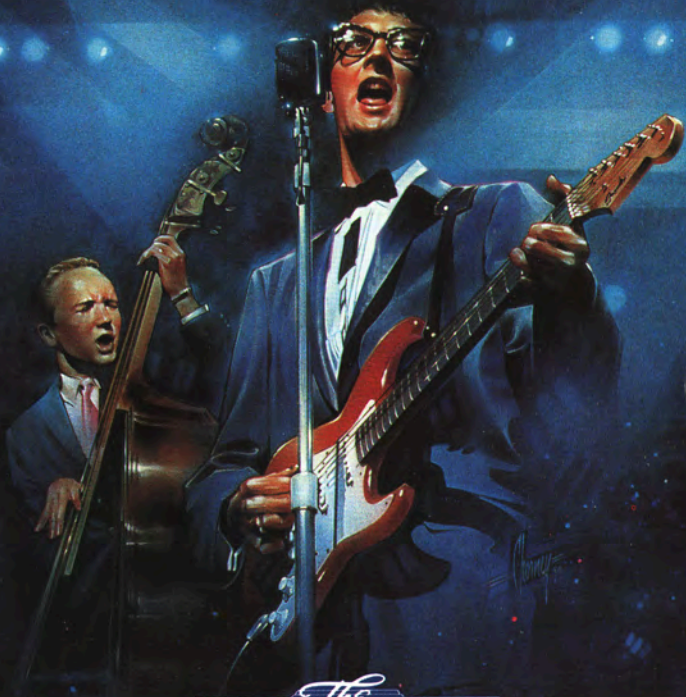


ROCK CLASSICS: THE ORIGINALS



TIME
LIFE
MUSIC

The
ROCK'N'ROLL
•ERA•

Digital Remaster

ROCK CLASSICS: THE ORIGINALS

- 1. Everybody's Trying to Be My Baby**
Carl Perkins
- 2. Slow Down** Larry Williams
- 3. Do-Wah-Diddy** The Exciters
- 4. Anna (Go to Him)** Arthur Alexander
- 5. Needles and Pins** Jackie DeShannon
- 6. Go Now** Bessie Banks
- 7. Words of Love** Buddy Holly
- 8. I Go to Pieces** Del Shannon
- 9. You're No Good** Betty Everett
- 10. Mr. Moonlight** Dr. Feelgood and the Interns
- 11. Dedicated to the One I Love**
The Five Royales
- 12. Boom Boom** John Lee Hooker
- 13. I'm Leavin' It All Up to You**
Don and Dewey
- 14. I'm Into Something Good** Earl-Jean
- 15. Nobody But Me** The Isley Brothers
- 16. Devil in His Heart** The Donays
- 17. Time Is on My Side** Irma Thomas
- 18. I'm a Man** Bo Diddley
- 19. Good Lovin'** The Olympics
- 20. My Girl Sloopy** The Vibrations
- 21. Act Naturally** Buck Owens
- 22. I Can't Stop Lovin' You** Don Gibson

SEE PROGRAM NOTES INSIDE

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

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company © 1991 Warner Special Products
OPCD-2596



WARNER
SPECIAL PRODUCTS

MANUFACTURED BY WARNER SPECIAL PRODUCTS, A TIME WARNER COMPANY.

The
ROCK'N'ROLL
•ERA•

ROCK CLASSICS: THE ORIGINALS

COMPACT
disc
DIGITAL AUDIO

2RNR-38
OPCD-2596

TIME
LIFE
MUSIC

TO OBCD 5200-3 EE-3 BRC#101

1. Everybody's Trying to Be My Baby
2. Slow Down
3. Do-Wah-Diddy
4. Anna (Go to Him)
5. Needles and Pins
6. Go Now
7. Words of Love
8. I Go to Pieces
9. You're No Good
10. Mr. Moonlight
11. Dedicated to the One I Love
12. Boom Boom
13. I'm Leavin' It All Up to You
14. I'm Into Something Good
15. Nobody But Me
16. Devil in His Heart
17. Time Is on My Side
18. I'm a Man
19. Good Lovin'
20. My Girl Sloopy
21. Act Naturally
22. I Can't Stop Lovin' You

© 1961 WARNER SPECIAL PRODUCTS. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF ALL APPLICABLE LAWS. MADE IN U.S.A.

