard the news there's good rockin' tonight

I got the news everybody's gonna rock tonight
I'm gonna hold my baby as tight as I can
Tonight she'll know I'm a mighty man
I got the news everybody's rockin' tonight

Well Elder Brown, Deacon Jones
They've even left their happy home
They'll be there just you wait and see
Jumpin' and a stompin' at the jubilee
Hey man, there's good rockin' tonight

Sweet Lorraine and Sioux City Sue
Sweet Georgia Brown, Caledonia too
They'll be there jumpin' like mad
Hey sister, ain't you glad
We got the news there's good rockin' tonight

Hoy, hoy, hoy, hoy
There's good rockin' tonight

2. HANK WILLIAMS: "MIND YOUR OWN BUSINESS"

Hank Williams was the most important country and western performer of his time. Hank was also the most influential country artist in the development of rock and roll music. His 40 top ten country hits and magnetic stage presence were instrumental in country music's rise in popularity during his lifetime.

It is in his songwriting, however, that Williams' influence most profoundly changed country music and touched virtually every style that grew out of it, especially rock and roll. In compositions such as "I'm So Lonesome I Could Cry", "Hey, Good Lookin'", and "Your Cheatin' Heart", Hank Williams expressed intense personal emotions with country music's traditional plainspoken directness. Hank sang about real problems for real people using topics like divorce, loneliness, separation, and drinking. This was a revolutionary approach in the late 1940's.

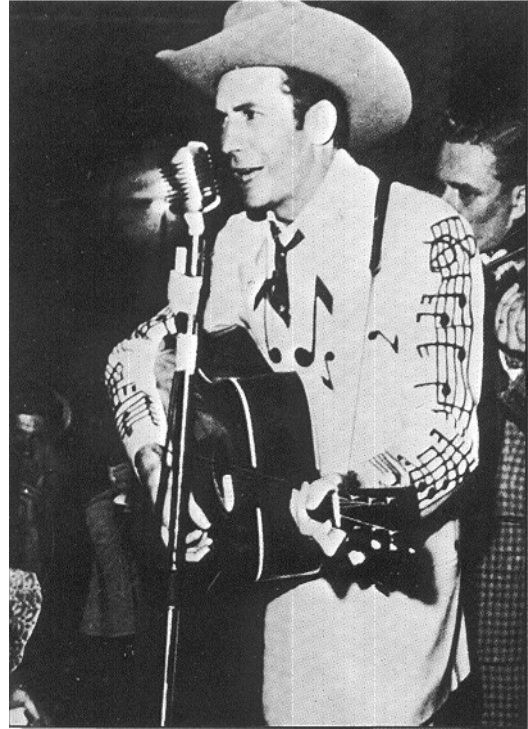
Hank became interested in music at an early age and was tutored in Montgomery, Alabama, by a black street musician named Rufus Payne. By the early 1940's, Hank had performed on Montgomery radio and developed into a locally popular country singer. In late 1946, he signed with MGM Records and was an immediate success. "Mind Your

Own Business” was his first self-penned hit, and it might have been inspired by his own rocky marriage, which ended in divorce in 1952.

Hank had a chronic back problem that resulted in his dependence on painkillers. This, along with drinking problems that started in his early teens, contributed to his poor health. Williams died from a heart attack at age 29 in the backseat of his Cadillac while being driven to a show in Ohio on New Year’s Eve in 1952.

After his death, Hank Williams’ records sold more than ever and have continued to do so in the 50 years since. Early rock artists ranging from Fats Domino, Jerry Lee Lewis, and Ray Charles to contemporary artists such as Sheryl Crow, Tom Petty, and Beck have recorded his songs. His son, Hank Williams Jr., has gone on to his own extremely successful career in country-rock by releasing over sixty albums. Hank Jr. has also written and performed the theme for ABC’s *Monday Night Football* program.

In 1961, Hank Williams was a charter inductee into the Country Music Hall of Fame. In 1987, he was inducted into the Rock and Roll Hall of Fame because of his importance to the music as an early influence.



“MIND YOUR OWN BUSINESS” (H. Williams) CD 1: # 2

If the wife and I are fussin’, brother that’s our right
‘Cause me and that sweet woman’s got a license to fight
Why don’t you mind your own business
Mind your own business
‘Cause if you mind your business
Then you won’t be minding mine

Oh the woman on our party line’s a nosey thing
She picks up her receiver when she knows it’s my ring
Why don’t you mind your own business
Mind your own business
Well if your mind your business
Then you won’t be minding mine

I got a little gal that wears her hair up high
The boys all whistle when she walks by
Why don’t you mind your own business
Mind your own business

‘Cause if you mind your own business
You sure won’t be minding mine

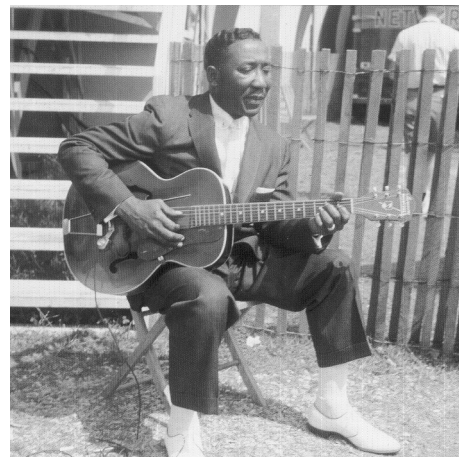
If I want to honky tonk around ‘til 2:00 or 3:00
Now brother, that’s my headache don’t you worry ‘bout me
Why don’t you mind your own business
Just mind your own business
If you mind your own business
Then you won’t be minding mine

Minding other people’s business seems to be high tone
I got all that I can do just to mind my own
Why don’t you mind your own business
Mind your own business
If you mind your own business
You’ll stay busy all the time

3. MUDDY WATERS: “ROLLIN’ STONE”

Muddy Waters was born McKinley Morganfield in the Mississippi Delta. He picked up his nickname because, as a youngster, he fished and played regularly in a muddy creek behind his family’s home. The first instrument Muddy learned to play was the harmonica. As a teen, he led a band that played regularly in Mississippi Delta clubs. Then at age seventeen, he learned the guitar by studying the records of blues legend Robert Johnson.

In 1943, Muddy moved north to the city of Chicago. There he started playing the electric guitar and began performing at South Side clubs and rent parties. His first single on the new Chess label was “Rollin’ Stone”. This early hit record is a good example of what became known as country blues. The electric guitar in “Rollin’ Stone” is the major instrument and is accompanied only by a bass. Muddy was the first star on Chess, and his success helped establish the company as one of the country’s top independent labels.



Despite Chess’ reluctance to tamper with a successful formula, in 1951 Muddy began making recordings on which he was supported by a complete band. These classic blues recordings included “I’m Your Hoochie Coochie Man”, “I’m Ready”, “I Just Wanna Make Love To You”, “Got My Mojo Working”, and “Mannish Boy”. Muddy’s band included many famous blues musicians such as Jimmy Rogers, Willie Dixon, Otis Spann, Little Walter, and Junior Wells.

Early in his career, Muddy had been helped by blues pianist Sunnyland Slim to get established in Chicago. Muddy did the same in helping to launch the careers of blues

man Howlin' Wolf and rocker Chuck Berry. Both became successful artists on the Chess label. Muddy Waters was also a major influence on the 1960's blues scene in England. The Rolling Stones took their name from his song "Rollin' Stone" and have recorded many of his other blues hits. He also was a great inspiration for many other famous rock artists including Eric Clapton, the Animals, Jimi Hendrix, and Led Zeppelin.

Muddy Waters continued performing until shortly before his death from a heart attack in 1983. He was inducted into the Rock and Roll Hall of Fame in 1987.

"ROLLIN' STONE" (M. Morganfield) CD 1: # 3

I wish I was a catfish swimming in a deep blue sea
I would have all you good lookin' women fishin'
Fishin' after me, sure enough after me
Sure enough after me. Oh love! Oh love! Sure enough.

I went to my baby's house and I sit down on her step
She said come on in now Muddy
You know my husband's just not well
Sure enough just not well. Sure enough just not well
Oh Lord! Oh well! Oh well!

My mother told my father just before I was born
I got a boy child comin' gonna be, gonna be a rollin' stone
Sure enough be a rollin' stone. Sure enough be a rollin' stone
Oh well he's a..., Oh well he's a..., Oh well he's a.....

Well I feel, yes I feel like a low down whose time ain't long
I'm gonna catch the first thing smokin' back
Back down the road I'm goin'. Back down to Rolling Fork
Sure enough is..., Sure enough is....

4. FATS DOMINO: "THE FAT MAN"

Antoine "Fats" Domino was born in New Orleans. As a youngster, he became interested in playing the piano. Singer Lee Dorsey, a grade school friend of Domino's, liked to tell the story of how Fats would never play with his pals after school because he was preoccupied with the piano. His early influences in music were pianists like Amos Milburn and New Orleans' legendary Professor Longhair.

In 1949, while playing at the Hideaway Club in New Orleans, Lew Chudd and Dave Bartholemew of Imperial Records came in to hear Fats play. This resulted in Fats signing a recording contract with the company. Shortly thereafter, Domino and Bartholemew co-wrote the song "The Fat Man", and Fats had his first hit.

Fats' piano style was a unique big-beat blast of goodtime music. He was a major influence on future piano playing rock stars such as Little Richard and Jerry Lee Lewis. The lyrics of "The Fat Man" refer to "Creole gals". In Louisiana "Creole" was a

commonly used term to describe a person of mixed ancestries including French, African, and Indian.

Despite having a string of rhythm and blues hits in the early 1950's, Fats did not crossover to the pop charts until 1955 with his hit song "Ain't It A Shame". This started a long string of pop hits stretching into the 1960's. All of Fats' songs feature his New Orleans' piano style and relaxed vocals. Some of his biggest hits were "Blueberry Hill", "I'm In Love Again", "I'm Walkin'", and "Blue Monday".

Fats Domino's popularity led to performances in several early rock and roll movies such as *Jamboree*, *The Big Beat*, and *Shake, Rattle, And Rock*. It was his appearance in the first color rock and roll film, *The Girl Can't Help It*, in 1957 that introduced him to four English teenagers who would eventually become the Beatles. When the Beatles were on tour in America during the 1960's, they were finally able to meet the man whose music had inspired them.

Fats Domino still lives in New Orleans with his wife of many years and only performs on rare occasions. He was inducted into the Rock and Roll Hall of Fame in 1986.



"THE FAT MAN" (A. Domino/D. Bartholomew) CD 1: # 4

They call, they call me the fat man
'Cause I weigh 200 pounds
All the girls they love me
'Cause I know my way around

I was standin', I was standin' on the corner
Of Rampart and Canal
I was watchin', watchin',
Watchin' all those Creole gals

Wah- wah- wah- wah – wah- wah- wah.....

I'm goin', I'm goin', goin' away
And I'm goin', goin' to stay
'Cause women and a bad life
They just can't go away

5. WOODY GUTHRIE: “HARD TRAVELIN”

During his lifetime, Woody Guthrie wrote over 3,000 songs. He is credited with reinventing American folk music as a means of social comment and protest. His recordings laid the groundwork for numerous future rock singer/songwriters such as Bob Dylan, Paul Simon, John Mellencamp, and Neil Young.

Guthrie left his home in Oklahoma at the age of sixteen. He roamed through Texas and Louisiana working at a variety of jobs. Woody also learned to play the guitar at this time. After years of riding the rails as a hobo during the Depression, he settled in Los Angeles in 1937 and hosted a radio show there. Guthrie didn't record any of his songs until 1940. His song, “Hard Travelin’”, is probably based on his own experiences as well as some of the many people he met on his travels across America.

During World War II, Woody was with the U.S. merchant marine and served in England, Italy, and Africa. In 1945, he settled in New York City, married Marjorie Mazia, and together they had four children.

His son, Arlo, has carried on the family name as a successful singer/songwriter.

In 1952, Woody Guthrie was diagnosed as having Huntington's chorea. This is a degenerative disorder of the nervous system from which Woody's mother had died. The disease kept him mostly inactive and hospitalized during the last ten years of his life.

It was during this time that a young Bob Dylan traveled to New York to visit him in the hospital. Dylan, like many other young people of the time, was fascinated with Guthrie's colorful life and his songs about unions, outlaws, and underdogs. Bob Dylan went on to learn hundreds of Guthrie's songs. One of Dylan's early compositions, “Song To Woody”, was written for Guthrie.

Over the years, Woody Guthrie's fame has increased steadily. His autobiography *Bound For Glory* was made into a motion picture in 1976. CNN Entertainment listed his song, “This Land Is Your Land”, among the ten most popular American songs of the 20th century. Woody Guthrie was inducted into the Rock and Roll Hall of Fame in 1988 as an early influence.



“HARD TRAVELIN” (W. Guthrie) CD 1: # 5

I been havin' some hard travelin' I thought you know'd

I been havin' some hard travelin' way down the road
I been havin' some hard travelin', hard gravelin', hard gamblin'
Been havin' some hard travelin', Lord

I been ridin' those fast rattlers I thought you know'd
I been ridin' those flat wheelers way down the road
I been ridin' those blind passengers, dead-enders, kickin' up cinders
Been havin' some hard travelin', Lord

I been hittin' some hard rock mining I thought you know'd
I been leanin' on a pressure drill way down the road
Hammer flyin', air hose suckin', six foot of mud and I been a-muckin'
Been hittin' some hard travelin', Lord

I been hittin' some hard harvesting I thought you know'd
North Dakota to Kansas City way down the road
Cuttin' that wheat, stackin' that hay and I'm trying to make about a dollar a day
And I been havin' some hard travelin', Lord

I been workin' at Pittsburgh steel I thought you know'd
I been dumpin' that red hot slag way down the road
I been blasting, I been firing, I been a-pouring red hot iron
And I been hittin' some hard travelin', Lord

I been laying in a hard rock jail I thought you know'd
I been laying out 90 days way down the road
"Damn" those judges said to me "It's 90 days for vagrancy"
I been hittin' some hard travelin', Lord

6. SAM COOKE & THE SOUL STIRRERS: "TOUCH THE HEM OF HIS GARMENT"

Sam Cooke was one of the most popular and influential black singer/songwriters to emerge in the 1950's. He successfully blended gospel and secular music into what became the foundation of soul music. Cooke's pure, clear vocals were widely imitated, and his suave, sophisticated style influenced soul singers for years to come.

The son of a minister, Sam and his two sisters formed their own gospel group called the Singing Children. As a teenager, Sam sang with the Highway Q. C.'s and performed with the leading gospel groups as they passed through his hometown of Chicago. When the lead singer of the nationally famous Soul Stirrers quit the group, Sam Cooke was invited to join as lead vocalist. Although he was only nineteen years old, his extraordinary voice, good looks, and smooth style led to his becoming a gospel superstar capable of attracting a substantial number of young people to Soul Stirrers' concerts. "Touch The Hem Of His Garment" was a major hit for the Soul Stirrers in the gospel field. Sam wrote the song from a story in the Bible, and it demonstrates the gospel vocal technique that would bring him great success in the pop field.

Although gospel music was big business, Cooke was attracted to the financial and pop chart success of black artists like Fats Domino, Little Richard, and Chuck Berry. While still a member of the Soul Stirrers, Sam recorded and released a pop song called “Lovable” under the name of Dale Cook. His voice was too unique not to be recognized, and it caused a backlash from gospel fans. Sam and The Soul Stirrers were booed whenever they made a personal appearance. This led to Sam leaving the group to concentrate on his career in popular music.

Sam Cooke signed with Keen Records, and his first release, “You Send Me”, was a # 1 pop hit in 1957. After several other hits, he signed with major record label RCA. From 1960 through 1966, Sam had many hits on RCA including “Chain Gang”, “Bring It On Home To Me”, and his civil rights anthem “A Change Is Gonna Come”.

Sam was one of the first black artists to establish his own music publishing company, and he created his own company SAR Records to produce other artists. One of the first artists he signed was the Soul Stirrers. He wrote and produced most of the recordings they made for his label until his untimely death in 1964 from gunshot wounds in a Los Angeles motel. Sam Cooke was one of the first artists to be inducted into the Rock and Roll Hall of Fame in 1986. The Soul Stirrers were inducted as early influences in 1989.



