

1 ♦ 9 6 ♦ 2



- 1 BREAKING UP IS HARD TO DO  
Neil Sedaka
- 2 I REMEMBER YOU Frank Ifield
- 3 TWO LOVERS Mary Wells
- 4 UP ON THE ROOF The Drifters
- 5 SEALED WITH A KISS  
Brian Hyland
- 6 ALL ALONE AM I Brenda Lee
- 7 ONLY LOVE CAN BREAK A HEART  
Gene Pitney
- 8 CRYING IN THE RAIN  
The Everly Brothers
- 9 DON'T BREAK THE HEART THAT  
LOVES YOU Connie Francis
- 10 YOU BELONG TO ME The Duprees
- 11 LOVE LETTERS Ketty Lester

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- SOLDIER BOY The Shirelles 13
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- 'TIL The Angels 15
- IT KEEPS RIGHT ON A-HURTIN'  
Johnny Tillotson 16
- WHEN I FALL IN LOVE  
The Lettermen 17
- BREAK IT TO ME GENTLY  
Brenda Lee 18
- YOU'VE REALLY GOT A HOLD  
ON ME The Miracles 19
- LOVE ME WARM AND TENDER  
Paul Anka 20
- PATCHES Dickey Lee 21
- JOHNNY ANGEL Shelley Fabares 22



THINGS  
Bobby Darin  
Reprise of Atlantic Records, New York, N.Y.

I REMEMBER YOU  
FRANK IFIELD  
The Shirelles  
Vee-Jay #457



1



9

6




2

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- 21 PATCHES *Dickey Lee*
- 22 JOHNNY ANGEL *Shelley Fabares*







**T**he early 1960s was the era of the girl group, and the Shirelles were chief among the artists who defined those times. Beverly Lee, Micki Harris, Doris Kenner and lead Shirley Owens were originally a quartet from Passaic, New Jersey, called the Poquellos. They sang at high-school functions until a classmate, Mary Jane Greenberg, fixed them up with her mother, Florence, who ran the Tiara label. After auditioning in her living room, they signed with Greenberg and enjoyed immediate success with I Met Him on a Sunday. In 1959 Greenberg formed Scepter Records, which issued the group's cover of the "5" Royales song Dedicated to the One I Love. Then she paired the Shirelles with writer and producer Luther Dixon, formerly of the Four Buddies.

The young women, who still identified strongly with rhythm and blues, bridled against Dixon's strong pop bent, but in 1961 their Will You Love Me Tomorrow became the first girl-group single to reach No. 1 on the pop charts. A year later, with a little time

left unexpectedly at the end of a session, Dixon dashed off **SOLDIER BOY**, a tribute to every working-class teenage girl whose sweetie would not be going to college (in those days, there was only one alternative to college, and that was the military). The Shirelles rushed through the tune in one take, and it became their biggest hit ever.

With groups like the Shirelles and the Angels (whose **TIL** set them up for the first No. 1 single by a white girl group, My Boyfriend's Back) riding high, female artists seemed to be having all the luck in 1962, especially solo singers. None had more success than Connie Francis, who had been in show biz since her father finagled her a spot playing accordion on the children's talent show Startime when she was 11. Six years later, in 1955, she began

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## THE LETTERMEN

Orchestra under the direction of Jimmie Haskell

4658

(45-36372)  
Produced by  
Nick Venet

1

9

AM  
GOLD

6

2

recording  
for MGM.

After 10 failures, her father suggested an old favorite of his from 1923, Who's Sorry Now. When her recording of it hit in 1958, she never doubted his judgment again. He picked out **DON'T BREAK THE HEART THAT LOVES YOU** (cowritten by Benny Davis, who also gave the world Baby Face), and in 1962 it became her third No. 1. Francis produced it herself, as she had been doing since her pivotal Where the Boys Are movie soundtrack smash the year before. Between 1958 and 1969, she put 55 singles on the Hot 100.

Shelley Fabares was born into a theatrical family (her aunt is the actress Nanette Fabray) and made her television debut as a dancer on a 1953 Frank Sinatra special. She went on to play Mary Stone, the daughter in The Donna Reed Show. After the second season,

the show's producer, Tony Owen (Donna's real-life husband), decided that Shelley and Paul Petersen (who played her brother, Jeff) would start singing on the show à la Ricky Nelson.