*The Five Royales, a great
vocal group with the
unique sound of a stinging
guitar*



ROCK CLASSICS: THE ORIGINALS

Although Don Harris and Dewey Terry cut a number of outstanding R&B records for the Specialty label in the late '50s, they never achieved the national success of label-mates such as Little Richard and Larry Williams. Nonetheless, the duo left a rich legacy of original songs that would be exploited by artists as diverse as the Righteous Brothers (*Justine*), the Premiers (*Farmer John*), the Olympics (*Big Boy Pete*), and Dale and Grace (*I'm Leaving It All Up to You*). This collection presents Don and Dewey's landmark 1957 recording, **I'm Leavin' It All Up to You**, as well as 21 other original versions of songs that became better known in subsequent versions.

In concert and on record, the early Beatles (1962-1965) helped to popularize many American rock 'n' roll songs, most learned from 45s they scrounged in Liverpool music stores, including manager Brian Epstein's NEMS shop. While seven originals included here that were later recorded by the Beatles only hint at the group's varied tastes, the songs do reveal the Beatles' affection for a strong melody. The fact that the Beatles recorded something as obscure as the Donays' **Devil in His Heart**, a girl-group song that achieved no success on either side of the Atlantic, suggests that the Fab Four took their record collecting seriously.

Because British groups were in awe of American rock 'n' roll, most of their cover versions imitated, rather than rearranged, the originals. The Beatles were extremely faithful to Dr. Feelgood and the Interns' calypso-flavored **Mr. Moonlight**, the flip side of a modest 1962 hit called *Doctor Feel-Good*. Dr. Feelgood was actually William Perryman a.k.a. Piano Red, a boogie-woogie pianist who had been playing Southern juke joints since the 1930s. However, it was one of the Interns, Roy Lee Johnson, who wrote and sang lead on *Mr. Moonlight*.

One of the Beatles' favorite artists was Arthur Alexander, a lachrymose soul singer from Alabama, who contributed **Anna (Go to Him)**, *Soldier of Love* and *A Shot of Rhythm and Blues* to the Beatles' repertoire (although they never released recordings of the latter two). John Lennon especially liked the rough voice of rocker Larry Williams, perhaps because Williams' recordings for the Specialty label featured a playful, comic quality. As a Beatle, Lennon sang three of Williams' songs—*Dizzy*, *Miss Lizzy*, **Slow Down** and *Bad Boy*—and added a fourth, *Bony Moronie*, on his 1975 solo album, *Rock 'n' Roll*.

Early in the Beatles' career, George Harrison called himself Carl Harrison, a testament to his affection for the songs and guitar style of Sun rockabilly artist Carl Perkins. Perkins wrote **Everybody's Trying to Be My Baby** as a humorous commentary on his newfound popularity after the success of *Blue Suede Shoes* in 1956.

The Beatles also released a near-exact copy of Buddy Holly's hypnotic **Words of Love**. Holly's melodic guitar style was a critical force in the Beatles' development. Paul McCartney once stated, "At least the first forty songs we wrote were Buddy Holly-influenced." In *Words of Love*, Holly overdubbed both his vocal and guitar parts, supposedly the first rock 'n' roll application of the studio technique developed by Les Paul in the early '50s.

Undoubtedly, some Beatles fans were surprised in 1965 when they flipped over their 45s of *Yesterday* and found Ringo crooning Buck Owens' **Act Naturally**, a 1963 smash on the country charts. Owens' record marked the emergence of the classic "Bakersfield Sound" that Owens and his group, the Buckaroos, shaped into one of the most distinctive styles in C & W history. Owens and the Beatles were genuine fans of each other's music, and Owens' live performances invariably included a Beatles medley.

