

INTO THE '60s



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The Brothers Four



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It was the first great club standard of the 1960s and became Tony Bennett's signature tune, but **I Left My Heart in San Francisco** started far from the city that provided its name. "Conductor Ralph Sauren found this song for me in Hot Springs, Arkansas," recalled Tony. "I was rehearsing in the afternoon at a nightclub I was appearing in, and the bartender turned to me and said, 'Whatever you do, make sure you record that song.' I took the song to the Fairmont Hotel and sang it on opening night in San Francisco. It became my biggest song. Everyone in the world wanted me after that, and I'm forever grateful. Which all goes to prove that you should listen to your neighborhood bartender; he may very well turn out to be your best friend."

I Left My Heart had been around since 1954, when Douglass Cross, a former baritone with the San Francisco Opera, and George Cory, a former assistant to composer Gian-Carlo Menotti, wrote it. Bennett's remarkable success with it showed that, despite the Beatles and the burgeoning folk music revival, the 1960s still had strong links to the mainstream styles of the 1950s.

Another classic singer who had little trouble bringing his music into the new decade was Nat King Cole. In fact, **Ramblin' Rose**, from 1962, was Nat's biggest hit in several years. He got it from brothers Joe and Noel Sherman, who had been providing material like *To the Ends of the Earth* and *Mr. Cole Won't Rock and Roll* for him since the early 1950s. Nat looked *Ramblin' Rose* over and promised to try to fit it in at his upcoming recording session, if he had a spare 15 minutes. The engineer at the Capitol session didn't like the material or the country-

flavored arrangement, but recorded it was.

After Capitol issued the single, Nat began touring to promote it, and he found it was especially well received in the South. One disc jockey interviewer raved about what an authentic country song it was and asked Nat if he had searched the South to find such a gem. "Actually," Nat responded with a grin, "it was written by two Jewish boys from Brooklyn." He might have added that Joe Sherman had spent a grand total of 18 minutes composing the music.

The early 1960s also saw a new generation of singers who preferred the pop style to rock 'n' roll. One of the best was multitalented Bobby Darin, whose **Beyond the Sea** came at a high point in his meteoric career. Born Walden Robert Cassotto in the Bronx in 1936, Darin had become a teen idol with the novelty *Splish Splash* in 1958.

In 1959 he changed his style and moved in the direction of Frank Sinatra, having a monster hit with *Mack the Knife*. His penchant for recycling older songs continued in 1960 with *Beyond the Sea*, written and first popularized by French poet and singer Charles Trenet in 1945. Jack Lawrence fitted it with English words in 1947 and Percy Faith helped bring it to American fans. Its success, as Darin's fifth major hit, spurred critic Shana Alexander to write that Darin "has been one of the fastest rising singers in recent years and has earned the right to dream big."

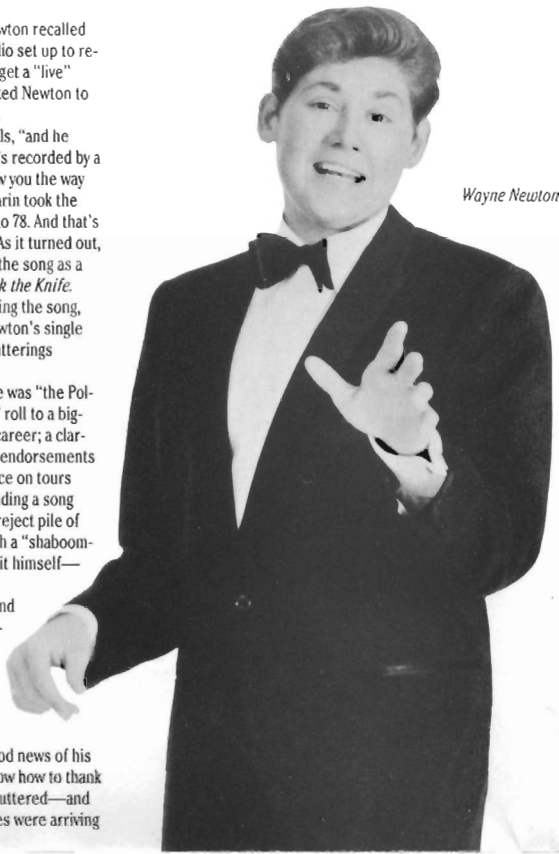
Part of those dreams involved Bobby's working as a producer for Capitol, and one of his first protégés was a young singer he had seen at the Copa lounge: Wayne Newton. A Virginia native who had been inspired by a

childhood visit to the Grand Ole Opry, Newton recalled that Darin decided to record him in a studio set up to resemble Newton's nightclub stage—all to get a “live” sound. After a few experiments, Darin asked Newton to drop by his apartment to hear a new song.

“I went over to see him,” Newton recalls, “and he said, ‘I’ve got the acetate demo record. It’s recorded by a baritone German singer. I’m going to show you the way it’s going to sound when you record it.’ Darin took the 33 ½ acetate demo record and sped it up to 78. And that’s the first time I heard **Danke Schoen**.” As it turned out, the composers had expected Darin to do the song as a follow-up to his other “German” hit, *Mack the Knife*. When they learned Darin was only producing the song, recalls Wayne, “they went nuts.” After Newton’s single began climbing the charts, though, the mutterings stopped.