**JOHNNY ANGEL** was written during a New York City blackout by Lyn Duddy (best known for the Bosco commercial jingle) and Lee Pockriss (who, with his usual partner, Paul Vance, wrote Brian Hyland's Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini). Working at the piano by candlelight, Pockriss helped Duddy rework a song about a girl who waits on the corner every night to watch a certain boy pass by. The two songwriters never worked together again, but once proved enough to create a chart topper. Fabares hated her voice and was sure her record would never make the TV show, but thanks in part to the crack sessions players who backed her—guitarist Glen Campbell, drummer Hal Blaine, vocalists the Blossoms with Darlene Love—she was wrong.

Ketty Lester, a veteran of both Cab Calloway's Orchestra and the Ziegfeld



4658

(45-36992)

Produced by  
Nick Venet

TERMEN

for the direction  
of Hosbell

recording  
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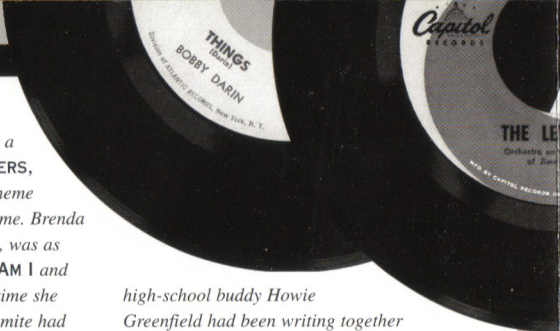
Follies, shared space on the charts with Francis and Fabares, thanks to a unique arrangement of **LOVE LETTERS**, the Edward Heyman-Victor Young theme from the 1945 movie of the same name. Brenda Lee, the little girl with the big voice, was as dramatic as ever with **ALL ALONE AM I** and **BREAK IT TO ME GENTLY**; by the time she turned 21 in 1965, Little Miss Dynamite had cut an amazing 256 sides for Decca.

For soulfulness and success, Brenda's only match among female solo artists was Mary Wells, whose three top-10 hits in 1962 provided the fledgling Motown label its foothold in the record business. **TWO LOVERS** was given to her by her producer, Smokey Robinson. The multitalented Robinson had written it for Claudette, his high-school sweetheart and later wife, and he sang it in those early days in his own group, the Miracles. Claudette, who was a member of the Miracles, also moved him to write **YOU'VE REALLY GOT A HOLD ON ME**, another brilliant lyric he put on paper after hearing Sam Cooke's Bring It On Home to Me on the radio in a New York hotel room.


Among male artists, Neil Sedaka has proved one of the most enduring of those who were popular in 1962. He and his neighbor and

high-school buddy Howie Greenfield had been writing together since 1952, and they became Brill Building writers in 1958, the year Sedaka signed to RCA as a performer. He had 11 chart hits before scoring his first No. 1 with **BREAKING UP IS HARD TO DO**, which was inspired by the Showmen's hymn to rock 'n' roll, It Will Stand. The night before he went into the studio, Sedaka made up the nonsense-syllable intro because he was too excited to sleep; he called his arranger at 12:30 a.m. to give him the phrases so they could be worked into the song in time for the session.

In the same year as the better-remembered Town without Pity and (The Man Who Shot) Liberty Valance, Gene Pitney also enjoyed a haunting No. 2 hit, **ONLY LOVE CAN BREAK A HEART**, written by Burt Bacharach and Hal David. Ironically, Pitney's triumph was kept from going all the way to the No. 1 spot







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by the delightfully delinquent He's a Rebel, which he himself had written for the Crystals.

Frank Ifield was born in England, grew up in Australia and returned to his homeland in 1959. His clear Irish tenor made a hit out of **I REMEMBER YOU** long after it was written by film director Victor Schertzinger for his 1942 musical The Fleet's In, which starred Dorothy Lamour, Bob Eberly, Helen O'Connell and the Jimmy Dorsey Orchestra.

Other male stars included Bobby Darin, the first white rocker signed to Atlantic-Atco. He was on a Ray Charles kick when he wrote **THINGS**, his seventh top-10 hit. Dickey Lee had left Sun Records in Memphis and moved to Beaumont, Texas, when he cut **PATCHES**, a teen-death classic, with former Sun producer Jack Clement. **SEALED WITH A KISS** was one of Queens boy Brian Hyland's bids for the Frankie-Fabian market after he abandoned

the novelties (like Itsy Bitsy...) that made him famous. And Floridian Johnny Tillotson signed with Cadence, the label the Everly Brothers made famous, as a Ricky Nelson-influenced country-rocker, but returned to his roots with **IT KEEPS RIGHT ON A-HURTIN'**, a country ballad. Having been drafted into the army in 1962, Tillotson toured in GI haircut to promote the song.