While the Beatles' hits were almost all originals, other British Invasion bands used covers of American songs, especially girl-group records, to gain their first hits. Manfred Mann topped the charts in 1964 with a version of the Barry-Greenwich composition, **Do-Wah-Diddy**, recorded earlier in the year by the Exciters. Similarly, Herman's Hermits' debut hit, a remake of the Goffin-King's **I'm Into Something Good**, quickly outstripped Earl-Jean's original version. Earl-Jean was the lead singer of the Cookies, whose biggest hit, *Chains*, was remade by the Beatles in 1963.

A particularly flagrant case of a British record capitalizing on an American original was the Moody Blues' cover of Bessie Banks' **Go Now**. Selected as a "Pick of the Week" on New York City's influential radio station WINS, Banks' record was just gathering steam when the Moody Blues' note-for-note copy was released. Predictably, radio stations picked up on the more fashionable British version.

Ironically, many American teenagers' first taste of blues and soul during the '60s came from the numerous British bands that revered and imitated these black styles. The Yardbirds achieved success with a remake of Bo Diddley's swaggering **I'm a Man**, the flip side of Diddley's self-titled 1955 debut single. The song's pounding, stop-and-go riff was indebted to Muddy Waters, who recorded his own version of *I'm a Man* under the title *Mannish Boy*. The Animals were only one of many acts (including Van Morrison and Canned Heat) influenced by blues legend John Lee Hooker, master of the one-chord boogie and author of the oft-covered **Boom Boom**.

Of course, the most famous of Britain's R&B-styled bands was the Rolling Stones, who scored their first top-10 hit with a copy of Irma Thomas' **Time Is on My Side**, on which Mick Jagger even aped Thomas' rap in the middle of the song. A somewhat bitter Thomas later said: "I really liked that song and put my heart and soul into it. Then along comes this English group and



The Exciters



half sings it and gets a million seller. After that, I stopped doing it."

In mid-'63, Del Shannon became the first artist to release a version of a Lennon-McCartney song in America (*From Me to You*). Shannon also made one other notable contribution to the British Invasion. While on a concert tour of Australia, he tried to interest the Searchers in a song he had penned called **I Go to Pieces**. The Searchers were not impressed, but Peter and Gordon were. The British duo eventually recorded a version that hit the top 10, while Shannon's version appeared on his superb 1965 album, *One Thousand Six Hundred Sixty One Seconds with Del Shannon*.

It wasn't only British bands that exploited the potential of a good R&B song. Felix Cavaliere heard the Olympics' **Good Lovin'** while listening to a New York City soul station; he quickly had his band, the Young Rascals, work up a faster version that became a monster dance hit. While the Vibrations, a black vocal group, had scored a moderate hit with their **My Girl Sloop**, writer-producer Bert Berns was convinced that the song could sell millions if performed by a white English band. He was half-right: The McCoys, a white American band, topped the charts with the retitled *Hang on Sloop*.

Released in 1958, the Five Royales' **Dedicated to the One I Love** failed to make the top-40 pop charts or even dent the R&B charts, although both the Shirelles (1961) and the Mamas and the Papas (1967) would enjoy huge success with the song. Written by the group's leader, Lowman Pauling, it features Pauling's stinging guitar, a unique addition to the vocal group sound.

Vee-Jay Records had originally wanted Dee Clark to record **You're No Good**, but producer Calvin Carter felt the song's accusatory lyric would be better delivered by a woman, so Betty Everett got the nod. The song was a hit in England for the Swinging Blue Jeans, but it was Linda Ronstadt who offered the most popular rendition in 1975.



One of the most dramatic crossover events in the history of popular music occurred in 1962 when Ray Charles released his tremendously successful *Modern Sounds in Country and Western Music*, an album in which the R&B giant sang nothing but country songs. The album yielded a No. 1 single, **I Can't Stop Lovin' You**, written and recorded by Don Gibson in 1958. Produced by Chet Atkins, Gibson's *I Can't Stop Lovin' You* and its more popular flip side, *Oh Lonesome Me*, are considered two early examples of the "Nashville Sound." Interestingly enough, Gibson wrote both songs in one afternoon in 1957 while living in a trailer outside of Knoxville. He later remarked, "It was the kind of day I could use more of."