“TOUCH THE HEM OF HIS GARMENT” (S. Cooke) CD 1: # 6

There was a woman in the bible days
She had been sick, sick so very long
When she heard that Jesus was passing by
So she joined the gathering throng
And while she was pushing her way through
Someone asked her what are you trying to do?
She said if I would just touch the hem of his garment
I know I'll be made whole

She cried: Oh Lord, Oh Lord, Oh Lord
She said if I could just touch the hem of his garment
I know I'll be made whole

She spent her money here and there
Until she had no, no more to spare
The doctors they done all that they could
But their medicine could do no good
When she touched him, the Savior didn't see

But still he turned around and cried
Somebody touched me
She said it was I who just wanna touch the hem of your garment
I know I'll be made whole right now

She stood there crying: Oh Lord, Oh Lord, Oh Lord
She said if I could just touch the hem of his garment
I know I'll be made whole right now

7. BIG MAMA THORNTON: "HOUND DOG"

Willie Mae "Big Mama" Thornton was born and raised in a religious household in Montgomery, Alabama. Her father was a minister and her mother was a church singer. Inspired by early classic early blues singers such as Bessie Smith and Memphis Minnie, Thornton left home when she was only fourteen years old to join a traveling musical group called the Hot Harlem Revue. Big Mama spent seven years with the revue touring the South and gaining valuable singing and stage experience. She taught herself to play drums and harmonica and frequently played both instruments on stage.

In 1948, Big Mama settled in Houston, Texas, where she hoped to further her career as a singer. She began her recording career in Houston in 1951 by signing a contract with the Peacock label. While working with another Peacock artist, West Coast rhythm & blues bandleader Johnny Otis, she recorded "Hound Dog". The song was composed by Jerry Leiber and Mike Stoller and given to her in Los Angeles. Peacock released "Hound Dog" in 1953, and it soared to the # 1 spot on the R & B charts where it stayed for seven weeks. Although the song made Big Mama Thornton a star, she saw very little of "Hound Dog's" profits.

Despite her recording and touring success, Thornton's career began to fade in the late 1950's and early 1960's. She left Houston and moved to San Francisco where she played mostly in blues clubs. Big Mama later recorded for a number of different labels and continued to work the blues circuit until her death from a heart attack in 1984. It was the same year she was inducted into the Blues Foundation's Hall of Fame.

Today Big Mama Thornton is best remembered as the first artist to record "Hound Dog". Elvis Presley changed the lyrics and made the song one of the biggest selling rock and roll singles of all time when he recorded it in 1956. Yet Thornton's contribution to blues and rhythm & blues go beyond her trademark tune. She was a rugged blues singer who greatly influenced blues-rock star Janis Joplin in the 1960's. Joplin recorded Big Mama's classic composition, "Ball And Chain", and turned it into one of her most memorable songs.



“HOUND DOG” (J. Leiber/M. Stoller) CD 1: # 7

You ain't nothin' but a hound dog
Quit snoopin' around my door
You ain't nothin' but a hound dog
Quit snoopin' around my door
You can wag your tail
But I ain't gonna feed you no more

You told me you was high-classed
But I just seen through that
Yes you told me you was high-classed
But I just seen through that
And daddy I know
You ain't no real cool cat

You ain't nothin' but a hound dog
Quit snoopin' around my door
You just an old hound dog
Quit snoopin' around my door
You can wag your tail
But I ain't gonna feed you no more

You made me so blue
You made me weep and moan
You made me so blue
That you made me weep and moan
'Cause you ain't lookin' for a woman
All you lookin' is for a home

You ain't nothing but a hound dog
Quit snoopin' around my door
You ain't nothin' but a hound dog
Quit snoopin' around my door
You wag your tail
But I ain't gonna feed you no more

8. ELVIS PRESLEY: “THAT’S ALL RIGHT”

Elvis Presley was the first real rock and roll star. He was a white southerner who combined blues, gospel, and country into his own unique sound. Elvis performed this new style of music with a natural hip-swiveling sexuality that made him a teen idol and a role model for generations of rock singers. During the 1950's, Elvis was the center of controversy and became a target for music critics, teachers, clergymen and other non-

rock performers, all of whom saw his style as too suggestive. When Elvis made his last of three appearances on Ed Sullivan's television show, he was shown only from the waist up.

Elvis Presley was born in 1935 in Tupelo, Mississippi. At the age of thirteen, his family moved to Memphis, Tennessee. It was in Memphis that Elvis was exposed to black rhythm and blues in Beale Street clubs. There he was able to see performances by Wynonie Harris, B. B. King, and Ike Turner. Elvis also developed a life-long love of gospel music in his youth. He would later record dozens of gospel songs in addition to the rock and roll music for which he became famous.



Sam Phillips recorded many black artists in his Sun Records studio in the early 1950's. He once mentioned to his secretary, Marion Keisker, that if he could find a white singer who had the black sound and black feel he could make a billion dollars. She remembered young Elvis Presley who had come to Sun to record two songs as a gift for his mother. Phillips then put Presley in the studio with guitarist Scotty Moore and bass player Bill Black. They eventually developed a new style called rockabilly that combined country music and the blues. It caused a sensation in the South and then spread across the United States as one of the early forms of rock and roll.

"That's All Right" was Elvis' first single for Sun. The song was originally written and recorded by a black blues man named Arthur "Big Boy" Crudup in the 1940's. Elvis' version of the song was a big hit in the South and influenced many future stars such as Jerry Lee Lewis, Roy Orbison, and Buddy Holly. The flipside was a rockabilly cover version of "Blue Moon Of Kentucky", a 1947 hit by the "father of bluegrass" Bill Monroe. Elvis' recording of this country music classic also caused a stir. It wasn't just the songs Elvis would sing, but the way he sang them, that got the girls screaming. This made Presley a very tough act to follow at any live performance.

Elvis Presley released four more records for Sun until Sam Phillips sold his contract to RCA Records in late 1955 for the then large sum of \$35,000. In addition, Elvis received an advance of \$5,000, which he used to buy his mother a pink Cadillac. His life would never be the same again.

"THAT'S ALL RIGHT" (A. Crudup) CD 1: # 8

Well, that's all right, mama
That's all right for you
That's all right mama, just anyway you do
Well, that's all right, that's all right
That's all right now mama, anyway you do

Mama she done told me,
Papa done told me too

Son, that gal you're foolin' with
She ain't no good for you

But that's all right, that's all right
That's all right now mama, anyway you do

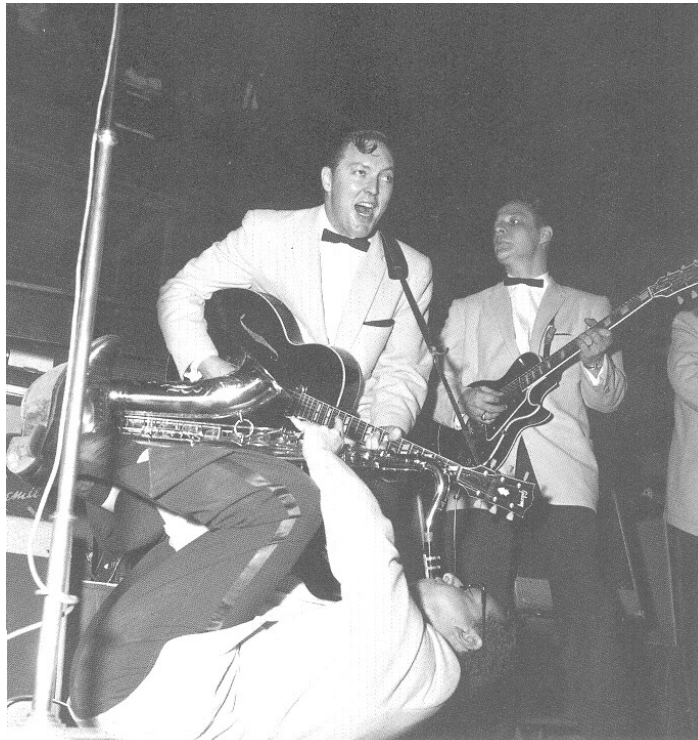
I'm leaving town, baby
I'm leaving town for sure
Well, then you won't be bothered
With me hanging 'round your door
That's all right now mama, anyway you do

9. BILL HALEY AND HIS COMETS: "ROCK AROUND THE CLOCK"

Bill Haley was born in Highland Park, Michigan. He is considered to be one of the pioneers of rock and roll music. Bill was a professional guitarist since age fifteen, and by the age of eighteen, he had made his first record. During the 1940's, Haley toured the Midwest with various country bands. He became a disc jockey in Pennsylvania, and he formed his own group to play on his radio show. Calling himself the "Rambling Yodeler", Bill recorded a number a country songs that failed to create much interest. In 1951, however, Haley recorded a cover of Jackie Brenston's R & B hit "Rocket 88". Although the song only sold 10,000 copies, it was Haley's most successful recording. It convinced him that high-energy music that kids could sing along to, clap to, and dance to, would be popular.

By 1952, Bill Haley changed the name of his group from the Saddlemen to the Comets and dropped his cowboy image altogether. Bill Haley and His Comets recorded a number of songs like "Rock The Joint" that were early examples of what became known as rockabilly. Bill's composition "Crazy Man Crazy" became the first rock and roll record to make the Billboard pop chart in 1953.

In 1954, Haley signed with Decca Records. His first record for his new label was a cover of "Rock Around The Clock", a song originally released by Sunny Dae in 1952. It didn't sell that well when it was first released. Its follow-up, a cover of Joe Turner's



“Shake, Rattle And Roll”, reached The Top Ten on the charts and sold over a million copies. “Rock Around The Clock” was re-released in 1955 after it was used in the soundtrack of *Blackboard Jungle*, a movie about high school juvenile delinquents. The song being played over scenes of young delinquents or “hoods” led viewers to identify Bill Haley as a rock and roll rebel. This first use of a rock and roll song in a film helped make Bill Haley and His Comets one of the most popular recording artists of 1955 and 1956. “Rock Around The Clock” was Bill’s biggest hit and has sold over thirty million copies worldwide. Bill also starred in an early rock and roll movie loosely based on his big hit, but by 1960, he and the Comets had faded from the Top 40 charts.

“Rock Around The Clock” returned to the Top 40 in 1974 after it was used as the theme song for the hit television series *Happy Days*. Haley died of a heart attack in 1981 after living in semi-seclusion for several years. Prior to his death, he refused to perform or grant interviews. Bill Haley was inducted into the Rock and Roll Hall of Fame in 1987. The entire group, Bill Haley and His Comets, was voted into the Michigan Rock and Roll Legends in 2005

“ROCK AROUND THE CLOCK” (J. DeKnight/M. Freedman) CD 1: # 9

One, two, three o’clock, four o’clock rock
Five, six, seven o’clock, eight o’clock rock
Nine, ten, eleven o’clock, twelve o’clock rock
We’re gonna rock around the clock tonight

Put your glad rags on, join me, Hon
We’ll have some fun when the clock strikes one
We’re gonna rock around the clock tonight
We’re gonna rock, rock, rock, ‘til broad daylight
Gonna rock, gonna rock around the clock tonight

When the clock strikes two, three and four
If the band slows down we’ll yell for more
We’re gonna rock around the clock tonight
We’re gonna rock, rock, rock, ‘til broad daylight
Gonna rock, gonna rock around the clock tonight

When the chimes ring five, six, and seven
We’ll be right in seventh heaven
We’re gonna rock around the clock tonight
We’re gonna rock, rock, rock, ‘til broad daylight
Gonna rock, gonna rock around the clock tonight

When it’s eight, nine, ten, eleven too
I’ll be goin’ strong and so will you
We’re gonna rock around the clock tonight
We’re gonna rock, rock, rock, ‘til broad daylight
Gonna rock, gonna rock around the clock tonight

When the clock strikes twelve, we'll cool off then
Start a-rockin' 'round the clock again
We're gonna rock around the clock tonight
We're gonna rock, rock, rock, 'til broad daylight
Gonna rock, gonna rock around the clock tonight

10. FRANKIE LYMON & THE TEENAGERS: "WHY DO FOOLS FALL IN LOVE"

In the 1950's, young black and/or white men often gathered on front steps and street corners in New York and other large cities. In groups of four or five, they practiced harmonizing to R&B songs. They were trying to impress girls and were hoping to be discovered by a talent scout for one of the many small independent record labels that sprang up in urban centers. The groups sang a style of music that has subsequently been labeled as doo-wop. The term doo-wop comes from the use of nonsense syllables such as "Sha-na-na-na" or "Shoo-doop shoo bee-doo" that were sung by the background singers.

There were hundreds of doo-wop groups during the 1950's, but only a few such as the Platters, the Drifters, and the Coasters achieved lasting success. One of the most popular and influential early doo-wop groups was Frankie Lymon & The Teenagers. They were at the top of the popular music world for eighteen intense months in 1956-57, only to separate at their peak. Neither Lymon nor the rest of the group ever attained that much success again.

Their rags-to-riches-to-rags story began in New York City where Frankie and the rest of the Teenagers were school friends who sang on street corners. Richard Barrett, of the doo-wop group the Valentines, heard them outside his window and arranged for the Teenagers to record for his group's label. The first recording they made was "Why Do Fool's Fall In Love", which was written by group members Frankie Lymon, Herman Santiago, and Jimmy Merchant. Thirteen year-old Frankie's boyish soprano lead vocal became the group's trademark. It inspired a host of imitators all trying to capture the Teenagers' "schoolboy" vocal sound.



The group's clean-cut, innocent image was very popular with the record buying public. Neatly attired in letter sweaters and loose, sharply creased trousers, Frankie Lymon & The Teenagers had other big hits with "I Promise to Remember" and "I Want You To Be My Girl". In 1956, the group appeared in deejay Alan Freed's film *Rock, Rock, Rock* singing "I'm Not A Juvenile Delinquent". A year later, after appearing in another Freed movie *Mr. Rock and Roll* and making a successful tour of England, Lymon left the group for a solo career.

Although Frankie had a few modest solo hits, the Teenagers had no success using a string of substitute lead singers. As he grew older, Frankie's voice became deeper and his several attempts at different musical styles were less appealing to record buyers. He had also fallen on hard times because of his worsening drug addiction. After several drug related arrests in the 1960's, Frankie Lymon seemed to be on the verge of both a personal and professional comeback. He had joined the army, appeared to have kicked his drug habit, and married a schoolteacher in Georgia. In 1968, while on leave from the army and just one day before a scheduled return to the recording studio in New York, Frankie was found dead of a heroin overdose.

Frankie Lymon was the first black teenage pop star. His youthful rise to fame served as a prototype to other young stars like Michael Jackson and Stevie Wonder. 1993 saw Frankie Lymon & The Teenagers inducted into the Rock and Roll Hall of Fame.

Influential deejay Alan Freed was inducted into the Hall of Fame in 1986 as a nonperformer. Freed introduced white teenagers to black R&B, championed original versions of songs, pioneered integrated concerts, and produced some of the first rock and roll movies. Alan Freed's early radio career and first concert promotions were centered in Cleveland, the home of the Rock and Roll Hall of Fame.

"WHY DO FOOLS FALL IN LOVE" (F. Lymon/H. Santiago/G. Goldner/J. Merchant)
CD 1: # 10

Ooh wah, ooh wah
Ooh wah, ooh wah
Ooh wah, ooh wah
Why do fools fall in love?

Why do birds sing so gay?
And why do lovers await the break of day
Why do they fall in love?
Why does the rain fall from up above?
Why do fools fall in love?
Why do they fall in love?

Love is a losing game
Love can be a shame
I know, I'm a fool you see
For that fool is me
Tell me why
Tell me why

Why do the birds sing so gay?
And lovers await the break of day
Why do they fall in love?
Why does the rain fall from up above?
Why do fools fall in love?
Why do they fall in love?

Why does my heart skip a crazy beat?
For I know it will reach defeat
Tell me why
Tell me why
Why do fools fall in love?

11. LITTLE RICHARD: "LONG TALL SALLY"

Little Richard was one of the most outrageous and colorful early rock and roll stars. His unique stage appearance and wild performance style influenced many future rock stars. Artists such as Elvis Presley, Buddy Holly, the Everly Brothers, Mitch Ryder & The Detroit Wheels, and the Beatles have covered Little Richard's songs.

Richard Penniman was born in 1932, one of twelve children. His father was a preacher who sold moonshine whiskey on the side. Little Richard grew up on a dirt street in a very poor section of Macon, Georgia. As a youth, he was surrounded by music. He listened to street vendors and evangelists parading down the blocks selling fruit, vegetables, or religion. They would sing as loud as they could to get the attention of people inside their houses. Richard was most influenced, however, by gospel singers. His earliest performances as a youngster were in church with the Penniman Singers and the Tiny Tots Quartet.

In his early teens, Little Richard left home and worked as a dancer and singer in both medicine and minstrel shows. In 1951, he won a recording contract while playing at a radio audition. From 1951 through 1955, Richard recorded



unsuccessfully for several labels and toured small black nightclubs performing mostly blues.