He wasn't the only enlisted performer to maintain a high profile. In November 1961, the Everlys themselves (now at Warner Bros.) went on six months' active duty with the Marine Corps Reserve in Camp Pendleton, California. They were crew-cut and in uniform when they sang Howie Greenfield and Carole King's **CRYING IN THE RAIN** on The Ed Sullivan Show a few months later.

The Drifters, meanwhile, immortalized a critical component of East Coast urban teen life with **UP ON THE ROOF**, which King cowrote with her husband, Gerry Goffin. And **YOU BELONG TO ME** was revived in 1962 by the Duprees from Jersey City, New Jersey. Their recording of this 1952 Jo Stafford classic helped keep the street-corner-group sound alive.

—John Morthland



Northern  
Music  
Corporation  
ASCAP-212  
**4658**  
(45-36378)  
Produced by  
Nick Fenn

TERMEN

for the direction  
to Hestell

TY LESTER  
An A.C.M. Production  
3068

*by the delightfully delinquent*

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# DISCOGRAPH

- 1** **BREAKING UP IS HARD TO DO** *Neil Sedaka* • Music and lyrics by Neil Sedaka and Howard Greenfield. Screen Gems-EMI Music, Inc. BMI. RCA Victor 47-8046. Courtesy of RCA/Ariola International. No. 1\*
- 2** **I REMEMBER YOU** *Frank Ifield* • Music by Victor Schertzinger, lyrics by Johnny Mercer. Paramount Music Corporation. ASCAP. Vee-Jay 457. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 5\*
- 3** **TWO LOVERS** *Mary Wells* • Music and lyrics by William Robinson. Jobete Music Company. ASCAP. Motown 1035. Courtesy of Motown Record Company, L.P. No. 7\*
- 4** **UP ON THE ROOF** *The Drifters* • Music and lyrics by Gerry Goffin and Carole King. Screen Gems-EMI Music, Inc. BMI. Atlantic 2162. Produced under license from Atlantic Recording Corp. No. 5\*
- 5** **SEALED WITH A KISS** *Brian Hyland* • Music by Gary Geld, lyrics by Peter Udell. Chappell & Co. ASCAP. ABC-Paramount 10336. Courtesy of MCA Records, Inc. No. 3\*
- 6** **ALL ALONE AM I** *Brenda Lee* • Music by Manos Hadjidakis. English lyrics by Arthur Altman. Duchess Music Corp. BMI. Decca 31424. Courtesy of MCA Records, Inc. No. 3\*
- 7** **ONLY LOVE CAN BREAK A HEART** *Gene Pitney* • Music and lyrics by Burt Bacharach and Hal David. World Songs Pub. Inc. ASCAP. Musicor 10222. Courtesy of Gusto Records. No. 2\*
- 8** **CRYING IN THE RAIN** *The Everly Brothers* • Music and lyrics by Howard Greenfield and Carole King. Aldon Music, Inc. BMI. Warner Bros. 5250. Courtesy of Barnaby Records. No. 6\*
- 9** **DON'T BREAK THE HEART THAT LOVES YOU** *Connie Francis* • Music and lyrics by Benny Davis and Ted Murry. Full Keel Music Co. ASCAP. MGM 13059. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1\*
- 10** **YOU BELONG TO ME** *The Duprees* • Music and lyrics by Pee Wee King, Redd Stewart and Chilton Price. Regent Music Corp./Ridgeway Music. BMI. Coed 569. Courtesy of Janus Records, Inc. No. 7\*
- 11** **LOVE LETTERS** *Ketty Lester* • Music by Victor Young, lyrics by Edward Heyman. Famous Music Corp. ASCAP. Era 3068. Courtesy of Dominion Entertainment, Inc. No. 5\*
- 12** **THINGS** *Bobby Darin* • Music and lyrics by Bobby Darin. ABKCO Music Inc./Alley Music Corp./Ludix Publishing Co./Trio Music Co., Inc. BMI. Atco 6229. Produced under license from Atlantic Recording Corp. No. 3\*
- 13** **SOLDIER BOY** *The Shirelles* • Music and lyrics by Florence Green and Luther Dixon. ABKCO Music Inc./Ludix Publishing Co. BMI. Scepter 1228. Courtesy of Gusto Records. No. 1\*
- 14** **SHE CRIED** *Jay and the Americans* • Music and lyrics by Ted Daryl and Greg Richards. Trio Music Co., Inc./Unichappell Music Inc. BMI. United Artists 415. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 5\*
- 15** **'TIL** *The Angels* • Music and lyrics by Charles Sananes, Pierre Buisson and Carl Sigman. Chappell & Co. ASCAP. Caprice 107. Courtesy of Gerry Granahan c/o Original Sound Enterprises. No. 14\*

