

1963 STILL ROCKIN'



TIME
LIFE
MULTIMEDIA

The
ROCK'N'ROLL
• ERA •

Digital Remaster

1963 STILL ROCKIN'

- 1 **(Love Is Like a) Heat Wave**
Martha and the Vandellas
- 2 **Everybody** Tommy Roe
- 3 **Hitch Hike** Marvin Gaye
- 4 **Hey Girl** Freddie Scott
- 5 **A Walkin' Miracle** The Essex
- 6 **Hey Paula** Paul and Paula
- 7 **Remember Then** The Earls
- 8 **Just One Look** Doris Troy
- 9 **Two Faces Have I** Lou Christie
- 10 **Mama Didn't Lie** Jan Bradley
- 11 **Twenty Four Hours from Tulsa**
Gene Pitney
- 12 **Wild Weekend** The Rockin' Rebels
- 13 **The Kind of Boy You Can't Forget**
The Raindrops
- 14 **Can I Get a Witness** Marvin Gaye
- 15 **She's a Fool** Lesley Gore
- 16 **Hot Pastrami** The Dartells
- 17 **Cry to Me** Betty Harris
- 18 **Mickey's Monkey** The Miracles
- 19 **Foolish Little Girl** The Shirelles
- 20 **Pride and Joy** Marvin Gaye
- 21 **Don't Say Nothin' Bad (About My Baby)** The Cookies
- 22 **Rhythm of the Rain** The Cascades

SEE PROGRAM NOTES INSIDE

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The
ROCK'N'ROLL
•ERA•

1963
STILL ROCKIN'

COMPACT
disc
DIGITAL AUDIO

2RNR-19
OPCD-2548

TIME
LIFE
MUSIC

- 1 (Love Is Like a) Heat Wave 2 Everybody 3 Hitch Hike 4 Hey Girl
5 A Walkin' Miracle 6 Hey Paula 7 Remember Then 8 Just One
Look 9 Two Faces Have I 10 Mama Didn't Lie 11 Twenty Four
Hours from Tulsa 12 Wild Weekend 13 The Kind of Boy You
Can't Forget 14 Can I Get a Witness 15 She's a Fool 16 Hot
Pastrami 17 Cry to Me 18 Mickey's Monkey 19 Foolish
Little Girl 20 Pride and Joy 21 Don't Say
Nothin' Bad (About My Baby)
22 Rhythm of the Rain

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Marvin Gaye

1963: STILL ROCKIN'

As America's most successful black-owned corporation, Motown achieved much more than just an incredible legacy of hit records. Prior to the company's ascendance, few black recording artists had been able to build lasting careers in popular music, partly because the white entertainment industry viewed their appeal as limited to the "rhythm and blues," "teen-age" or "rock 'n' roll" markets. Through Motown, however, black performers and music were brought permanently into the mainstream of popular culture. A number of Motown singers — Smokey Robinson, Marvin Gaye, Diana Ross, Stevie Wonder and Michael Jackson — attained success that now spans three decades and the full spectrum of the international pop-music market.

Of these artists, the most fascinating in life and music was the terribly troubled, complex and gifted Marvin Gaye. Gaye's career embraced a number of phases beginning with his string of '60s hits, including the ominous *I Heard It through the Grapevine* and his vibrant duets with Tammi Terrell. During the '70s, Gaye created two album masterpieces, the socially acute *What's Goin' On* and the erotic *Let's Get It On*. Despite personal problems, Gaye seemed to emerge triumphant in 1982 with his Grammy Award-winning song *Sexual Healing*. On April 1, 1984, Marvin Gaye's life ended when his father, a minister, shot him to death, one day shy of his 45th birthday.

Gaye had floundered at Motown early on, inappropriately casting himself as a nightclub-style crooner. But in 1963, he achieved national prominence with three hits that took advantage of lively dance rhythms and the harsher quality in his flexible singing voice. First came **Hitch Hike**, for which he developed the arms-extended, thumbs-out dance of the same name. In 1963, Gaye married Anna Gordy, sister of Motown honcho Berry Gordy, and wrote **Pride and Joy** for her. Anna was almost twice

his age, which may be why he refers to himself as her "baby boy" in the song. Finally, in the heavily gospel-flavored **Can I Get a Witness**, Gaye acted the preacher, pleading with his congregation while the Supremes served as his chorus.

The Miracles, led by Smokey Robinson, also took to the dance floor in 1963 with **Mickey's Monkey**. For the song, Motown choreographer Cholly Atkins devised the Miracles' famous tree-climbing, flea-scratching, banana-peeling, chest-beating moves. Atkins, who had been half of the popular dance team of Coles and Atkins in the '30s and '40s, developed stage routines for doo-wop groups in the '50s. At Motown, he groomed the Supremes, Temptations and others into polished acts that enjoyed success in classier nightclubs and showrooms.