On the advice of singer Lloyd Price, Richard sent a demo tape to Specialty Records in 1955. Price's label had been looking for a singer with a hard-edged voice to record with some New Orleans' musicians. At their first recording session, Little Richard produced the rock and roll classic "Tutti Frutti". Richard's whooping, shouting vocals and wild piano playing on the song set the style for his future hits. "Tutti Frutti" was an R&B hit for Little Richard, but Pat Boone, a white artist, covered his song. It was Boone's version that charted in the Top 40. Cover versions of R&B hits by white artists, who would get more radio play and sell more copies than the original black artists, were a common practice in the early 1950's.

Little Richard's second recording was "Long Tall Sally". The song became his biggest hit, reaching # 1 on the R&B charts and # 6 in the Top 40. Five more gold records followed: "Rip It Up", "Lucille", "Jenny, Jenny", "Keep A Knockin'", and "Good Golly Miss Molly". Little Richard also appeared in three early rock and roll movies: *Don't Knock The Rock*, *The Girl Can't Help It*, and *Mister Rock 'n' Roll*.

But in 1957, at the height of his success, Little Richard suddenly quit his rock career primarily because of an airplane scare while on a tour of Australia. He entered a religious college and became an ordained minister.

Little Richard returned to rock music in the early 1960's after failing in his attempt to gain a major audience with his gospel recordings. Although he made several good recordings and became a popular guest on late-night talk shows, he was unable to repeat his past successes. Little Richard was inducted into the Rock and Roll Hall of Fame in 1986. He remains a popular entertainer and interview subject to this day.

"LONG TALL SALLY" (E. Johnson/R. Blackwell/R. Penniman) CD 1: # 11

Gonna tell Aunt Mary about Uncle John
He claims he has the misery, but he has a lotta fun
Oh baby, ye-e-e-s baby, woo-o-o-oh baby
Havin' me some fun tonight, yeah

Well Long Tall Sally, she's built for speed
She got everything that Uncle John need
Oh baby, ye-e-e-s baby, woo-o-o-oh baby
Havin' me some fun tonight, yeah

Well I saw Uncle John with bald- head Sally
He saw Aunt Mary comin' and he ducked back in the alley
Oh baby, ye-e-e-es baby, woo-o-o-oh baby
Havin' me some fun tonight, yeah

Well Long Tall Sally, she's built for speed
She's got everything that Uncle John need
Oh baby, ye-e-e-es baby, woo-o-o-oh baby
Havin' me some fun tonight, yeah

Well I saw Uncle John with bald- head Sally
He saw Aunt Mary comin' and he ducked back in the alley
Oh baby, ye-e-e-es baby, woo-o-o-oh baby
Havin' me some fun tonight, yeah

We're gonna have some fun tonight
We're gonna have some fun tonight
Have some fun tonight
Everything's all right
Have some fun, have some fun tonight

12. JOHNNY CASH: "FOLSOM PRISON BLUES"

Johnny Cash was born in Arkansas one of seven children during the Great Depression. The Cash family grew cotton on twenty acres, and Johnny grew up working side by side with his parents on the farm. In the evenings when the day's chores were done, the Cash family gathered on the front porch to sing hymns and traditional songs. The country and gospel singers he heard while listening to his uncle's battery-powered radio also influenced Johnny.

Cash began playing guitar and writing songs at age twelve. During his high school years, he performed frequently on a local radio station. After graduation, he moved to the Detroit area where he briefly worked in an auto plant until he enlisted in the Air Force. While he was stationed in Germany, Cash and a few of his buddies formed a band and played in clubs and honky tonks near the air base. When his hitch in the service was over, Johnny moved to Memphis where he worked as an appliance salesman and tried to break into the music business.

Sam Phillips, who had discovered Elvis Presley, signed Cash to Sun Records in 1955. Johnny's second single, "Folsom Prison Blues", was a major country hit in 1956. "I Walk The Line" followed it later in the year, sold over a million copies, and gave him his first hit on the pop charts. Johnny Cash possesses one of the most distinctive voices in recorded music. His early Sun releases like "Folsom Prison Blues" are classic in their basic two guitars and bass instrumentation that frames Cash's honest and powerful vocals.

Cash left Sun in 1958 and signed with Columbia Records. He recorded many country and pop hits for his new label. Concert tours took Johnny all over the world. He also began to appear as an actor in television westerns. Even as his concert fees escalated, he took time to perform free of charge at prisons



throughout the nation. Johnny's *At Folsom Prison* album, from one of those concerts, made a live version of "Folsom Prison Blues" a pop hit in 1968.

Often called the "Man in Black" because of the color of his stage outfits, Cash's songs bridge the gap between country and rock and have influenced artists from Bob Dylan to U2. He was the first artist to have been elected to both the Country Music Hall of Fame and the Rock and Roll Hall of Fame. In the 1990's, he returned to the spotlight with a series of albums produced by Rick Rubin known for his work with rap and rock artists. One of these albums, *American Recordings*, won a Grammy in 1994 for Best Contemporary Folk Album.

In recent years, Johnny Cash had been hospitalized on several occasions because of poor health. In 1997, he revealed that he suffered from Parkinson's disease. Johnny was the recipient of the Grammy's Lifetime Achievement Award in 1999. Despite his ailments, Cash recorded *American IV: The Man Comes Around* in 2002. The album was universally acclaimed. In May of 2003, Johnny lost his wife of thirty-five years with the death of June Carter Cash. Just five months later, on September 12th, Johnny passed away. His powerful video for the song "Hurt" was nominated for five MTV awards and was voted the Video of the Year by the Country Music Association. Johnny and June's early relationship was portrayed in the 2005 hit film *Walk The Line* starring Joaquin Phoenix and Reese Witherspoon.

"FOLSOM PRISON BLUES" (J. Cash) CD 1: # 12

I hear the train a comin', it's rollin' 'round the bend
And I ain't seen the sunshine since I don't know when
I'm stuck at Folsom Prison and time keeps draggin' on
But that train keeps rollin' on down to San Antoine

When I was just a baby, my mama told me, "Son
Always be a good boy; don't ever play with guns"
But I shot a man in Reno, just to watch him die
When I hear that whistle blowin' I hang my head and cry

I bet there's rich folks eatin' in a fancy dining car.
They're probably drinkin' coffee and smokin' big cigars,
But I know I had it comin', I know I can't be free
But those people keep a movin', and that's what tortures me

Well, if they freed me from this prison, if that railroad train was mine
I bet I'd move on over a little farther down the line
Far from Folsom Prison, that's where I want to stay
And I'd let that lonesome whistle blow my blues away

13. THE PLATTERS: "THE GREAT PRETENDER"

The Platters became the first doo-wop group to achieve lasting pop chart success. They specialized in romantic ballads, and from 1955 to 1960, the group had four # 1 hits along with sixteen gold records.

The Platters formed in Los Angeles in 1953 and consisted of four males. The key element of The Platters' sound was the brilliant tenor voice of lead singer Tony Williams. The group first signed with Federal Records but had little success. They did not become one of the nation's top vocal groups until they added female member Zola Taylor and signed with Mercury Records in 1955.

1956 was a breakthrough year for the Platters. They charted their first # 1 hits: "The Great Pretender" in February and "My Prayer" in August. The group also appeared in two early rock and roll movies, *Rock Around The Clock* and *The Girl Can't Help It*.

Other major hits for the Platters during the 50's included "Only You", "The Magic Touch", "You'll Never Know", "I'm Sorry", "Twilight Time", and "Smoke Gets In Your Eyes". It is estimated that the group sold 53 million records during the decade, and they were the first black vocal group of the rock and roll era to reach # 1 on the pop charts. Their manager Buck Ram, who also wrote several of the Platters most popular songs, produced all of the group's hits.

In 1961, Tony Williams left to go solo. The Platters went through several other personnel changes before signing with Musicor Records and making a brief comeback with two charting singles in 1966 and 1967. The rest of the group's history mostly involved a series of court cases over the rights to the name, Platters, and the writing and publishing interests for much of the group's catalogue of hit songs. Zola Taylor was in the news in the 1980's, when she was one of three women claiming to be Frankie Lymon's widow. She was portrayed by actress Halle Berry in the movie *Why Do Fools Fall In Love* that was based in part on Zola's relationship with Frankie Lymon. The Platters were inducted into the Rock and Roll Hall of Fame in 1990.



"THE GREAT PRETENDER" (B. Ram) CD 1: # 13

Oh-oh yes I'm the great pretender
Pretending that I'm doing well
My need is such I pretend too much
I'm lonely but no one can tell

Oh-oh yes I'm the great pretender
Adrift in a world of my own
I've played the game but to my real shame
You've left me to grieve all alone

Too real is this feeling of make-believe
Too real when I feel what my heart can't conceal

Yes I'm the great pretender
Just laughing and gay like a clown
I seem to be what I'm not, you see
I'm wearing my heart like a crown
Pretending that you're not around

Too real is this feeling of make-believe
Too real when I feel what my heart can't conceal

Yes I'm the great pretender
Just laughing and gay like a clown
I seem to be what I'm not, you see
I'm wearing my heart like a crown
Pretending that you're still around

14. JERRY LEE LEWIS: "WHOLE LOTTA SHAKIN' GOIN' ON"

Jerry Lee Lewis grew up in a poor family in Ferriday, Louisiana. He first played his aunt's piano at the age of eight. Lewis made his first public appearance at age fourteen at an auto show displaying 1949 Fords. Jerry Lee's musical influences included country boogie piano artists like Moon Mullican and Merrill Moore, the rocking blues of Muddy Waters, and the gospel hymns of the local Assembly of God church.

In 1956, Lewis traveled to Memphis to audition for Sam Phillips at Sun Studios. Signed to the label, Jerry Lee's first single, "Crazy Arms", was a regional hit. It was the follow-up, 1957's "Whole Lotta Shakin' Goin' On", which made him a star. Despite its mildly suggestive lyrics, the song was a hit in the South. Lewis was then booked on the Steve Allen TV show, and his



wild performance of “Whole Lotta Shakin’ Goin’ On” broke the song nationally. It eventually sold over six million copies.

Jerry Lee played with an incredible intensity that made his live performances very exciting. At the end of his set, Lewis was often on top of his piano, hair flying in front of his face, and shouting into the microphone. Jerry Lee’s high school nickname was “The Killer”. His nickname stuck with him as Lewis established himself as a rocker, who many felt was as talented as Elvis Presley.

The hits continued through 1957 and 1958 with “Great Balls Of Fire”, “Breathless” and “High School Confidential”. His career came to a screeching halt, however, after he married his 13-year-old second cousin, Myra Brown. They had kept the marriage (his third by age 22) a secret, but it came out during a tour of England in 1958. The marriage ended up lasting thirteen years, but at the time it caused a national scandal that ended his days as a rock and roll hit maker.

In 1968, Lewis decided to abandon rock and roll for country music and had the first of many Top Ten country hits with “Another Place, Another Time”. His personal life, meanwhile, was filled with tragedy. Two of his sons were killed in accidents, as were two of his six wives. In 1976, Jerry Lee accidentally wounded his bass player in a shooting incident.

In recent years, Lewis has been plagued with health and tax problems but is still performing. In 1989, Jerry Lee was the subject of the biographical film *Great Balls Of Fire* starring Dennis Quaid as Lewis. The fact that Lewis was among the first ten inductees into the Rock and Roll Hall of Fame in 1986 illustrates his importance. He is one of rock and roll’s wildest and most controversial figures.

Sam Phillips, the owner of Sun Records and the man who launched the careers of Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash, Ike Turner, Roy Orbison, and many others, was inducted into the Rock and Roll Hall of Fame in the nonperformer category in 1986. Phillips passed away in 2003 at the age of 80.

“WHOLE LOTTA SHAKIN’ GOIN’ ON” (S. David, D. Williams) CD 1: # 14

Come on over baby
Whole lotta shakin’ goin’ on
Yes I said come on over baby
Baby you can’t go wrong
We ain’t fakin’ whole lotta shakin’ goin’ on

Well I said come on over baby
We gotta chicken in the barn
Wooh hon’
Come on over baby
Really got the bull by the horn
We ain’t fakin’
Whole lotta shakin’ goin’ on

Well I said shake baby shake
I said shake baby shake

I said shake it baby shake it
I said shake baby shake
Come on over
Whole lotta shakin' goin' on
Ahhhh let's go!

Well I said come on over baby
We gotta chicken in the barn
Whose barn, what barn, my barn
Come on over baby
Really got the bull by the horn
We ain't fakin'
Whole lotta shakin' goin' on
Easy now...shake
Ahhh shake it babe
Yeah you can shake it one time for me
Yeah I said come on over baby
Whole lotta shakin' goin on
Now let's get real low one time now
Shake baby shake
All you gotta do honey is kinda stand in one spot
Wiggle around just a little bit
That's when you got it, yeah
Oh babe whole lotta shakin' goin' on
Now let's go one time

Shake it baby shake it
Shake it baby shake
Ooh shake it baby come on baby shake baby shake
Come on over, whole lotta shakin' goin' on

15. BUDDY HOLLY AND THE CRICKETS: "THAT'LL BE THE DAY"

Buddy Holly's earliest interests were in country music. Surrounded by a musical family, Holly sang with them in his first talent show at the age of five. At eleven, Buddy started playing guitar and began his professional career singing songs by country artists like Hank Williams and Bill Monroe. In 1953 at the age of sixteen, Buddy and two of his friends were hosting their own half hour music program on radio station KDAV in his hometown of Lubbock, Texas.

In early 1955, Elvis Presley played in Lubbock, and Buddy opened for him on two different occasions. Holly was very influenced by Elvis' brand of rockabilly music. When Elvis added a drummer to his band, Buddy got sixteen-year-old drummer Jerry Allison to join his group. Buddy's music shifted from country to rockabilly as he began to develop his songwriting skills. Holly signed a contract with Decca Records in late

1955, but none of the recordings he made for the company during the next year were hits. He was dropped from the label in late 1956.

Buddy had been working with producer Norman Petty in Clovis, New Mexico, on one of the unreleased songs they'd cut for Decca called "That'll Be The Day". The song was based on a phrase used by actor John Wayne in the classic western movie *The Searchers*. Petty had some good contacts in the recording industry, and eventually, Brunswick Records issued "That'll Be The Day". The company would not release "That'll Be The Day", however, until after Buddy and Jerry Allison came up with a group name for themselves to avoid any legal obstacles with Decca Records. They settled on the Crickets as their new name, and the song became a big hit. Buddy also was in the unique position of having two separate recording contracts, one with Brunswick as a Cricket and another one with Coral Records as a solo artist.

Buddy Holly had twelve charting records including "Peggy Sue", "Oh Boy", "Rave On", and "Maybe Baby" in a career that lasted just eighteen months. Buddy was killed in February of 1959 in an airplane crash while on tour in Iowa along with fellow rockers Ritchie Valens and The Big Bopper. Buddy's life story has been portrayed in both a successful Hollywood movie and a Broadway musical. He may have been even more popular in England than in the United States. Buddy has been credited as being an inspiration for major British bands of the 60's such as the Beatles, the Rolling Stones, the Hollies, and the Searchers. Buddy Holly was inducted into the Rock and Roll Hall of Fame in 1986.



"THAT'LL BE THE DAY" (N. Petty/B. Holly/J. Allison) CD 1: # 15

Well that'll be the day, when you say goodbye
Yes that'll be the day, when you make me cry
You say you're gonna leave, you know it's a lie
'Cause that'll be the day when I die

Well you give me all your loving and your turtle doving
All your hugs and kisses and your money too
Well you know you love me baby, still you tell me maybe
That some day well I'll be blue

Well that'll be the day, when you say goodbye

Yes that'll be the day, when you make me cry
You say you're gonna leave, you know it's a lie
'Cause that'll be the day when I die
(Repeat after instrumental break)

Well when Cupid shot his dart, he shot it at your heart
So if we ever part and I leave you
You sit and hold me and you tell me boldly
That some day well I'll be blue

Well that'll be the day, when you say goodbye
Yes that'll be the day, when you make me cry
You say you're gonna leave, you know it's a lie
'Cause that'll be the day when I die

Well that'll be the day, woo hoo
That'll be the day, woo hoo
That'll be the day, woo hoo
That'll be the day

16. THE EVERLY BROTHERS: "WAKE UP LITTLE SUSIE"

The Everly Brothers' parents, Ike and Margaret, were well-known country music artists. When Don was eight and Phil six, they made their first public appearance on their parents' radio program on station KMA in Iowa. After the brothers graduated from high school, they moved to Nashville and signed their first recording contract with Columbia Records.