—Joe Sasfy

*Don Gibson, a country singer
who composed one of
Ray Charles's biggest hits*

*Indicates highest Billboard chart position

- 1. Everybody's Trying to Be My Baby** Carl Perkins • Music and lyrics by Carl Perkins. Unichappell Music Inc. c/o Warner-Chappell Music. BMI. Sun LP 1225 (1958). Courtesy of Sun Entertainment Corp. Did not chart.
- 2. Slow Down** Larry Williams • Music and lyrics by Lawrence E. Williams. Arc Music Corp./Aarina Music. BMI. Specialty 626 (1958). Courtesy of Specialty Records. Did not chart.
- 3. Do-Wah-Diddy** The Exciters • Music and lyrics by Jeff Barry and Ellie Greenwich. Warner-Tamerlane Music. BMI. United Artists 662 (1964). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 78*
- 4. Anna (Go to Him)** Arthur Alexander • Music and lyrics by Arthur Alexander. Painted Desert Music Corp. BMI/Keva Music Inc./Chanteclair. Painted Desert (PROC). Dot 16387 (1962). Courtesy of MCA Records, Inc. No. 68*
- 5. Needles and Pins** Jackie DeShannon • Music and lyrics by Sonny Bono and Jack Nitzsche. EMI Music Publishing. BMI. Liberty 55563 (1963). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 84*
- 6. Go Now** Bessie Banks • Music and lyrics by Milton Bennett and Larry Banks. Warner-Tamerlane Publishing Corp. BMI. Tiger 102 (1964). Courtesy of Sun Entertainment Corp. Did not chart.
- 7. Words of Love** Buddy Holly • Music and lyrics by Buddy Holly. MPL Communications Inc. ASCAP Coral 61852 (1957). Courtesy of MCA Records, Inc. Did not chart.
- 8. I Go to Pieces** Del Shannon • Music and lyrics by Del Shannon. Mole Hole Music/Bug Music/Unichappell Music Inc. BMI. Amy LP 8006 (1965). Courtesy of Mole Hole Records. Did not chart.
- 9. You're No Good** Betty Everett • Music and lyrics by Clint Ballard Jr. Edwin H. Morris Co., Inc./AUS Songs Inc./Casa David/Blue Seas Music Inc. ASCAP. Vee-Jay 566 (1963). Courtesy of Vee-Jay Records. No. 51*
- 10. Mr. Moonlight** Dr. Feelgood and the Interns • Music and lyrics by Roy Lee Johnson. Lowery Music Co., Inc. BMI. OKeh 7144 (1962). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. Did not chart.
- 11. Dedicated to the One I Love** The Five Royales • Music and lyrics by Lowman Pauling and Ralph Bass. Fort Knox