Danceable as these Miracles and Gaye hits were, they hardly matched Martha and the Vandellas' **Heat Wave** for scintillating drive. Martha Reeves started at Motown as a \$35-a-week secretary, occasionally singing backup with the Vandellas on such songs as Gaye's *Hitch Hike* and *Pride and Joy*. With its dense, clamorous production mix and heavy beat, *Heat Wave* marked the emergence of Holland-Dozier-Holland's Motown sound. Though recorded in early 1963, the song was held for summer release and benefited from a bona fide heat wave that plagued most of America in August.

In many respects, 1963 was a year dominated less by stars than by trends and fads. The dance-craze epidemic wasn't over yet, and the Dartells, perhaps following Dee Dee Sharp's *Mashed Potato Time* and *Gravy*, served up **Hot Pastrami**. While most of the year's instrumental hits were surf guitar showcases, Buffalo's Rockin' Rebels turned to a '50s-style honking saxophone for their **Wild Weekend**. Originally recorded in 1960, the song had been used as the theme for radio personality Tom Shan-



non's show when a Syracuse DJ broke it nationally. Also harking back to the '50s was the polysyllabic doo-wop of the Earls' **Remember Then**.

Perhaps the most dominant and refreshing trend of the pre-Beatles '60s was the girl-group sound, a reflection of the broader acceptance of black female vocalists in this period. A number of talented female singers had their only hits in 1963, including Jan Bradley, who scored with **Mama Didn't Lie**, a testament to maternal wisdom penned by Curtis Mayfield. The husky-voiced Betty Harris (unfortunately, one of soul music's best-kept secrets) held the spotlight briefly with her impassioned cover version of Solomon Burke's **Cry to Me**. Discovered by James Brown while working at the Apollo Theater as an usherette, Doris Troy served as a studio backup singer before cracking the top 10 with **Just One Look**.

The Essex, a Marine quintet fronted by Anita Humes, fared slightly better than these one-hit songstressess. They followed their smash debut, *Easier Said than Done*, with the all too similar **A Walkin' Miracle** and then began a quick fade to show-biz oblivion. Even the most successful girl group, the Shirelles, finally lost momentum when producer Luther Dixon left them. With two Shirelles now married and reluctant to tour (Dionne Warwick often filled in on a temporary basis), the group managed one last top-10 entry in 1963 with **Foolish Little Girl**.

The major reason that the girl groups did not endure and often seemed superfluous is that they usually served as little more than anonymous voices for the writers and producers who created the records. The Cookies were one of Gerry Goffin and Carole King's favorite outlets, and the famous husband and wife song-writing team created two hits for them, *Chains* and **Don't Say Nothin' Bad (About My Baby)**. The trio's lead singer, Earl-Jean McCree, also enjoyed minor success with Goffin-King's *I'm into Something Good*, which later became Herman's Hermits' first American hit.



A cat named Smokey doin' the monkey with the Miracles at the 1964 T.A.M.I. show.



Another top song-writing team, Ellie Greenwich and Jeff Barry, turned into a "girl" group when *What a Guy*, a song they wrote and cut as a demo for the Sensations (*Let Me In*), was sold to Jubilee Records. The writers named themselves the Raindrops after the Dee Clark hit and followed *What a Guy* with the exuberant **The Kind of Boy You Can't Forget**. Their next release, *That Boy John*, had to be recalled when President Kennedy was assassinated in November of 1963.

While Lesley Gore's *It's My Party* and *Judy's Turn to Cry* were decidedly juvenile in theme and sentiment, Gore's ability to convey the drama of romance convincingly was reflected in her overnight success. **She's a Fool**, her third consecutive top-10 single from 1963, was even stronger than its predecessors, thanks to Gore's double-tracked vocals and Quincy Jones's strident production. Later that year, Gore entered prestigious Sarah Lawrence College, only to find herself ostracized by students who thought her music strictly teen-bopper stuff.

Part of the commercial viability of the teen idols and their gooey pop balladry was that they reassured parents that rock 'n' roll had more to do with puppy love than animal lust. With its twinkling celesta and gentle harmonies, **Rhythm of the Rain** by the Cascades evoked young love at its sweetest and safest. The song was cut at the Gold Star Studio in Los Angeles, where producer Phil Spector worked; in fact, the same sound effects record that provided the thunderclap and rain opening for *Rhythm of the Rain* was later used on *Walking in the Rain* by the Ronettes.

Though Tommy Roe, Lou Christie and Gene Pitney were all cute enough to melt young hearts, each was a singular enough artist to escape the teen-idol mold. Like many Tommy Roe songs, **Everybody** carried a buoyant "popability" feel reminiscent of his hero, Buddy Holly. Born Lugee Sacco, Lou Christie took advantage of his hair-raising falsetto to create two of the year's most ago-

nized hits, *The Gypsy Cried* and **Two Faces Have 1**. Christie wrote both with Twyla Herbert, a mystic and clairvoyant twice his age who claimed she could predict which of his songs would become hits.