The Everly Brothers were not successful at Columbia, but while in Nashville they met Boudeleaux Bryant and his wife Felice and developed a close relationship with the two songwriters. After Don and Phil signed with Cadence Records, they recorded the Bryants' song, "Bye Bye Love", and it became their first hit. "Wake Up Little Susie" was the follow-up, and this Bryants' penned song became the Everly Brothers' first # 1 hit. There was some controversy between the Everlys and the president of Cadence, Archie Bleyer, over the song's lyrics. Bleyer felt it was suggestive having Susie



falling asleep with a boy at a drive-in show. He did eventually agree to release “Wake Up Little Susie”, and it reached the top of the charts in late 1957.

The Everly Brothers’ style of close country harmonies over a rocking beat on such songs as “Bird Dog”, “Til I Kissed You”, “Problems”, “All I Have To Do Is Dream”, and “When Will I Be Loved” produced a steady stream of hits for Cadence. In 1960, the brothers left the label after a dispute over record royalties. They signed with Warner Brothers Records and had an immediate # 1 hit with “Cathy’s Clown”. By 1963, however, the string of Top Ten hits for the Everly Brothers had ended. They remained major stars in England, but their careers slowed in the United States despite making several fine recordings during the late 60’s and starring in a summer television series in the early 70’s.

By 1973, the relationship between brothers Don and Phil had deteriorated to the point that they actually broke up while performing on stage in California. Both attempted solo careers but were unsuccessful. Then in 1983, the Everly Brothers reunited for a triumphant concert at the Royal Albert Hall in London, England. The resulting live album and concert video were both hits. The Everly Brothers were inducted into the Rock and Roll Hall of Fame in 1986, and they continue to perform together.

“WAKE UP LITTLE SUSIE” (B. Bryant/F. Bryant) CD 1: # 16

Wake up, little Susie, wake up
Wake up, little Susie, wake up
We’ve both been sound asleep, wake up, little Susie and weep
The movie’s over, it’s four o’clock, and we’re in trouble deep
Wake up little Susie
Wake up little Susie, well

Whatta we gonna tell your mama
Whatta we gonna tell your pa
Whatta we gonna tell our friend when they say “ooh-la-la”
Wake up little Susie
Wake up little Susie, well

I told your mama that you’d be in by ten
Well Susie baby looks like we goofed again
Wake up little Susie
Wake up little Susie, we gotta go home

Wake up, little Susie, wake up
Wake up, little Susie, wake up
The movie wasn’t so hot; it didn’t have much of a plot
We fell asleep, our goose is cooked, our reputation is shot
Wake up little Susie
Wake up little Susie, well

Whatta we gonna tell your mama

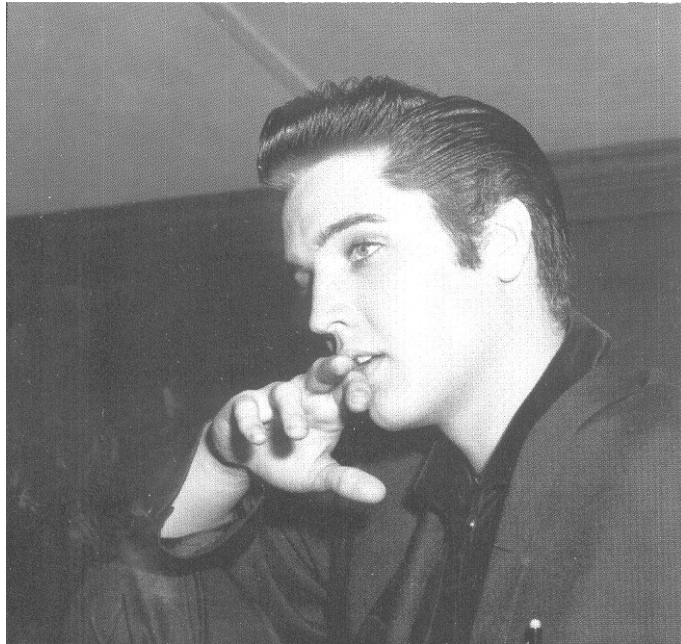
Whatta we gonna tell your pa
Whatta we gonna tell our friends when they say “ooh-la-la”
Wake up little Susie
Wake up little Susie
Wake up little Susie

17. ELVIS PRESLEY: “JAILHOUSE ROCK”

The Elvis Presley phenomenon started in 1956 with the release of his first single for RCA Victor. “Heartbreak Hotel” stayed at the # 1 spot on the charts for eight weeks. Fueled by numerous television appearances on some of the big variety shows of the time such as *The Dorsey Brothers Stage Show*, *The Milton Berle Show*, *The Steve Allen Show*, and especially *The Ed Sullivan Show*, millions of viewers were exposed to Elvis’ sexy and dynamic singing style.

Elvis was the biggest selling recording artist of the 1950’s. His two-sided # 1 hit, “Hound Dog”/ “Don’t Be Cruel”, topped the charts for eleven straight weeks in 1956. This was a record that was not broken until the 1990’s. He also scored # 1 hits with “I Want You, I Need You, I Love You”, “Love Me Tender”, “Too Much”, “Teddy Bear”, and “All Shook Up”.

Elvis was also the first rock star to successfully cross over to films. “Jailhouse Rock” was the title song of his third film. It was written by Jerry Leiber and Mike Stoller who had produced the original version of “Hound Dog” for Big Mama Thornton. “Jailhouse Rock” combines a funny storyline and a solid beat into one of Elvis’ biggest hits. The film contains a dance sequence for the song that is considered to be one of Presley’s best performances on film.



Elvis was drafted into the army in early 1958 at the height of his popularity. His beloved mother Gladys died in August of 1958 the day after he arrived home on leave to be with her. Elvis was very close to his mother, and he claimed her death was the great tragedy of his life.

After Elvis was discharged from the army in 1960, his movie career started to take precedence over his music. Although he still recorded some big hits, he no longer performed for live audiences. Much of Elvis’ studio time was spent producing

soundtrack music for his films. These songs paled in comparison to his earlier recordings.

In the late 60's, Elvis Presley returned to live performances, first in Las Vegas and then across the country. Elvis consistently sold out arenas and broke box office records at his concerts. Unfortunately, over the years Presley had developed an addiction to prescription drugs. This contributed to the heart failure that caused his death in 1977 at the age of 42. In 1986, Elvis Presley was among the first ten performers inducted into the Rock and Roll Hall of Fame. In 2000, his longtime guitarist Scotty Moore was inducted as a sideman, the special category for musicians who made outstanding contributions to rock and roll.

Elvis' popularity has not diminished since his death, and his music has been repackaged in a wide variety of boxed sets and other formats. The successful sale of Elvis material, both before and after his death, indicates that Presley is probably the most popular American entertainer in history.

“JAILHOUSE ROCK” (J. Leiber/M. Stoller) CD 1: # 17

The warden threw a party in the county jail
The prison band was there and they began to wail
The band was jumpin' and the joint began to swing
You should've heard those knocked out jailbirds sing
Let's rock, everybody, let's rock
Everybody in the whole cellblock
Was dancin' to the Jailhouse Rock

Spider Murphy played the tenor saxophone
Little Joe was blowin' on the slide trombone
The drummer boy from Illinois went crash, boom, bang
The whole rhythm section was the Purple Gang
Let's rock, everybody, let's rock
Everybody in the whole cellblock
Was dancin' to the Jailhouse Rock

Number forty-seven said to number three
“You're the cutest jailbird I ever did see
I sure would be delighted with your company
Come on and do the Jailhouse Rock with me”
Let's rock, everybody, let's rock
Everybody in the whole cellblock
Was dancin' to the Jailhouse Rock

The sad sack was a sittin' on a block of stone
Way over in the corner weepin' all alone
The warden said “Hey buddy, don't you be no square
If you can't find a partner use a wooden chair”
Let's rock, everybody, let's rock

Everybody in the whole cellblock
Was dancin' to the Jailhouse Rock

Shifty Henry said to Bugs "For heaven's sake
No one's lookin' now's our chance to make a break"
Bugsy turned to Shifty and he said "Nix, nix,
I wanna stick around a while and get my kicks"
Let's rock, everybody, let's rock
Everybody in the whole cellblock
Was dancin' to the Jailhouse Rock

18. CHUCK BERRY: "JOHNNY B. GOODE"

While Chuck Berry was in his high school glee club singing bass, he bought his first guitar. Encouraged by his music teacher to play as often as he could, Chuck learned to play his instrument by practicing on country, pop, and blues songs. He developed a technique called the double string guitar lick that became his trademark sound throughout his long career.

Berry had his first brush with the law when he was sent to reform school for attempted robbery in 1944. After his release, he worked at several jobs and formed a trio that played nightclubs in his hometown of St. Louis. Johnnie Johnson, who would play and record with Berry for the next thirty years, was an original member of what became known as the Chuck Berry Combo.

On a vacation trip to Chicago in 1955, Chuck met Muddy Waters who encouraged him to audition at Chess Records. His first recording for the label, "Maybelline", was a # 5 hit, and his career was on the way. Berry defined his music as giving a feeling of adventure or joy. In some of his songs he would write of personal experiences. "School Day" is based on his own high school. "Sweet Little Sixteen" related a true incident of a young girl at a Denver show who collected autographs for her wallet.

"Johnny B. Goode" is a somewhat autobiographical song and probably Chuck Berry's most famous recording. Because of the racial attitudes common in the south during the 1950's, Chuck changed the lyrics from the original "little colored boy" to "little country boy". The song's chorus also provided the title for *Go Johnny Go*, one of the early rock and roll movies Berry was featured in.

In the early 1960's, Chuck Berry served two years in federal prison for violation of the Mann Act. The experience left Berry a bitter man. Although he had not recorded



for almost four years, British Invasion bands such as the Beatles and Rolling Stones had covered many of his songs and brought his music to a new group of fans. Berry scored three Top 40 hits in 1964 with “Nadine”, “You Never Can Tell”, and “No Particular Place To Go”. Although he did not record regularly after the 1960’s, Berry had a # 1 hit with the novelty song “My Ding-a-Ling” in 1972.

Over the years, Chuck developed a performance style that excited audiences. Bent over in a crouch, his head bobbing and weaving, he would strut across the stage doing his famous “duck walk”. His guitar style and songwriting have influenced many artists. As the Beatles’ John Lennon once said, “If you tried to give rock and roll another name, you might call it Chuck Berry”. Chuck was inducted into the Rock and Roll Hall of Fame in 1986. The next year he was the subject of an excellent documentary/tribute film *Hail! Hail! Rock ‘n’ Roll*, which featured a band put together by Rolling Stones’ guitarist Keith Richards. Chuck Berry’s longtime pianist Johnny Johnson was inducted as a sideman in the Rock and Roll Hall of Fame in 2001.

“JOHNNY B. GOODE” (C. Berry) CD 1: # 18

Deep down in Louisiana close to New Orleans
Way back up in the woods among the evergreens
There stood a log cabin made of earth and wood
Where lived a country boy named Johnny B. Goode
Who never ever learned to read or write so well
But he could play a guitar just like a-ringin’ a bell

Go go, go Johnny go, go, go Johnny go, go, go Johnny go, go, go Johnny go,
Go Johnny B. Goode

He used to carry his guitar in a gunny sack
Go sit beneath the tree by the railroad track
Old engineer would see him sittin’ in the shade
Strummin’ with the rhythm that the drivers made
The people passing by they would stop and say
Oh my but that little country boy can play

Repeat Chorus

His mother told him someday you will be a man
And you will be the leader of a big ol’ band
Many people comin’ from miles around
To hear you play your music when the sun go down
Maybe some day your name’ll be in lights
Saying Johnny B. Goode Tonight

Repeat Chorus

19. RICKY NELSON: “BELIEVE WHAT YOU SAY”

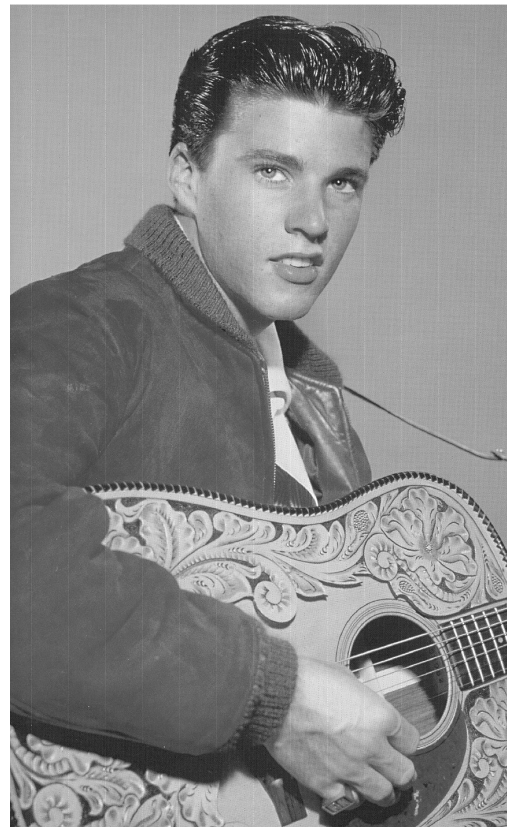
Ricky Nelson was a radio and television star on his family’s program, *The Adventures of Ozzie and Harriet*, before recording his first pop hit in 1957. It was a remake of the Fats Domino song “I’m Walkin’”. Strangely enough, Ricky did not have any music ambitions until a girlfriend said she was in love with Elvis Presley. He told her that he was also going to make a record, and with the help of his father, he did. Starting with his first hit, Ricky’s records were promoted on his family’s television show. The episodes would involve a situation in which Nelson and his band would play their latest recording at a school dance, a party at Ricky’s house, or at the corner malt shop.

Ricky Nelson’s early recordings such as “Be-Bop Baby”, “Stood Up”, “Waitin’ In School”, “I Got A Feeling”, “It’s Late”, “Poor Little Fool”, and “Hello Mary Lou” featured a talented band that included renowned guitarist James Burton. Ricky developed a sound inspired by the Sun rockabilly records of Carl Perkins and Elvis Presley.

Like many other popular singers of the day, Ricky’s fame brought him film offers. He appeared in *Rio Bravo* in 1959 and *The Wackiest Ship In The Army* in 1960. By the early 1960’s, he had married and had begun to raise a family. Rick (as he was now called) continued to appear in *The Adventures of Ozzie and Harriet* until the show was cancelled in 1966.

The British Invasion of 1964 changed the music landscape. The record sales of many popular artists such as Rick Nelson, the Everly Brothers, and even Elvis Presley declined at this time. Rick then took his music in a new direction. During the late 60’s and early 70’s Rick Nelson and his new group, the Stone Canyon Band, achieved success in the country-rock field. Hit singles from this period of his career include a cover of the Bob Dylan song, “She Belongs To Me”, and the autobiographical song, “Garden Party”. In “Garden Party”, Rick wrote about being booed at an oldies concert because of his long hair and new sound.

Rick remained active in music until his untimely death in a plane crash on New Year’s Eve in 1985 on the way to one of his concerts. Rick Nelson was inducted into the Rock and Roll Hall of Fame in 1987. Nelson’s guitarist James Burton, who also worked with Elvis Presley, Jerry Lee Lewis, and Roy Orbison, was inducted as a sideman in 2001.



I believe what you say when you say you're goin' steady with nobody else but me
I believe what you say when you say you don't kiss nobody else but me
I believe, do believe, I believe, yeah I believe pretty baby
Believe you're goin' steady with nobody else but me

Well, there's-a one thing baby, that I want you to know
When you're rockin' with me don't rock too slow
A-move on in get toe-to-toe
We're gonna rock till we can't rock no more

I believe, do believe, I believe, yeah I believe pretty baby
Believe you're goin' steady with nobody else but me
Well, let's dig it now

Well, I believe what you say when you say you don't miss nobody else but me
I believe what you say when you say you don't kiss nobody else but me
I believe, do believe, I believe, yeah I believe pretty baby
Believe you're goin' steady with nobody else but me

Well, when you kiss me baby, then you roll your eyes
I get a funny feelin' that I'm hypnotized
Chills run all up and down my spine
I'm tellin' everybody that you're mine all mine

I believe, do believe, yeah believe, oh believe pretty baby
Believe you're goin' steady with nobody else but me, oh yeah
Well, I believe, do believe, yeah believe, well believe pretty baby
Believe you're goin' steady with nobody else but me`

20. RAY CHARLES: "WHAT'D I SAY (PT. 1)"

Ray Charles started playing piano before the age of five. By the time he was six years old, he had contracted glaucoma that soon left him totally blind. Pushed by his mother who wanted him to be independent, Ray first took informal piano lessons and then studied composition and theory. He learned to write musical arrangements in braille while attending a school for the blind and deaf in St. Augustine, Florida.