- Music/Duchess Music Corp. c/o MCA Music/Trio Music Co. BMI King 5453 (1961). Courtesy of Gusto Records. No. 81*
- 12. Boom Boom** John Lee Hooker • Music and lyrics by John Lee Hooker. Conrad Co. Inc. BMI. Vee-Jay 438 (1962). Courtesy of Vee-Jay Records. No. 60*
 - 13. I'm Leavin' It All Up to You** Don and Dewey • Music and lyrics by Dewey Terry and Don F. Harris. Venice Music Inc. BMI. Specialty 610 (1957). Courtesy of Fantasy Records. Did not chart.
 - 14. I'm Into Something Good** Earl-Jean • Music and lyrics by Jerry Goffin and Carole King. Screen Gems-EMI Music Inc. BMI. Colpix 729 (1964). Licensed Courtesy of Butterfly Entertainment Corp. c/o/b Rhino Records, Inc. No. 38*
 - 15. Nobody But Me** The Isley Brothers • Music and lyrics by Ronald Isley, Rudolph Isley and O'Kelly Isley. Wemar Music Corp. BMI. Wand 131 (1963). Courtesy of Gusto Records. Did not chart.
 - 16. Devil in His Heart** The Donays • Music and lyrics by Richard Draphin. Brent Music Corp. BMI. Brent 7033 (1962). Produced under license from Timeless Entertainment Corp. Did not chart.
 - 17. Time Is on My Side** Irma Thomas • Music and lyrics by Norman Meade. Unichappell Music Inc. BMI. Imperial 66041 (1964). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. Did not chart.
 - 18. I'm a Man** Bo Diddley • Music and lyrics by Elias McDaniel. Arc Music Corp. BMI. Checker 814 (1955). Courtesy of Chess/MCA Records, Inc. Did not chart.
 - 19. Good Lovin'** The Olympics • Music and lyrics by Rudy Clark and Arthur Resnick. Atley Music/Trio Music. BMI. Loma 2013 (1965). Produced under license from Warner Bros. Records Inc. No. 81*
 - 20. My Girl Sloop** The Vibrations • Music and lyrics by Bert Russell and Wes Farrell. Screen Gems-EMI Music Inc./Morris Music. BMI. Atlantic 2221 (1964). Produced under license from Atlantic Recording Corp. No. 26*
 - 21. Act Naturally** Buck Owens • Music by John Russell, lyrics by Voni Morrison. Tree Publishing. BMI. Capitol 4937 (1963). Courtesy of Buck Owens Enterprises. Did not chart.
 - 22. I Can't Stop Lovin' You** Don Gibson • Music and lyrics by Don Gibson. Acuff-Rose Publications. BMI. RCA 7133 (1958). Courtesy of RCA Records, a label of BMG Music. No. 81*

Rock Classics: The Originals

- 1. Everybody's Trying to Be My Baby**
Carl Perkins
- 2. Slow Down** Larry Williams
- 3. Do-Wah-Diddy** The Exciters
- 4. Anna (Go to Him)** Arthur Alexander
- 5. Needles and Pins** Jackie DeShannon
- 6. Go Now** Bessie Banks
- 7. Words of Love** Buddy Holly
- 8. I Go to Pieces** Del Shannon
- 9. You're No Good** Betty Everett
- 10. Mr. Moonlight**
Dr. Feelgood and the Interns
- 11. Dedicated to the One I Love**
The Five Royales
- 12. Boom Boom** John Lee Hooker
- 13. I'm Leavin' It All Up to You**
Don and Dewey
- 14. I'm Into Something Good** Earl-Jean
- 15. Nobody But Me** The Isley Brothers
- 16. Devil in His Heart** The Donays
- 17. Time Is on My Side** Irma Thomas
- 18. I'm a Man** Bo Diddley
- 19. Good Lovin'** The Olympics
- 20. My Girl Sloop** The Vibrations
- 21. Act Naturally** Buck Owens
- 22. I Can't Stop Lovin' You** Don Gibson

TIME
LIFE
MUSIC

NOTES INSIDE

Chairman: Paul R. Stewart
President: John Hall
Vice President: Fernando Pargas
Executive Producer: Charles McCardell
Recording Producers: Joe Sasfy, Steve Carr
Creative Director: Robin Bray
Associate Producer: Robert Hull
Series Consultant: Joe Sasfy
Art Studio: On Company Time, Inc.
Chief Financial Officer: Eric R. Eaton
Associate Director of Production: Karen Hill

Rock Classics: The Originals was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.

The Author: Joe Sasfy is a contributor to *The Washington Post*, and his articles have also appeared in *Musician*, *Country Music* and *Creem*.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

TIME-LIFE MUSIC is a division of Time-Life Books Inc.
© 1990, 1991 Time-Life Books Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Incorporated U.S.A.

Cover art by Steve Chorney. © 1990, 1991 Time-Life Books Inc.

Picture credits: Don Gibson courtesy of Tard Navis Archives. All other photos courtesy of Michael Ochs Archives, Venice, CA.

Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company.

© 1991 Warner Special Products.

OPCD-2596



WARNER
SPECIAL PRODUCTS

2RNR-38