In the agony department, even Lou Christie had to take a back seat to Gene Pitney, whose **Twenty Four Hours to Tulsa** became his third hit with a Bacharach and David composition. While mariachi horns flutter, a tortured and guilt-ridden Pitney sends a Dear Jane letter to his ex, recounting a fateful trip in which he is sidetracked by a sultry temptress. Unbeknownst to all the American teenagers busy agonizing with Pitney, necking to the girl groups and dancing the hitch-hike and the monkey, a musical storm was brewing across the Atlantic. During 1963, the British press had been forced to invent a new word — Beatlemania — and shortly it would enter the American vocabulary, too.

— Joe Sasfy

Paula and Paul



Tommy Roe



Martha and the Vandellas

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. (Love Is Like a) Heat Wave** (2:39) Martha and the Vandellas • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Gordy 7022. Courtesy of Motown Record Corp. No. 4*
- 2. Everybody** (1:56) Tommy Roe • Music and lyrics by Tommy Roe. ABC-Paramount 10478. Courtesy of MCA Records, Inc. No. 3*
- 3. Hitch Hike** (2:31) Marvin Gaye • Music and lyrics by Marvin Gaye, William Stevenson and Clarence Paul. Tamla 54075. Courtesy of Motown Record Corp. No. 30*
- 4. Hey Girl** (3:04) Freddie Scott • Music and lyrics by Gerry Goffin and Carole King. Colpix 692. Produced under license from Arista Records, Inc. No. 10*
- 5. A Walkin' Miracle** (2:20) The Essex • Music and lyrics by Adam Levy, Hugo Peretti, Luigi Creatore and George Weiss. Roulette 4515. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 12*
- 6. Hey Paula** (2:25) Paul and Paula • Music and lyrics by Ray Hill-debrand. Philips 40084. Courtesy of Le Cam Records. No. 1*
- 7. Remember Then** (2:06) The Earls • Music and lyrics by Beverly Ross, Tony Powers and Stan Vincent. Old Town 1130. Courtesy of Old Town Records. No. 24*
- 8. Just One Look** (2:28) Doris Troy • Music and lyrics by Doris Payne and Gregory Carroll. Atlantic 2188. Produced under license from Atlantic Recording Corp. No. 10*
- 9. Two Faces Have I** (2:44) Lou Christie • Music and lyrics by Twyla Herbert and Lou Christie. Roulette 4481. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 6*
- 10. Mama Didn't Lie** (2:10) Jan Bradley • Music and lyrics by Curtis Mayfield. Chess 1845. Courtesy of MCA Records, Inc. No. 14*
- 11. Twenty Four Hours from Tulsa** (2:52) Gene Pitney • Music by Burt Bacharach, lyrics by Hal David. Musicor 1034. Courtesy of G.M.L., Inc. No. 17*
- 12. Wild Weekend** (2:15) The Rockin' Rebels • Music by Tom Shannon and Phil Todaro. Swan 4125. Courtesy of Dominion Entertainment, Inc. No. 8*
- 13. The Kind of Boy You Can't Forget** (2:16) The Raindrops • Music and lyrics by Jeff Barry and Ellie Greenwich. Jubilee 5455. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 17*
- 14. Can I Get a Witness** (2:39) Marvin Gaye • Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Tamla 54087. Courtesy of Motown Record Corp. No. 22*
- 15. She's a Fool** (2:18) Lesley Gore • Music and lyrics by Ben Raleigh and Mark Barkan. Mercury 72180. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 5*
- 16. Hot Pastrami** (2:18) The Dartells • Music by Dessie Razier. Dot 16453. Courtesy of MCA Records, Inc. No. 11*
- 17. Cry to Me** (3:16) Betty Harris • Music and lyrics by Bert Russell. Jubilee 5456. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 23*
- 18. Mickey's Monkey** (2:39) The Miracles • Music and lyrics by William Robinson. Tamla 54083. Courtesy of Motown Record Corp. No. 8*
- 19. Foolish Little Girl** (2:21) The Shirelles • Music and lyrics by Howard Greenfield and Helen Miller. Scepter 1248. Courtesy of G.M.L., Inc. No. 4*
- 20. Pride and Joy** (2:07) Marvin Gaye • Music and lyrics by Norman Whitfield, Marvin Gaye and William Stevenson. Tamla 54079. Courtesy of Motown Record Corp. No. 10*
- 21. Don't Say Nothin' Bad (About My Baby)** (2:43) The Cookies • Music and lyrics by Gerry Goffin and Carole King. Dimension 1008. Produced under license from Roulette Records, a Division of ABZ Music Corp. No. 7*
- 22. Rhythm of the Rain** (2:30) The Cascades • Music and lyrics by John Gummo. Valiant 6026. Produced under license from Warner Bros. Records Inc. No. 3*

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NOTES INSIDE



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Production Director: Fernando Pargas

Production Manager: Karen Hill

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