Having mastered several other instruments by his teens, Charles set out to be a professional musician. Ray soon moved to the West Coast where he recorded for several independent labels and had some success. By 1953, he became the arranger and pianist for an



artist called Guitar Slim in New Orleans. Ray arranged and played piano on Guitar Slim's million selling hit "The Things I Used To Do". This led to Ray signing a recording contract with Atlantic Records in 1954.

In early 1955, Ray Charles released the song "I've Got A Woman", which is considered by many to be the first recording of what would come to be known as "soul music". It was a revolutionary song in that it blurred the lines between gospel and popular music styles, and it gave Ray his first # 1 R&B hit. For the next four years, he consistently produced hit R&B singles, but he had limited success on the pop charts. The song that truly paved the way for his crossover to mainstream popular music success and started the soul music explosion was "What'd I Say (Pt. 1)".

The song was put together at a dance club in Pittsburgh and then fine-tuned over the next few nights. The two-sided recording is built on a Latin blues piano riff, a gospel based call-and-response vocal, and sensual backup singing by the Raelettes. "What'd I Say" was banned on many white radio stations, but that didn't prevent the popular dance song from becoming Ray's first Top Ten single on the pop charts.

Following the success of "What'd I Say", Charles left Atlantic and signed with ABC Records. During his stay at his new label, he recorded dozens of charting songs including the # 1 hits: "Georgia On My Mind", "Hit The Road Jack", and "I Can't Stop Loving You". In 1978, he published his autobiography, *Brother Ray*, and it became a national best seller. Ray also had a part in the 1980 movie, *The Blues Brothers*, and has appeared on several television shows. During the 1990's, he introduced himself to younger audiences through a series of Diet Pepsi ads and as a guest artist on recordings by INXS, Billy Joel, and Quincy Jones.

Ray Charles, nicknamed "The Genius", was one of the first inductees to the Rock and Roll Hall of Fame. During his long and distinguished career, Ray has been the recipient of numerous Grammys including his 1987 Lifetime Achievement Award. He received the National Medal of the Arts in 1993. Ray performed at the Friendship Shell in Bay City in 2001. On September 13, 2004 Ray Charles passed away at the age of 73 from liver disease. Later that year, the hit biographical film *Ray* was released starring Jamie Foxx as Ray Charles.

"WHAT'D I SAY (PT. 1)" (R. Charles) CD 1: # 20

Hey mama, don't you treat me wrong
Come and love your daddy all night long
All right now, hey hey, all right

See the girl with the diamond ring
She knows how to shake that thing
All right now now now, hey hey, hey hey

Tell your mama, tell your pa
I'm gonna send you back to Arkansas
Oh yes, ma'm, you don't do right, don't do right
Aw, play it boy

When you see me in misery
Come on baby, see about me
Now yeah, hey hey, all right

See the girl with the red dress on
She can do the Birdland all night long
Yeah yeah, what'd I say, all right

Well, tell me what'd I say, yeah
Tell me what'd I say right now
Tell me what'd I say
Tell me what'd I say right now
Tell me what'd I say
Tell me what'd I say yeah

And I wanna know
Baby I wanna know right now
And-a I wanna know
And I wanna know right now yeah
And-a I wanna know
Said I wanna know yeah

(Spoken): Hey, don't quit now (c'mon honey)
Naw, I got, uh-uh-uh, I'm changing (stop! stop! we'll do it again)
Wait a minute, wait a minute, oh hold it! Hold it! Hold it!

21. THE COASTERS: "YAKETY YAK"

The Coasters used comic vocals plus the writing and production of Jerry Leiber and Mike Stoller to record a string of up-tempo, wisecracking doo-wop hits in the late 50's and early 60's. The group originated in Los Angeles in the late 40's as the Robins and had a # 1 R&B hit with "Double Crossing Blues" in 1950. The Robins' association with Leiber and Stoller began when the duo formed Spark Records in 1954, and the Robins had hits with "Smokey Joe's Café" and "Riot In Cell Block No. 9".

The group's success attracted the attention of Atlantic Records, which bought the Robins' song catalogue and hired Leiber and Stoller to be producers for the company. At this point, The Robins split into two groups. Original Robins Carl Gardner and Bobby Nunn, along with new members Billy Guy and Leon Hughes, formed the Coasters. They chose their new name because they were from the West Coast. The Coasters then



moved to New York and signed with Atlantic. The other Robins stayed in California and signed with the Whippet label but never had another hit record.

Starting with their first single “Down In Mexico” in 1956, the Coasters charted nineteen hits. All of them were produced, and most of them written, by Jerry Leiber and Mike Stoller. Their singles are mostly comical, rocking songs dealing with the trials and tribulations of teen life and black culture in general. These include “Searchin’”, “Young Blood”, “Charlie Brown”, “Along Came Jones”, and “Poison Ivy”. The Coasters’ biggest hit was “Yakety Yak”. It was the first Coasters’ song that featured new member Cornell Gunter. The song is very representative of the Coasters’ recording style. “Yakety Yak” involves a humorous story of a teenager threatened by his parents. “You ain’t gonna rock and roll no more” is the punishment for not completing household chores like sweeping the floor and taking out the garbage. Hall of Fame sax player King Curtis supplied a memorable solo that helped take the song to # 1 in 1958.

As the popularity of doo-wop declined in the 1960’s, so did the popularity of the Coasters. The group only charted one record after 1964 but remained a popular attraction at rock and roll “oldies shows”. Carl Gardner is the only member of the original group who is still alive. The Coasters were inducted into the Rock and Roll Hall of Fame in 1987.

Jerry Leiber and Mike Stoller were inducted into the Rock And Roll Hall of Fame as nonperformers in 1987. In the 1990’s, a Broadway musical based on their many hit songs, *Smokey Joe’s Café...The Songs Of Leiber And Stoller*, was a huge success.

“YAKETY YAK” (J. Leiber/M. Stoller) CD 1: # 21

Take out the papers and the trash
Or you don’t get no spending cash
If you don’t scrub that kitchen floor
You ain’t gonna rock and roll no more

Yakety yak
Don’t talk back

Just finish cleaning up your room
Let’s see that dust fly with that broom
Get all that garbage out of sight
Or you don’t go out Friday night

Yakety yak
Don’t talk back

You just put on your coat and hat
And walk yourself to the Laundromat
And when you finished doing that
Bring in the dog and put out the cat

Yakety yak

Don't talk back

Don't you give me no dirty looks
Your father's hip, he knows what cooks
Just tell your hoodlum friends outside
You ain't got time to take a ride

Yakety yak
Don't talk back
Yakety yak, yakety yak
Yakety yak, yakety yak
Yakety yak, yakety yak

22. RITCHIE VALENS: "LA BAMBA"

Mexican-Indian-American Ritchie Valens was born Richard Valenzuela in a Los Angeles suburb in 1941. His parents separated when he was a child, and he was raised in near poverty. Ritchie's first musical experiences were with family friends and relatives who would sing Mexican songs together on their front porches.

Ritchie learned how to play guitar from a neighbor who lived across the street. Even though he was left-handed, he learned to play right-handed and became an excellent guitarist. While in junior high school, he built himself an electric guitar in his woodshop class. This would be the same guitar Ritchie would use to start his career.

In May of 1958, Ritchie was signed to producer Bob Keane's Del-Fi record company after Keane had seen Ritchie perform at a local theatre. Keane had Ritchie shorten his last name to Valens and produced his first single, "Come On, Let's Go", which was a minor hit. The song that made Ritchie Valens a star was his next record "Donna". It was a ballad written about his high school sweetheart Donna Ludwig. The song reached # 2 on the charts, and its flipside, "La Bamba", was also a hit, reaching # 22. "La Bamba" was a rocked up version of a traditional Mexican wedding song and was the first rock and roll hit with vocals in Spanish.



Ritchie quickly signed on for a brief role in the rock and roll movie *Go, Johnny Go*. He also appeared on the *American Bandstand* television show, and he performed in several concerts. Ritchie then signed to be part of the Winter Dance Party bus-stop tour through the Midwest that would begin in late January of 1959. He would be headlining along with Buddy Holly, The Big Bopper, and Dion & The Belmonts.

The Winter Dance Party turned out to be a miserable experience. The weather was freezing, the concerts were often five and six hundred miles apart, and the bus had an inadequate heating system. Fed up with the nightly bus problems, Buddy Holly chartered an airplane in Iowa to fly to the next show in North Dakota. There was room for two other passengers. Ritchie won a coin flip for one of the seats. Just minutes after the plane took off, it crashed into a frozen cornfield killing all aboard. Ritchie Valens was just seventeen years old.

His life story was the basis of the 1987 hit movie *La Bamba*. Ritchie was portrayed by actor Lou Diamond Phillips, and his music was performed by the Hispanic group Los Lobos. "La Bamba" became a # 1 hit for Los Lobos, and their video for the song was very popular on MTV in 1987. Ritchie Valens was inducted into the Rock and Roll Hall of Fame in 2001.

"LA BAMBA" (Traditional adapted by R. Valens) CD 1: # 22

Para bailar la bamba (In order to dance the bamba)
Para bailar la bamba
Se necesita una poca de gracia (You need a bit of grace)
Una poca de gracia para mi para ti
Arriba y arriba
Y arriba y arriba, por ti sere
Por ti sere, por ti sere (For you I will be)

Yo no soy marinero (I am not a sailor)
Yo no soy marinero, soy capitan
Soy capitan, soy capitan (I am captain)

Bam-ba, bamba
Bam-ba, bamba
Bam-ba, bamba, ba

Para bailar la bamba
Para bailar la bamba
Se necesita una poca de gracia
Una poca de gracia para mi para ti
Arriba y arriba

R-r-r-r-r, Ja! Ja!

Para bailar la bamba
Para bailar la bamba
Se necesita una poca de gracia
Una poca de gracia para mi para ti
Arriba y arriba
Y arriba y arriba, por ti sere
Por ti sere, por ti sere

Bam-ba, bamba
Bam-ba, bamba
Bam-ba, bamba

23. EDDIE COCHRAN: “SUMMERTIME BLUES”

Eddie Cochran is remembered as one of the finest rock and rollers of the 1950's. Unfortunately, like both Buddy Holly and Ritchie Valens, Eddie's career was cut short by a tragic accident that took his life at twenty-one years of age.

Eddie Cochran was born in Minnesota. By the age of twelve, he had learned the fundamentals of playing the guitar from his older brother. A year later, Eddie's family moved to California. While in junior high school, he met two new friends who were musicians, and they formed a country music group and played some local gigs.

In 1954, Eddie was introduced to Hank Cochran (no relation). Since they shared the same last name, they were inspired to name themselves the Cochran Brothers. Their big break came when they joined the cast of a popular country music television show called *The California Hayride*. The exposure led to the Cochran Brothers being signed to record demo songs for a music publishing company. Inspired by the rockabilly sounds of Elvis Presley and Carl Perkins, Eddie and Hank wrote and recorded their first rock and roll song called “Pink Pegged Slacks”. The song attracted the notice of Crest Records who offered the Cochran Brothers the opportunity to make rockabilly recordings.

Hank, however, was not comfortable with the new style and stuck with country music. He went on to become a very successful songwriter who provided country hits for Patsy Cline, Ray Price, and Eddy Arnold. Eddie, on the other hand, embraced the new sound of rock and roll and was signed to Liberty Records. Eddie got a part in the first color rock and roll movie, *The Girl Can't Help It*. In the film, he performed “Twenty Flight Rock” in a style similar to that of Elvis Presley. This success led to singing roles in two other films, *Untamed Youth* and *Go Johnny Go*. Eddie's first hit single “Sittin' In The Balcony” was featured in the film *Go Johnny Go*.



In 1958, Eddie wrote and recorded the song “Summertime Blues”. It is the record he is best remembered for, and it became his biggest hit. Eddie utilized a low humorous vocal style to represent the adults that were giving him the blues, but it was the driving sound of the guitars, handclaps, and steady beat that really carried “Summertime Blues”.

The song itself has remained very popular over the years providing hits in the 1960's for Blue Cheer, in the 1970's for the Who, and in the 1990's for country artist Alan Jackson.

Eddie Cochran also recorded two very good follow-up singles, "C'mon Everybody" and "Somethin' Else", before leaving for a tour of England that would cost him his life. His tour with friend and fellow rocker Gene Vincent had been a big success, and they had hired a taxi to drive them to the airport for the flight back to the United States. The driver lost control of the cab after missing a turn, and Eddie was thrown from the vehicle during the crash. He died of severe head injuries in the hospital sixteen hours later. Eddie Cochran was inducted into the Rock and Roll Hall of Fame in 1987.

"SUMMERTIME BLUES" (J. Capehart/E. Cochran) CD 1: # 23

I'm gonna raise a fuss, I'm gonna raise a holler
About a-workin' all summer just to try to earn a dollar
Every time I call my baby, try to get a date
My boss says, ("No dice son, you gotta work late")
Sometimes I wonder what I'm a-gonna do
But there ain't no cure for the summertime blues

Well my mom and pop a-told me, "Son you gotta make some money
If you want to use the car to go ridin' next Sunday"
Well I didn't go to work, told the boss I was sick
("Well you can't use the car 'cause you didn't work a lick")
Sometimes I wonder what I'm a-gonna do
But there ain't no cure for the summertime blues

I'm gonna take two weeks, gonna have a fine vacation
I'm gonna take my problem to the United Nations
Well I called my congressman and he said quote:
("I'd like to help you son, but you're too young to vote")
Sometimes I wonder what I'm gonna do
But there ain't no cure for the summertime blues

24. THE DRIFTERS: "THERE GOES MY BABY"

In the early days of rock and roll, the Drifters had a major influence on the sounds and styles that were to come. With their original lead singer Clyde McPhatter, they helped create soul music by bringing gospel-styled vocals into popular music. The group had a string of R&B hits on Atlantic Records in the early 1950's including "Money Honey" and "Such A Night". Elvis Presley later covered both of these songs. In 1954, Clyde McPhatter was drafted into the army. When he returned from the service, McPhatter embarked on a very successful solo career.

The Drifters continued with several new lead singers, but when two more members were drafted in 1958, the group's morale was at a very low point. George Treadwell, the Drifters' manager, owned the group's name and could therefore hire or

fire group members at will. After hearing a new group called the Crowns one night, he fired the entire Drifters' lineup and christened the Crowns the "new" Drifters.

The new set of Drifters proved to be even more successful than the original group. They were assigned to work with ace writers/producers Leiber and Stoller, who had achieved great success with the Coasters and Elvis Presley. The first Drifters' recording session produced "There Goes My Baby", which became a # 2 hit in 1959. It was the first R&B song to use orchestral strings and percussion. This, along with its gentle Latin rhythm and the great lead vocal of Ben E. King, became the signature sound of the new Drifters.

The new Drifters existed under unusual conditions. They did not have a contract and were paid cash for each song they recorded. Therefore, they did not profit (receive royalties) from a song becoming a big hit. With Ben E. King on lead vocals, the group recorded big hits with "Dance With Me", "This Magic Moment", and a # 1 song with "Save The Last Dance For Me".

The fact that the singers did not receive royalties caused lead singer Ben E. King to leave the group in 1960 to pursue a successful solo career. During the 1960's, King charted nineteen singles including the classics: "Spanish Harlem", "Don't Play that Song", and "Stand By Me". Many of King's hits sounded like Drifters' recordings.



The Drifters' hit machine carried on even after Ben E. King left the group. Rudy Lewis, who died suddenly in 1964, first took over lead vocals. Bobby Moore then replaced Lewis as the group charted twenty-three more singles through 1966. The popularity of the Drifters declined as the Beatles arrived on the scene and changed the musical landscape of the 1960's. The Drifters continued to perform despite many personnel changes, and several different groups have used the name Drifters over the years. Original member Clyde McPhatter was inducted into the Rock and Roll Hall of Fame in 1987. The Drifters were inducted the very next year.

"THERE GOES MY BABY" (Nelson/Patterson/Treadwell) CD 1: # 24

(Bom bom) There she goes
There she goes (Bom bom) (Bom bom)

There goes my baby
Moving on down the line

Wondering where, wondering where
Wondering where she is bound

I broke her heart
And made her cry
Now I'm alone, so all alone
What can I do, what can I do

(There goes my baby) Whoa-oh-oh-oh
(There goes my baby) Yeah-yeah-yeah
(There goes my baby) Whoa-oh-oh
(There she goes)

Yeah, I wanna know
If she loves me
Did she really love me?
Was she just playing me for a fool?

I wonder why she left me
Why did she leave me so all alone?
So all alone

I was gonna tell her that I love her
And that I need her
Beside my side
To be my guide

I wanna know
Where is my, where is my baby
I want my baby
I need my baby
Yeah, whoa-oh-oh (There goes my baby)
Yeah, whoa-oh-oh (There goes my baby)

25. JACKIE WILSON: "LONELY TEARDROPS"

Jackie Wilson was one of the top black singers and entertainers of the 1950's and 1960's. His stage presence was similar to that of Elvis Presley. His performances often worked his audiences into a high state of excitement. Although Jackie Wilson was at his best with up-tempo songs that displayed his athletic dance moves, his versatile singing voice allowed him to perform in a wide variety of musical styles.