\*Indicates highest Billboard chart position



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- 7** **ONLY LOVE CAN BREAK A HEART** *Gene Pitney* • Music and lyrics by Burt Bacharach and Hal David. World Songs Pub. Inc. ASCAP. Musicor 1022. Courtesy of Gusto Records. No. 2\*
- 8** **CRYING IN THE RAIN** *The Everly Brothers* • Music and lyrics by Howard Greenfield and Carole King. Aldon Music, Inc. BMI. Warner Bros. 5250. Courtesy of Barnaby Records. No. 6\*
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- 15** **'TIL THE ANGELS** • Music and lyrics by Charles Sananes, Pierre Buisson and Carl Sigman. Chappell & Co. ASCAP. Caprice 107. Courtesy of Gerry Granahan c/o Original Sound Enterprises. No. 14\*
- 16** **IT KEEPS RIGHT ON A-HURTIN'** *Johnny Tillotson* • Music and lyrics by Johnny Tillotson and Lorene Mann. Ridgeway Music. BMI. Cadence 1418. Courtesy of Barnaby Records. No. 3\*
- 17** **WHEN I FALL IN LOVE** *The Lettermen* • Music by Victor Young, lyrics by Edward Heyman. Intersong USA. ASCAP. Capitol 4658. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 7\*
- 18** **BREAK IT TO ME GENTLY** *Brenda Lee* • Music and lyrics by Diane Lampert and Joe Seneca. Boobette Music/Rainbow Music. ASCAP. Decca 31348. Courtesy of MCA Records, Inc. No. 4\*
- 19** **YOU'VE REALLY GOT A HOLD ON ME** *The Miracles* • Music and lyrics by William Robinson. Jobete Music Company. ASCAP. Tamla 54073. Courtesy of Motown Record Company, L.P. No. 8\*
- 20** **LOVE ME WARM AND TENDER** *Paul Anka* • Music and lyrics by Paul Anka. Management Agency & Music Publishing. BMI. RCA Victor 7977. Courtesy of Paul Anka. No. 12\*
- 21** **PATCHES** *Dickey Lee* • Music and lyrics by Barry Mann and Larry Kolber. Screen Gems-EMI Music, Inc. BMI. Smash 1758. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6\*
- 22** **JOHNNY ANGEL** *Shelley Fabares* • Music by LEE Pockriss, lyrics by Lyn Duddy. Emily Music Corp./Ivanhoe Music Inc. ASCAP. Colpix 621. Courtesy of Emus Records Corp. No. 1\*

\*Indicates highest Billboard chart position

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Robert Hull  
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RECORDING PRODUCER/CONSULTANT: Joe Sasfy

1962 was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.; Steve Carr, engineer.

THE AUTHOR: John Morthland has been an associate editor for Rolling Stone and Creem. He has freelanced for virtually every rock magazine published during the last 20 years.

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OPCD-2608A AMI-18





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- 20 LOVE ME WARM AND TENDER** *Paul Anka* • Music and lyrics by Paul Anka. Management Agency & Music Publishing. BMI. RCA Victor 7977. Courtesy of Paul Anka. No. 12\*
- 21 PATCHES** *Dickey Lee* • Music and lyrics by Barry Mann and Larry Kolber. Screen Gems-EMI Music, Inc. BMI. Smash 1758. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6\*
- 22 JOHNNY ANGEL** *Shelley Fabares* • Music by Lée Pockriss, lyrics by Lyn Duddy. Emily Music Corp./Ivanhoe Music Inc. ASCAP. Colpix 621. Courtesy of Emus Records Corp. No. 1\*



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5 Sealed with a Kiss  
6 You Belong to Me  
7 All Alone Am I  
8 Crying in the Rain  
9 Don't Break the Heart That Loves You  
10 Only Love Can Break a Heart  
11 Love Letters  
12 Things  
13 Soldier Boy  
14 She Cried  
15 'Til  
16 It Keeps Right On A-Hurtin'  
17 Break It to Me Gently  
18 Love Letters  
19 You've Really Got a Hold on Me  
20 Love Me Warm and Tender  
21 Patches  
22 Johnny Angel

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