Jackie was born on the tough north side of Detroit in 1934. Because his father was an alcoholic who was rarely at home, his mother raised Wilson. She was a major influence in his life. Jackie started singing at a young age when he formed a gospel quartet that performed at churches in his neighborhood.

During his teen years, Wilson was involved in a Detroit gang. This resulted in Jackie being truant from school and getting in enough trouble to be sent to the Lansing Correctional Facility on two different occasions. It was there that Jackie learned how to box. He put his skills to work in the Golden Gloves program and became a Detroit boxing champion at the age of sixteen.

By 1951, Jackie dropped out of school and began performing in local nightclubs. He eventually auditioned for Billy Ward's Dominoes and replaced Clyde McPhatter, who had left the group to form the Drifters. Jackie sang the lead vocal on "St. Therese Of The Roses", the Dominoes' first hit on the pop charts.

Later that same year, Wilson went solo and signed with Brunswick Records. Fellow Detroiters and ex-boxer Berry Gordy Jr. co-wrote his first record for the label, "Reet Petite", and it became Jackie's first solo hit. Gordy also co-wrote Wilson's next four charting singles: "To Be Loved", "That's Why", "I'll Be Satisfied", and Jackie's first Top Ten hit "Lonely Teardrops". Unfortunately, Berry Gordy Jr. had a disagreement with Jackie's manager over money he felt was owed him, and the successful partnership was ended. Berry Gordy Jr. used the money he earned from writing Jackie Wilson's early hits to help establish Motown Records.

Although he produced some classic songs, many of Jackie Wilson's recordings in the early 1960's were poorly arranged pop songs and classical music adaptations that didn't really take advantage of his great natural talent. In 1967, he made an impressive comeback with his first Top Ten hit in four years "(Your Love Keeps Lifting Me) Higher And Higher". The song's great dance groove was provided by Motown's house band, the Funk Brothers.

By 1975, Jackie Wilson was performing on the "oldies" circuit. While singing his big hit "Lonely Teardrops" with the Dick Clark revue in New Jersey, Jackie suffered a massive heart attack. One of the first to reach him was Cornell Gunter of the Coasters who noticed Jackie wasn't breathing. Gunter applied resuscitation and probably saved his life, but Wilson was in a coma in the hospital for the next three months.

Jackie had suffered severe brain damage from hitting his head on the stage after he had collapsed. Although he partially recovered, his great career was over. Jackie could not speak, and his communication for the next eight years until his death at age forty-nine was limited to the blinking of his eyes. Jackie Wilson was inducted into the Rock and Roll Hall of Fame in 1987. He was voted into Michigan Rock and Roll Legends in 2005.



"LONELY TEARDROPS" (B. Gordy Jr./T. Carlo) CD 1: # 25

(Shoo bee doo dop, bop bow) Hey, hey

(Shoo bee doo dop, bop bow) Hey hey
(Shoo bee doo dop, bop bow) Hey hey

My heart is crying, crying lonely teardrops
My pillows never dry of lonely teardrops
Come home, come home
Just say you will, say you will (say you will)
Say you will (say you will)
Hey a-hey (say you will)

My heart is crying, crying lonely teardrops
My pillow's never dry of lonely teardrops
Come home, come home
Just say you will, say you will (say you will)
Say you will (say you will)
Hey a-hey (say you will)

Just give me a-a-another chance for our romance
Come on and tell me that one day you'll return
'Cause every day that you've been gone away
You know-a my heart does nothing but burn

Crying lonely teardrops
My pillow's never dry of lonely teardrops
Come home, come home
Just say you will, say you will (say you will)
Say you will (say you will)
Hey a-hey (say you will)

Say it right now, baby (say you will)
Come on, come on (say you will)
Say it darling (say you will)
Say it right now, baby

26. THE FLAMINGOS: "I ONLY HAVE EYES FOR YOU"

The Flamingos are considered to be one of the greatest vocal groups of the early years of rock and roll. They were masters of close harmony singing. The Flamingos' professionalism and stage choreography influenced later Motown vocal groups such as the Miracles and the Temptations.

Cousins Zeke and Jake Carey started the group after they moved to Chicago in the fall of 1950. The Flamingos' path to stardom started when they won a talent show at a club in the city's Southside. This led to the group signing with Chance Records and releasing six singles over the next two years. "Golden Teardrops", recorded in late 1953, was their biggest hit from this early period of their career.

By 1956, the Flamingos had signed with Chess Records. Chess was Chicago's most important independent record label. Besides recording blues greats like Muddy Waters and Howlin' Wolf, the label was moving into the rock and roll field with Chuck Berry, Bo Diddley, and the popular Moonglows vocal group. In early 1956, the Flamingos released "I'll Be Home", which reached # 5 on the R&B charts and gave the group their first national hit. Unfortunately, it was common practice for white artists to cover R&B songs when they started to become hits. The white cover versions would then capture the more profitable pop market. In this case, Pat Boone's version of "I'll Be Home" far outsold the Flamingo's superior original version of the song.

During the group's stay at Chess, they developed a friendship with the influential deejay Alan Freed. The Flamingos appeared with Freed at several of his historic rock and roll shows. Alan Freed also gave them roles in two of the early rock and roll movies he was involved with: *Rock, Rock, Rock* and *Go, Johnny Go*. Although the Flamingos are most famous for their ballads, they were also very good on up-tempo numbers. In the film *Go, Johnny Go*, the group stole the show with a wild dance sequence during their performance of "Jump Children".



By 1959, the group signed with End Records and finally placed a song on the pop charts with "Lovers Never Say Goodbye". Their follow-up, "I Only Have Eyes For You", was to be their biggest hit and the song they are most remembered for. The song was originally a hit in 1934, but it was perfect for the Flamingos' style of slow, romantic doo-wop. "I Only Have Eyes For You" showcases the close harmony that was the group's trademark. The song's popularity during slow dance spotlights on Dick Clark's *American Bandstand* helped make it a big success in the summer of 1959. In recent years, it has been a very popular song for use in television commercials, most notably with a Pepsi Cola ad featuring supermodels Cindy Crawford and Tyra Banks.

The Flamingos charted nine more singles as doo-wop slowly declined in popularity. The group went on to success performing at resorts in Las Vegas and Atlantic City. Although the group has had many personnel changes over the years, Zeke and Jake

Carey are still with the Flamingos. The group was inducted into the Rock and Roll Hall of Fame in 2001.

“I ONLY HAVE EYES FOR YOU” (Warren/Dublin) CD 1: # 26

My love must be a kind of blind love
I can't see anyone but you
(Doo bop sha bop)

Are the stars out tonight?
I don't know if it's cloudy or bright
I only have eyes for you dear

The moon may be high
But I can't see a thing in the sky
I only have eyes for you

I don't know if we're in a garden
Or on a crowded avenue

You are here and so am I
Maybe millions of people go by
But they all disappear from view
And I only have eyes for you

27. IKE & TINA TURNER: “A FOOL IN LOVE”

Ike Turner began his career when he formed his first group, the Top Hatters, while in high school. This group evolved into the Kings of Rhythm, and they established themselves as a top R&B group. In 1951, Ike and his band recorded “Rocket 88” at Sam Phillips’ Sun Studio in Memphis. The song was sold to Chess Records, and it became a #1 R&B hit. Unfortunately, the record label credit was given to Jackie Brenston, Ike’s saxophone player who did the lead vocal, and not to Ike’s band. Although it is a matter of some debate, many music experts consider “Rocket 88” to be the first rock and roll record. Ike went on to be a talent scout, record producer, session guitarist, and pianist on many 1950’s recordings. Turner contributed to some of the early records of B. B. King, Howlin’ Wolf, Bobby “Blue” Bland, and Otis Rush.

By 1956, Ike and the Kings of Rhythm had moved to St. Louis where they quickly established themselves as one of the



city's hottest bands. Young Anna Mae Bullock and her sister were regulars at one of the nightclubs where Ike played, and Anna would constantly ask Ike if she could sing with his band. Although she had no professional singing experience, Anna had performed in talent shows since childhood, and Ike recognized her potential as soon as he saw her behind the microphone.

Ike changed Anna's name to Tina Turner, even though they were not yet married. They first recorded as Ike & Tina Turner in 1960 after a singer failed to show up for a recording session. Tina stood in for the missing male singer, and her gritty vocals on the song "A Fool In Love" made it a # 2 R&B hit. "A Fool In Love" also provided Ike with his first Top 40 pop hit. Ike then built his entire show, which included nine musicians and three female back-up singers/dancers, around Tina. The Ike & Tina Revue was one of the top live acts in the country from 1960 through 1975. They had big hit recordings with "It's Gonna Work Out Fine", "Proud Mary", and Tina's autobiographical "Nutbush City Limits". Ike & Tina were also featured in Phil Spector's concert film *The Big TNT Show*, and Tina did a smoldering vocal performance in the Rolling Stones' movie *Gimme Shelter*.

Beneath the surface success, however, things were not well. Ike and Tina had married in 1962, but Tina's life with Ike was marked by physical and emotional abuse. Ike's increased use of alcohol and cocaine made him even more violent toward Tina. In 1968, Tina attempted suicide. Finally in 1976, she left Ike but found herself deep in debt. At one point Tina was living on food stamps.

Tina's remarkable comeback started in 1981, when she opened some shows for both the Rolling Stones and Rod Stewart. Her new manager then helped to sign her to Capitol Records. In 1984, Tina returned to the charts for the first time in nearly ten years with her cover of Al Green's "Let's Stay Together". This was quickly followed by her first # 1 hit "What's Love Got To Do With It". The song swept the 1984 Grammy Awards by winning in five different categories. Further Top Ten smashes, "Better Be Good To Me", "Private Dancer", and "We Don't Need Another Hero" as well as several successful international tours made her comeback complete.

Ike and Tina Turner were inducted into the Rock and Roll Hall of Fame in 1991, while Ike was serving an eighteen-month conviction in prison for possession and transportation of cocaine. In 1993, Tina's autobiography *I, Tina* was made into a hit feature film called *What's Love Got To Do With It* starring Angela Bassett and Laurence Fishburne. —

"A FOOL IN LOVE" (I. Turner) CD 1: # 27

Oh, there's something on my mind
Won't somebody please, please tell me what's wrong?

You're just a fool, you know you're in love (What you say)
You've got to face it to live in this world (Hey, hey, hey, hey)
You take the good along with the bad
Sometimes you're happy and sometimes you're sad (One more time)
You know you love him, you can't understand
Why he treats you like he do when he's such a good man

Listen, he's got me smiling when I should be ashamed
Got me laughing when my heart is in pain
Oh now I must be a fool
But I'll do anything he wants me to
Now how come

You're just a fool, you know you're in love (What you say)
You've got to face it to live in this world (Hey, hey, hey, hey)
You take the good along with the bad
Sometimes you're happy and sometimes you're sad (One more time)
You know you love him, you can't understand
Why he treats you like he do when he's such a good man

Listen, without my man I don't wanna live
You think I'm lying but I'm telling you like it is
He's got my nose open and that's no lie
And I, I'm gonna keep him satisfied
Now how come

You're just a fool, you know you're in love (Tell me how come)
You've got to face it to live in this world (Hey, hey, hey, hey)
You take the good along with the bad
Sometimes you're happy and sometimes you're sad (One more time)
You know you love him, you can't understand
Why he treats you like he do when he's such a good man

Listen, a wave of action speaks louder than words
The truest thing that I ever heard
I trust my man and all that he do
And I, and I'll do anything he wants me to do
Now how come

You're just a fool, you know you're in love (Tell me one more time)
You've got to face it to live in this world (Hey, hey, hey, hey)
You take the good along with the bad
Sometimes you're happy and sometimes you're sad (Tell me one more time)
I know you love him, you can't understand
Why he treats you like he do when he's such a good man (Tell me)

28. CHUBBY CHECKER: "THE TWIST"

"The Twist" holds the distinction of being the only single in the history of rock and roll music to reach # 1 in two different years. The song first reached the top of the charts in 1960 as young people across the United States watched the teenagers on

American Bandstand dancing the twist. This started what would be the biggest dance craze in the country for the next three years. “The Twist” was so popular that Chubby Checker’s version was re-released a year and a half later in 1962, and it reached # 1 for the second time.

The story behind the song that would become one of the world’s most popular dances does not begin with Chubby Checker, however, but with Detroit native Hank Ballard. Hank, along with his vocal group the Midnighters, first became famous when they recorded a song called “Work With Me Annie” for King Records in 1954. Many radio stations refrained from playing the song because they felt it had sexually oriented lyrics. The lack of radio play did not prevent it from being a major R&B hit, and it spent seven weeks in the # 1 position. The song also spawned over twenty sequels including “Annie Had A Baby” and “Annie’s Aunt Fanny” by Hank Ballard & The Midnighters.

“Work With Me Annie” also started a trend popular in early rock and roll called “answer songs”. In an answer song the melody of a popular song was used with new lyrics to continue the story in some way. The most famous “answer” to “Work With Me Annie” was “Roll With Me Henry” by Etta James. Etta’s song became a # 1 R&B hit in 1955 after her record company changed the title of the song to the less suggestive “The Wallflower”.

In 1958, Hank Ballard wrote and recorded “The Twist”. His record company decided to push the flipside to radio stations, and “Teardrops On Your Letter” became a minor hit. Deejays at dances, however, started playing “The Twist”. The popularity of this great song began to build by word of mouth and through requests at high school sock hops and in dance clubs.

During his high school days, Ernest Evans was employed as a chicken plucker at a poultry shop. He would entertain the customers with his singing and humorous imitations. The owner of the store thought he had talent, so he introduced him to a friend from Parkway Records who signed him to the label in 1959. Dick Clark of *American Bandstand* had a financial interest in Parkway. It was Clark’s wife who suggested “Chubby Checker” as a stage name for Ernest.

After getting a tip about the popularity of Hank Ballard & The Midnighters’ version of “The Twist” at dances, Clark suggested that Chubby Checker’s second single be a cover version of the song. The instruments, backing vocals, and Chubby’s imitation of Hank Ballard’s voice was so exact that Hank claims that the first time he heard the record on the radio, he thought it was his original.

Chubby Checker had big hits with two other twist songs “Let’s Twist Again” and “Slow Twistin’”. He also recorded songs that attempted to start new dance crazes such as “The Fly”, “Pony Time”, and “Limbo Rock”. None of these dance songs, however, were as popular as “The Twist”.

Hank Ballard & The Midnighters became much more successful as the result of Hank having written and recorded “The Twist”. It helped establish the group on the pop



charts. In 1960, they had two Top Ten hits with “Finger Poppin’ Time” and “Let’s Go, Let’s Go, Let’s Go”. Ballard was inducted into the Rock and Roll Hall of Fame in 1990, but Chubby Checker has yet to be inducted. In 2003, Hank Ballard died at his home in Los Angeles of throat cancer.

“THE TWIST” (H. Ballard) CD 1: # 28

Come on baby; let’s do the twist
Come on baby let’s do the twist
Take me by my little hand and go like this
Ee-oh twist, baby, baby twist
Oooh-yeah just like this
Come on little miss, and do the twist

My daddy is sleepin’ and mama ain’t around
Yeah, daddy’s just sleepin’ and mama ain’t around
We’re gonna twist-a, twist-a, twistin’
‘Til we tear the house down
Come on and twist, yeah baby twist
Oooh-yeah just like this
Come on little miss, and do the twist

Yeah, you should see my little sis
You should see my little sis
She really knows how to rock
She knows how to twist
Come on and twist, yeah baby, twist
Oooh-yeah just like this
Come on little miss, and do the twist
Yeah, that’s all right
Yeah, twist all night
Twist

29. THE SHIRELLES: “WILL YOU LOVE ME TOMORROW”

Male artists dominated early rock and roll. There were few successful female rockabilly artists with the possible exception of Wanda Jackson and the early recordings of Brenda Lee. In R&B, Ruth Brown and LaVern Baker were popular singers in a field made up mostly of male vocalists and musicians. In doo-wop, females were sometimes included as lead singers or as one of the backing singers, but because of the importance of the bass vocals, most of the groups were male. Even in the pop music of this time, there were more male than female artists.

The Chantels were the first successful all-female doo-wop group. In fact, the Chantels really started something new. It was a style of singing that had its roots in doo-wop but had a lighter sound and no bass vocals. It became known as the “girl group”

sound. The Chantels were all teenagers when they recorded their most famous song “Maybe” in 1958. Another famous girl group, the Shangri-Las, covered this song in 1964, but the main importance of the Chantels is as an inspiration to other girl singers.

The Shirelles were from Passaic, New Jersey and started their own group in high school after singing along with the records of the Chantels. The four girls in the Shirelles went to school with the daughter of the owner of a small record company. She lined up an audition for the Shirelles in her living room. They signed a recording contract and in 1958 had a minor hit with their very first recording “I Met Him On A Sunday”.

In late 1960, the Shirelles released “Will You Love Me Tomorrow”. It was written by Carole King and Gerry Goffin, and it became the Shirelles’ first # 1 hit. The key to the song is its lyrics that were revolutionary for the time. Most teen songs skirted the issue of sex, but this one was as explicit as things got in the early 60’s: “Tonight you’re mine completely/ You give your love so sweetly/ Tonight, the light of love is in your eyes/ But will you love me tomorrow”. It implies that the girl was going to give in, endangering her reputation, but she was willing to take the risk because she loved her boyfriend. Yet she couldn’t help but wonder whether her love would be returned. Would it be the start of a lifetime romance, or would he vanish once he got what he wanted?



The Shirelles went on to be one of the longest lasting and most successful of the girl groups. They were an inspiration to many later popular groups such as the Supremes, the Ronettes, the Crystals, and Martha & The Vandellas. The Shirelles charted twenty-six songs during their career including the big hits: “Dedicated To The One I Love”, “Mama Said”, “Soldier Boy”, “Baby It’s You”, and “Foolish Little Girl”. By the late 1960’s, the girl group sound had faded in popularity, and the Shirelles’ final charting record was released in 1967. The group was inducted into the Rock and Roll Hall of Fame in 1996. Although two of the Shirelles have passed away, original lead singer Shirley Alston Reeves still tours on “oldies” shows and performs the group’s hits.

“WILL YOU LOVE ME TOMORROW” (G. Goffin/C. King) CD 1: # 29

Tonight you’re mine completely
You give your love so sweetly
Tonight the light of love is in your eyes
But will you love me tomorrow?

Is this a lasting treasure?
Or just a moment’s pleasure?
Can I believe the magic of your sighs?

Will you still love me tomorrow?

Tonight with words unspoken
You say that I'm the only one
But will my heart be broken
When the night meets the morning sun?

I'd like to know that your love
Is love I can be sure of
So tell me now, and I won't ask again
Will you still love me tomorrow?

So tell me now, and I won't ask again
Will you still love me tomorrow?
Will you still love me tomorrow?
Will you still love me tomorrow?

30. THE MIRACLES: "SHOP AROUND"

William "Smokey" Robinson was born in Detroit. He got his nickname because of his light complexion. Smokey was very interested in music at an early age, and he started writing songs as a child. By the time he was attending Northern High School, Robinson had formed a vocal group with friends called the Five Chimes.

In the summer of 1957, the group, now calling themselves the Matadors, heard that Jackie Wilson's manager was auditioning for new talent in the Detroit area. Although Wilson's manager wasn't interested, their audition happened to be attended by Berry Gordy Jr. who saw something in the young group. Neither Berry Gordy Jr. nor Smokey Robinson could have known that their meeting on that day would change their lives forever.

Berry Gordy Jr. had written several hit songs for Jackie Wilson, and he helped Smokey refine his songwriting style. He also became the group's manager, producer, and Robinson's life-long mentor. The group changed their name to the Miracles for their first single, "Got A Job", in 1958. It was an answer song to "Get A Job", a # 1 doo-wop hit by the Silhouettes. The Miracles reached



the pop charts for the first time in 1959 with “Bad Girl”. The record’s success convinced Gordy Jr. to expand his record company into one that would produce and distribute its own recordings. It would, in a few short years, become the most successful black-owned record company in history, Motown.

“Shop Around” was the song that established both the Miracles and Motown when it reached # 1 on the R&B charts and # 2 on the pop charts. There were two different editions of this song. The original version, a little slower and more blues influenced, had already been released in Detroit when Gordy Jr. called the Miracles back to the studio in the middle of the night to re-record the song. They speeded up the tempo and simplified the rhythm on the second version of “Shop Around”, and it topped the charts.

Smokey Robinson wrote and performed Top Ten hits with the Miracles on “You’ve Really Got A Hold On Me”, “Mickey’s Monkey”, “Baby, Baby Don’t Cry”, “I Second That Emotion”, and the # 1 “Tears Of A Clown”. Throughout the 60’s, he also wrote and produced hits for many other Motown acts including Mary Wells, the Marvelettes, Marvin Gaye, and the Temptations. His great contributions to Motown resulted in his being appointed corporate vice president of the label.

By 1972, Motown had moved its offices from Detroit to Los Angeles. Smokey decided to leave the Miracles that year to record on his own. Although Smokey’s solo career did not quite match the success he enjoyed with the Miracles, he charted twenty-five hits from 1973 to 1991 including the Top Ten singles “Cruisin’”, “Being With You”, “One Heartbeat” and “Just To See Her”. He is regarded as one of the top songwriters in popular music history, and many artists including the Beatles, the Rolling Stones, Johnny Rivers, Linda Ronstadt, and Blondie have covered his compositions. Bob Dylan has called Smokey Robinson, “America’s greatest living poet”. Smokey was inducted into the Rock and Roll Hall of Fame in 1987. He was inducted into the Michigan Rock and Roll Legends in 2005 and remains a popular concert attraction.

The Miracles recruited a new lead singer and charted four more songs during the 1970’s including the # 1 hit “Love Machine (Part 1)”. The Miracles still perform in “oldies” shows around the country.

Berry Gordy Jr. sold his Motown record company in 1988, the same year he was inducted as a nonperformer into the Rock and Roll Hall of Fame.

“SHOP AROUND” (W. Robinson) CD 1: # 30

When I became of age, my mother called me to her side
She said, “Son you’re growing up now, pretty soon you’ll take a bride”

And then she said, “Just because you’ve become a young man now”
“There’re still some things that you don’t understand now”
“Before you ask some girl for her hand now”
“Keep your freedom for as long as you can now”
My mama told me, “You better shop around”
Oh yeah, “You better shop around”

“Uh-huh, there’re some things that I want you to know now”

“Just as sure as the wind’s gonna blow now”
“The women come and the women gonna go now”
“Before you tell them that you love them so now”
My mama told me, “You better shop around”

“I tell you, try to get yourself a bargain son”
“Don’t be sold on the very first one”
“A pretty girl comes a dime a dozen”
“Try to find one who’s gonna give you true lovin””
“Before you take a girl and say I do now”
“Make sure she’s in love with you now”
My mama told me, “You better shop around”

“Oh-hey-hey-hey, try to get yourself a bargain son”
“Don’t be sold on the very first one”
“A pretty girl comes a dime a dozen”
“Try to find on who’s gonna give you true lovin””
“Before you take a girl and say I do now”
“Make sure she’s in love with you now”
“Make sure that her love is true now”
“I hate to see you feelin’ sad and blue now”
My mama told me, “You better shop around”

“Uh-huh don’t let the first one get you”
“Oh no, ‘Cause I don’t wanna bewitch you”
“Uh-huh, before you let her hold you tight”
“Yeah yeah, make sure she’s alright”
“Uh-huh, before you let her take your hand my son”
“Understand my son, be a man my son”
“I know you can my son”

31. DEL SHANNON: “RUNAWAY”

Del Shannon was one of the few artists to bridge the gap between the early days of rock and roll and the newer styles ushered in by the Beatles and the British Invasion. In fact, Shannon has the distinction of being the first artist to chart in the United States with a Beatles’ song. Del had toured with the group in England and released a cover of Lennon and McCartney’s “From Me To You” in June of 1963. Little did Del Shannon know, that in just six months, the Beatles would start a new music revolution.

Del was born Charles “Chuck” Westover in the small working-class town of Coopersville, Michigan. His mother taught him how to play the ukelele, but he soon graduated to the guitar. A fan



of country music, Shannon was inspired first by the recordings of Hank Williams and later Buck Owens. Del claimed that he really learned his instrument by watching country guitarists in Coopersville bars on Saturday nights.

After marrying and serving in the armed forces, he changed his name from Chuck Westover to Del Shannon and was playing in small Battle Creek, Michigan bars at night. He sold carpeting at a local store during the day to help pay the bills. One night, Del and his band caught the attention of an Ann Arbor deejay who recommended them to a Detroit management team. This eventually led to a contract with Big Top Records.

Del's biggest hit, "Runaway", was the result of a jam with his keyboard player Max Crook at one of the clubs they performed in regularly. The chord changes were loosely based on an old Hank Williams' song and also featured an unusual keyboard solo. Crook used the musitron, an electronic predecessor to the synthesizer, on "Runaway". It helped give the song a very distinctive sound. Shannon's vocal was also very influential with his use of falsetto on the refrain, "Why, why, why, why". This would become a vocal trademark that Del would use on many future records.

"Runaway" spent four weeks at # 1 and was honored by the music publication *Billboard* as the top record of 1961. Shannon followed this with big hits like "Hats Off To Larry", "Little Town Flirt", and "Keep Searchin' (We'll Follow The Sun)". Another of his compositions, "I Go To Pieces", was recorded by the British duo Peter and Gordon who scored a # 9 hit. At this point, Del broke with his management team and signed with another record company. But the resulting legal difficulties and the move from Michigan to Los Angeles seemed to have caused him to lose career momentum.

Although Del had success as a record producer for other artists, none of his own recordings of the late 1960's or 1970's were hits. He made a comeback in 1981 when he met Tom Petty, who had often cited Shannon as an influence. Del recorded a cover version of "Sea Of Love" with Petty and his band the Heartbreakers. It provided Shannon with his first hit in nearly sixteen years.

Del was in the midst of recording another album with Tom Petty when he ended his own life with a shotgun in 1990. There was no note and no apparent reason to explain this tragedy. In 1999, Del Shannon was inducted into the Rock and Roll Hall of Fame. He was voted into the Michigan Rock and Roll Legends in 2005.

"RUNAWAY" (D. Shannon/M. Crook) CD 1: # 31

As I walk along, I wonder what went wrong
With our love, a love that was so strong
And as I still walk on, I think of the things we've done
Together, while our hearts were young

I'm walking in the rain
Tears are fallin' and I feel a pain
A-wishin' you were here by me
To end this misery
And I wonder, wo-wo-wo-wo-wonder
Why, why-why-why-why-why she ran away
And I wonder where she will stay,

My little runaway, run-run-run-runaway

I'm walking in the rain
Tears are fallin' and I feel a pain
A-wishin' you were here by me
To end this misery
And I wonder, wo-wo-wo-wo-wonder
Why, why-why-why-why-why she ran away
And I wonder where she will stay,
My little runaway, run-run-run-runaway
My little runaway, run-run-run-runaway
My little runaway, run-run-run-runaway

DISC TWO

32. ERNIE K-DOE: "MOTHER-IN-LAW"

Ernie K-Doe was born Ernest Kador Jr. in New Orleans, the ninth of eleven children fathered by a Baptist preacher. His earliest musical influence was gospel music, and he was most impressed by touring groups such as the Five Blind Boys of Mississippi with their dynamic lead singer Archie Brownlee. K-Doe was a promising singer as a child, and by the time he became a teenager, he was already appearing with popular local spiritual quartets.

At the age of seventeen, Ernie moved to Chicago with his mother. K-Doe won several talent contests while in the Windy City and sat in with doo-wop groups like the Moonglows and the Flamingos at local nightclubs. Because he was underage, Ernie's mother had to sign papers to get him into the clubs. He would have to sit in the back room and drink soda pop until they called him to the stage. The experience enabled him to grow as a performer and make some valuable contacts in the recording industry.

A few months later, Ernie was back in New Orleans and formed his own group the Blue Diamonds. The group was popular in New Orleans and performed in local clubs with artists such as Guitar Slim and Little Richard. After recording one single on the Savoy label, Ernie decided to leave the group in 1955 and pursue a solo career.

During the next few years, Ernie continued to build a strong local following with his dancing and wild on-stage antics that were comparable to those of James Brown. K-Doe recorded for a number of different record labels but could not come up with the hit that would put him in the national spotlight. It was during this time that Ernie claims he briefly joined the Flamingos and sang at the recording session that produced their most memorable hit, "I Only Have Eyes For You".



In 1960, Ernie signed with Minit Records. It was there that he changed his last name to K-Doe and was teamed with arranger Allen Toussaint. Toussaint had written a novelty song called “Mother-In-Law”, and it became the record that Ernie K-Doe will always be remembered for. The song features Allen Toussaint’s rolling piano and a memorable backing vocal from fellow Minit artist Benny Spellman. Ernie claimed that “Mother-In-Law” was easy to sing because his mother-in-law was staying at his house and was a constant source of misery for him.

Even though Dick Clark refused to play the record on *American Bandstand* because he felt it was offensive, “Mother-In-Law” became the first single produced in New Orleans to hit # 1 on the pop charts. Ernie followed his big hit with “A Certain Girl”, “Te-Ta-Te-Ta-Ta”, and “I Cried My Last Tear” all produced by Allen Toussaint.

During the last thirty years of his life, the record buying public largely forgot Ernie K-Doe. He remained active on the New Orleans club scene and was the host of a popular FM radio program. He also was a frequent performer at the annual New Orleans Jazz & Heritage Festival. In 1995, Ernie and his new wife bought a small bar which they named the “Mother-In-Law Lounge”. K-Doe performed there regularly until his death in 2001.

Allen Toussaint went on to great success as a producer. Allen established the New Orleans’ sound of the 1960’s through his work with Ernie K-Doe, Lee Dorsey, “Frogman” Henry, Irma Thomas, and many others. He opened his own studio in 1972 and has worked with world famous artists such as Paul McCartney, Paul Simon, and the Band. Toussaint has written scores for films and the musical stage. He still performs and is active in the music business today. Because of his work as a record producer, Allen Toussaint was inducted as a non-performer into the Rock and Roll Hall of Fame in 1998.

“MOTHER-IN-LAW” (A. Toussaint) CD 2: # 1

(Mother-in-law, mother-in-law) (mother-in-law, mother-in-law)
The worst person I know (mother-in-law, mother-in-law)
She worries me so (mother-in-law, mother-in-law)
If she’d leave us alone
We would have a happy home
Sent from down below (mother-in-law, mother-in-law)
(Mother-in-law, mother-in-law)

Satan should be her name (mother-in-law, mother-in-law)
To me they’re about the same (mother-in-law, mother-in-law)
Every time I open my mouth
She steps in and tries to put me out
How could she stoop so low? (mother-in-law, mother-in-law)
(Mother-in-law, mother-in-law)

I come home with my pay (mother-in-law, mother-in-law)
She asks me what I made (mother-in-law, mother-in-law)
She thinks her advice is the constitution
But if she would leave that would be the solution

And don't come back no more (mother-in-law)
(Mother-in-law, mother-in-law)
My mother-in-law

33. FRANKIE VALLI & THE 4 SEASONS: "BIG GIRLS DON'T CRY"

During their long and successful career, Frankie Valli and the 4 Seasons have sold over 100 million records. They have embraced a variety of styles from doo-wop to disco and have survived despite changing musical trends, numerous personnel changes, and the successful solo career of their lead singer.

Frankie Valli cut his first record in 1953 at the age of sixteen. It was a flop, but he rebounded by singing in a vocal group called the Variety Trio in his hometown of Newark, New Jersey. By 1956, the group now called the Four Lovers signed a contract with RCA Records. The Four Lovers were set to record a song written by Otis Blackwell called "Don't Be Cruel" when Elvis Presley became interested in the song. Blackwell offered the group another song, "You're The Apple Of My Eye", in exchange for them not recording "Don't Be Cruel". "You're The Apple Of My Eye" was a minor hit for the Four Lovers, and they performed it on the Ed Sullivan Show. Elvis recorded "Don't Be Cruel" in 1956, and it was the biggest hit of his career.

The group couldn't produce a follow-up hit and by 1961, they were calling themselves The 4 Seasons. They signed a contract with producer Bob Crewe to sing backup vocals on other artists' records. Unhappy with backup work, pianist Bob Gaudio wrote a song called "Sherry", and Crewe agreed to produce it as a 4 Seasons' single. The



song became a # 1 hit in the fall of 1962, and the 4 Seasons were on their way. "Big Girls Don't Cry" was the follow-up single, and it was an even bigger smash. "Big Girls Don't Cry" also earned the group *Billboard's* award for the top record of 1962.

The 4 Seasons came up with a new sound on both "Sherry" and "Big Girls Don't Cry". The songs were rooted in 50's doo-wop, but they updated it for the early 1960's. First of all, there was much more emphasis on the beat in the 4 Seasons' songs because both the drums and handclaps dominate. Also, the 4 Seasons' backing vocals repeated the lyrics rather than utilizing the nonsense syllables that gave doo-wop its name. Finally, Frankie Valli's over the top falsetto lead vocals became the group's trademark.

The 4 Seasons used their formula to great success as they charted two more # 1 hits with “Walk Like A Man” and “Rag Doll” and charted a total thirty-five hit singles through 1967. Frankie Valli also embarked on a successful solo career at this time and scored a big hit with “Can’t Take My Eyes Off Of You”.

By the end of the 1960’s, the popularity of the 4 Seasons had faded. The group’s attempt at psychedelic recordings had failed to sell in late 1968, and the 4 Seasons started to come apart. By 1971, Frankie Valli and Bob Gaudio were the only original members left in the group. With no more hits, the 4 Seasons were reduced to being a supporting act in concerts.

Valli made a comeback when he signed a new solo recording contract and had a # 1 hit with “My Eyes Adored You” in early 1975. Later in the year the 4 Seasons, who had almost ceased to exist, had a disco hit with “Who Loves You”. They followed it with another disco song “December 1963 (Oh What A Night)” which gave them their first # 1 hit since 1964. Frankie Valli capped his solo career in 1978 when he recorded his biggest hit “Grease”.

Neither Valli as a solo artist nor the 4 Seasons were able to produce any more hits after 1980. Frankie Valli is still touring with a new group of 4 Seasons. Valli performs both his solo hits and those of the group to audiences around the country. He has also appeared on a semi-regular basis on the hit television series *The Sopranos*. The 4 Seasons were inducted into the Rock and Roll Hall of Fame in 1990. In 2005 the musical, *Jersey Boys*, based on the lives and music of Frankie Valli and the 4 Seasons became one of Broadway’s biggest hits of the year.

“BIG GIRLS DON’T CRY” (B. Gaudio/B. Crewe) CD 2: # 2

Big girls don’t cry, big girls don’t cry

Big girls don’t cry (they don’t cry)
Big girls don’t cry (who said they don’t cry?)
My girl said goodbye (my oh my)
My girl didn’t cry (I wonder why)

(Silly boy) told my girl we had to break up
(Silly boy) hoped that she would call my bluff
(Silly boy) then she said to my surprise
“Big girls don’t cry”

Big girls don’t cry (they don’t cry)
Big girls don’t cry (who said they don’t cry?)

Maybe I was cruel (I was cruel)
Baby I’m a fool (I’m such a fool)

(Silly girl) “Shame on you” your mama said
(Silly girl) “Shame on you, you’re crying in bed”
(Silly girl) “Shame on you, you told a lie”

“Big girls do cry”

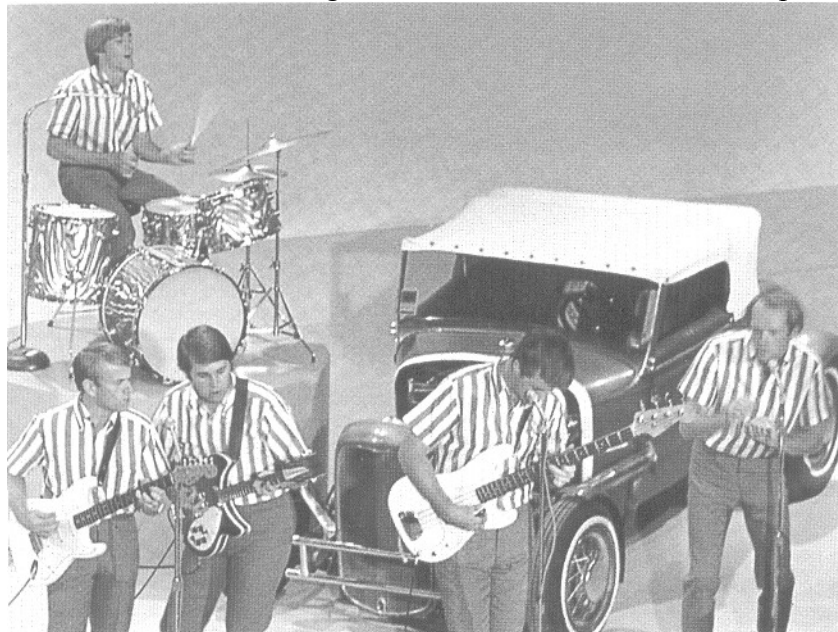
Big girls don't cry (they don't cry)
Big girls don't cry (that's just an alibi)
Big girls don't cry
Big girls don't cry
Big girls don't cry
Big girls don't cry

34. THE BEACH BOYS: “SURFIN’ USA”

During the early years of the 1960's, a musical genre based on guitar-oriented rock and roll designed to mirror the feelings of surfing was born in California. The Beach Boys were the most popular and talented act to grow out of the surf music movement, but they were not the first. That honor goes to guitarist Dick Dale whose West Coast hit, “Let's Go Trippin'”, was released before any of the Beach Boys' recordings. Dale was called the “King of the Surf Guitar”, and his style influenced many other guitarists including the Beach Boys' Carl Wilson and a young Jimi Hendrix.

The key figure in the Beach Boys was the multi-talented Brian Wilson. Brian and his brothers Dennis and Carl were encouraged by their parents to participate in both sports and music. Brian, who was fascinated by the vocal harmonies of pre-rock vocal groups like the Four Freshmen and the popular doo-wop hits of the day, formed a band in high school. Comprised of the three Wilson brothers, cousin Mike Love, and friend Al Jardine, they called themselves the Pendletones and played local dances in Hawthorne, California. Dennis Wilson was the only member of the group who actually surfed, and it was his suggestion that led to Brian composing “Surfin'”, the group's first single. The boys soon discovered that their record company had changed their name to the Beach Boys without consulting them, but since their song was a hit, the new name was accepted.

The Beach Boys signed with Capitol Records in 1962 and quickly became one of the hottest groups in the country. “Surfin' USA” was their first Top Ten hit and was very typical of the Beach Boys' formula during their first three years. The song uses Chuck Berry's guitar riffs from his 1958 hit “Sweet Little Sixteen” along with the



trademark group harmonies arranged by Brian. The song's lyrics mention many of the top surfing locations as well as some surfer fashions. The flipside was "Shut Down" a song about drag racing that was also a big hit. Besides being the leading surf music group, the Beach Boys were also the top car music group of the 1960's.

Brian Wilson was now producing all the Beach Boys' recordings, writing all the songs, arranging the vocals, and touring and performing with the band. He seemed to be a hit machine with "Surfer Girl", "Be True To Your School", "Fun, Fun, Fun", and "I Get Around" topping the singles charts, but clouds were starting to form on the horizon.

In 1965, Brian Wilson suffered a nervous breakdown while on a flight to a performance and as a result, decided to quit touring. Brian would now concentrate on composing new songs and producing the group's recordings. Inspired by the recording techniques of famous producer Phil Spector, Wilson began the more experimental phase of the Beach Boys. Brian also developed a rivalry of sorts with the Beatles who were the top group of the day.

Brian produced one of the greatest albums of the rock and roll era with *Pet Sounds* in 1966, but neither his band nor their record company was happy with its new direction. They wanted more songs about surfing and cars. Brian followed *Pet Sounds* with the Beach Boys' most famous single "Good Vibrations", a # 1 hit in the fall of 1966.

Brian Wilson was being hailed as a genius. He was working on an experimental album to be called *Smile* when his fragile mental state, his increased use of drugs, and the pressure to finish the project forced him to cancel it. This marked the end of Brian's reign as the group's sole producer and to a certain extent, the Beach Boys' reign as one of the world's top groups.

The Beach Boys have remained popular over the years mostly playing their hits from the 1960's. The group has survived the deaths of both Dennis and Carl Wilson and the departure of Al Jardine. Brian, who after years of therapy has resumed his music career as a solo artist, no longer performs with the Beach Boys. Mike Love is the only original member in the current Beach Boys' line-up. The original group was inducted into the Rock and Roll Hall of Fame in 1988.

"SURFIN' USA" (C. Berry/B. Wilson) CD 2: # 3

If everybody had an ocean across the USA
Then everybody'd be surfin' like Californi-aye
You'd see 'em wearing their baggies, huarache sandals too
A bushy, bushy blonde hair-do, surfin' USA

You'll catch 'em surfin' at Del Mar, Ventura county line
Santa Cruz and Trestle, Australia's Narabine
All over Manhattan and down Doheny way
Everybody's gone surfin', surfin' USA

We'll all be planning out a route we're gonna take real soon
We're waxing down our surfboards; we can't wait for June
We'll all be gone for the summer; we're on safari to stay
Tell the teacher we're surfin', surfin' USA

Haggerties and Swami's, Pacific Palisades
San Onofre and Sunset, Redondo Beach, L.A.
All over La Jolla, at Waimea Bay
Everybody's gone surfin', surfin' USA

Everybody's gone surfin', surfin' USA
Everybody's gone surfin', surfin' USA
Everybody's gone surfin', surfin' USA
Yeah, everybody's gone surfin', surfin' USA

35. PETER, PAUL AND MARY: "BLOWIN' IN THE WIND"

Folk music had undergone a revival in popularity during the 1950's. Both the Weavers and Harry Belafonte were very popular recording artists during the decade. The Kingston Trio had put folk on the top of the pop charts with their 1958 hit "Tom Dooley". It was a 19th century ballad about the hanging of a Civil War veteran for the murder of his lover. Part of the appeal of the folk song movement was the feeling that it was the music of outsiders. Its songs were often romantic portrayals of gangsters, gamblers, and other shady characters. The folk music field also had its share of unique performers like Woody Guthrie, Pete Seeger, and Leadbelly. In addition, folk music could be performed alone with just an acoustic guitar. The music celebrated the past and challenged the conformity that was prevalent in the postwar years.

Greenwich Village in New York City was the center for folk music on the East Coast. It was there that Peter Yarrow, Paul Stookey, and Mary Travers would join forces and become the most popular acoustic folk group of the 1960's. Encouraged to work together by manager Albert Grossman, the trio rehearsed for seven months before playing a special engagement at the Bitter End folk music club in New York. Their performance led to a contract with Warner Bros. Records

Peter, Paul and Mary released their first album in 1962, and it spent seven weeks at # 1. A single from the album, "If I Had A Hammer", was a Top Ten hit and helped introduce the folk protest song to a mainstream audience. In 1963, their # 2 hit, "Puff The Magic Dragon", stirred some controversy because it was interpreted by some as being a drug song. In reality, it was just one of the many children's songs written by the group during their career.



Peter, Paul and Mary may be most famous for being the first to bring recognition and commercial success to Bob Dylan. The group recorded Dylan's "Blowin' In The Wind" during the summer of 1963. The song was adapted from a traditional anti-slavery ballad called "No More Auction Block", and Dylan later claimed he composed it in ten minutes. The song was an all-purpose protest anthem that became closely associated with the Civil Rights movement. "Blowin' In The Wind's" theme was that people who can protest an injustice and do not are accomplices to the injustice. Soul singer Sam Cooke used to perform a stirring version of "Blowin' In The Wind" in concert. The song inspired him to write his own Civil Rights' anthem, "A Change Is Gonna Come", shortly before his death.

The trio's record sales were hurt first by the British Invasion and later by folk rock. Peter, Paul and Mary didn't return to the Top Ten until 1967 when they recorded the catchy "I Dig Rock And Roll Music" which names the Beatles in its lyrics. Besides being the first to cover Bob Dylan, the group was also known for covering songs by other soon-to-be-famous songwriters like John Denver and Gordon Lightfoot.

In 1970, Peter, Paul and Mary decided to break up. All the members attempted solo careers but with less artistic and commercial success than they enjoyed as a group. Peter, Paul and Mary have reunited periodically for special events over the years, but are no longer recording or touring with any regularity.

"BLOWIN' IN THE WIND" (B. Dylan) CD 2: # 4

How many roads must a man walk down?
Before you call him a man
How many seas must a white dove sail?
Before she sleeps in the sand
How many times must the cannon balls fly?
Before they're forever banned
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

How many years can a mountain exist?
Before it's washed to the sea
How many years can some people exist?
Before they're allowed to be free
How many times can a man turn his head?
And pretend that he just doesn't see
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

How many times must a man look up?
Before he can see the sky
How many ears must one man have?
Before he can hear people cry
How many deaths will it take till he knows?
That too many people have died

The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind
The answer is blowin' in the wind

36. THE RONETTES: "BE MY BABY"

Phil Spector was one of the architects of the girl group sound and is considered one of the creative geniuses of the 1960's. Spector started out as a performer and recorded a # 1 hit in 1958 with his group the Teddy Bears. Phil was inspired to write "To Know Him Is To Love Him" by the death of his father. It was Spector's first song, and he took its title from the inscription on his father's gravestone.

By 1960, Phil Spector was in New York working with the famous songwriting/production team of Jerry Leiber and Mike Stoller. Spector and Leiber wrote the hit "Spanish Harlem" for Ben E. King after he left the Drifters. Phil produced several other hit singles while working in New York and had quickly made a name for himself.

In 1961, Phil Spector started his own company called Philles Records. It was on these recordings that Spector developed a production technique he called "The Wall Of Sound". Spector would use five or six guitars, two or three pianos, at least two drum kits, and an army of strings, tambourines, and other instruments to produce a sound that would jump out of the radio. Phil became a millionaire at the age of twenty-one with his productions on records by the Crystals, Darlene Love, the Righteous Brothers, and the Ronettes. His production skills would be a major inspiration to Brian Wilson's work with the Beach Boys and Shadow Morton's recordings with the Shangri-Las.

"Be My Baby", a # 2 hit from 1963, is a good example of the "Wall Of Sound". It features the vocals of the Ronettes, made up of sisters Veronica and Estelle Bennett and their cousin Nedra Talley. The girls got their start as dancers and back-up singers at New York City's famous twist club the Peppermint Lounge. Phil thought that Veronica (Ronnie) sounded like a female Frankie Lymon, so he signed the girls to his record company. "Be My Baby" was the Ronettes' first single and biggest hit.



It may be the perfect girl group record with Ronnie's yearning vocal, a great chorus, a terrific drum sound, and a clever use of castanets for added percussion. Brian Wilson claimed that he had to pull over to the side of the road when he first heard "Be My Baby" on his car radio, so impressed was he with the song.

The Ronettes also had a provocative look with their black beehive hairdos and dark eye makeup. They were the first "bad girls" of rock and roll, tough and sultry but also sweet. Lead singer Ronnie Bennett became rock's first sexy female singer and an inspiration to later artists like Madonna, Donna Summer, and Britney Spears.

In 1966, Ronnie became Mrs. Phil Spector. Phil was very jealous and possessive of Ronnie and didn't want her to tour with the group. According to her autobiography, Ronnie was kept a virtual prisoner in their Los Angeles mansion. The unhappy marriage ended in 1974. By this time, the Ronettes had broken up, and Ronnie had to build a new career as a solo artist. Over the years, she has toured with two new Ronettes, had a hit duet and video with Eddie Money, and performed as one of "the legendary ladies of rock" with other female stars of the 1960's. Her latest recordings were produced by punk rocker Joey Ramone shortly before his death. She has also been involved in a long legal struggle with Phil Spector over payment of song royalties.

Phil Spector went on to produce recordings by Ike & Tina Turner, the Beatles, the Ramones, and solo work by John Lennon and George Harrison. He has been very reclusive for the last twenty years and one of his few public appearances was when he was inducted into the Rock and Roll Hall of Fame in 1989.

"BE MY BABY" (P. Spector/E. Greenwich/J. Barry) CD 2: # 5

The night we met I knew I needed you so
And if I had the chance I'd never let you go
So won't you say you love me
I'll make you so proud of me
We'll make 'em turn their heads every place we go

So won't you please (be my, be my baby)
Be my little baby (my one and only baby)
Say you'll be my darling (be my, be my baby)
Be my baby now (my one and only baby)
Wha, oh, oh, oh

I'll make you happy baby, just wait and see
For every kiss you give me, I'll give you three
Oh, since the day I saw you
I have been waiting for you
You know I will adore you 'til eternity

So won't you please (be my, be my baby)
Be my little baby (my one and only baby)
Say you'll be my darling (be my, be my baby)
Be my baby now (my one and only baby)

Wha, oh, oh, oh, oh

So come on and please (be my, be my baby)
Be my little baby (my one and only baby)
Say you'll be my darling (be my, be my baby)
Be my baby now (my one and only baby)
Wha, oh, oh, oh, oh

(Be my, be my little baby) Be my little baby
(My one and only baby) Oh, oh oh
(Be my, be my baby) Oh, oh, oh (My one and only baby)
Wha, oh, oh, oh, oh