Another new contender in the pop style was “the Polish Prince,” Bobby Vinton. “We do rock ‘n’ roll to a big-band beat,” explained Vinton early in his career; a clarinet player from Pennsylvania, Vinton had endorsements from Guy Lombardo and backup experience on tours with Fabian and Chubby Checker. After finding a song called **Roses Are Red (My Love)** in a reject pile of material before a session and trying it with a “shabooming” vocal quartet, Vinton decided to sing it himself—“straight and simple,” as he explained.

The single was released, but faltered and seemed unable to get air play. In desperation, Vinton bought a thousand copies of the disc himself and hired a long-legged girl in a short skirt to give them away, along with red roses, to DJs in the Pittsburgh area. A few days later, an excited record company called Vinton with the good news of his sudden success in Pittsburgh. “I don’t know how to thank you for breaking my record for me,” he muttered—and then explained his method. Soon red roses were arriving at radio stations around the country.



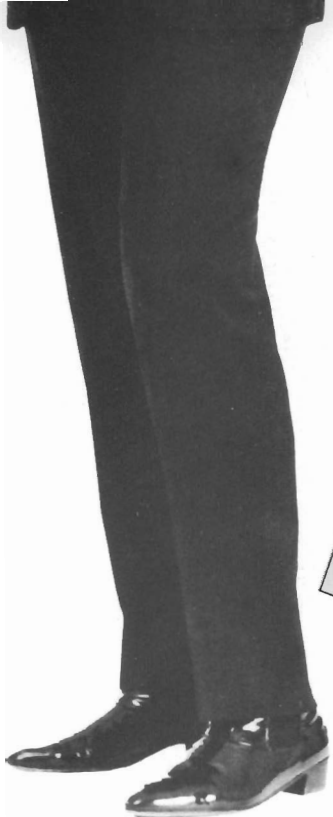
Wayne Newton

Other new faces in the early 1960s were not quite as enduring. Italian Emilio Pericoli had his only American hit with **Al Di La**, a song that, having won at the San Remo Song Festival in 1961, was recorded over 50 times and featured in Hollywood's *Rome Adventure*, starring Troy Donahue and Suzanne Pleshette. Shelby Flint, whose folk trio delivers **Angel on My Shoulder**, was originally a North Hollywood songwriter signed with publisher Barry DeVorzon. When publisher became manager, Shelby started a career that eventually netted her two hit singles. She later worked as one of the sound-track voices on Disney's *The Rescuers*. And Adam Wade, whose **Take Good Care of Her** reached the top 10 in May 1961, emerged as a smooth singer in the Johnny Mathis style. He had just two other hits in the early 1960s, including *The Writing on the Wall*.

Two jazzmen who had the rare experience of having popular hits around this time were pianist Dave Brubeck and tenor sax star Stan Getz. The Dave Brubeck Quartet was one of the most respected—and experimental—groups in jazz in the late 1950s; in 1959, spurred by the addition of drummer Joe Morello, the group did a Columbia LP called *Time Out*, which used a number of tunes in odd time signatures. One of the cuts was **Take Five**, written in 5/4 time and featuring alto saxophonist Paul Desmond. Columbia tried releasing the piece as a single in 1959, but it went nowhere; it was re-released in 1961 and suddenly was litting out of jukeboxes around the country.

Another odd time signature graced **The Girl from Ipanema**, by Stan Getz with vocal by Astrud Gilberto. The singer was the wife of Joao Gilberto, the Brazilian "father" of the bossa nova, who along with Getz had helped popularize bossa nova in the U.S. a couple of years earlier.

Another unlikely hero of these years was Gus Cannon, a 78-year-old former blues singer rediscovered in Memphis living in a little house near the railroad tracks and doing yard work. In the 1920s, Cannon had been the



leader of Cannon's Jug Stompers, which had recorded a song called **Walk Right In** for Victor in 1929. Cannon's old disc inspired young folksinger Erik Darling, a former member of the Weavers, to form a recording trio. He decided on an arrangement of the song that used not one but two 12-string guitars. Though Darling's new band, the Rooftop Singers, lasted only five years, they renewed interest in Cannon's musical legacy and gave the folk movement a strong dose of real blues.

Other new folk groups included the Highwaymen, a quintet from Wesleyan University in Connecticut, who adapted **Michael** from an old Georgia slave song in 1961, and the Brothers Four, a quartet of fraternity brothers from Washington State, who won fame with **Greenfields**, a 1956 composition co-authored by *Marianne* composer Terry Gilkyson.

—Charles K. Wolfe

DISCOGRAPHY

1. Moody River Pat Boone • *Music and lyrics by Gary D. Bruce. Dot 16209 (1961). Courtesy of MCA Records, Inc.*

2. Can't Get Used to Losing You Andy Williams • *Music and lyrics by Doc Pomus and Mort Shuman. Columbia 42674 (1963). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

3. Angel on My Shoulder Shelby Flint • *Music and lyrics by Shelby Flint. Valiant 6001 (1961). Produced under license from Warner Bros. Records Inc.*

4. Harbor Lights The Platters • *Music by Hugh Williams, lyrics by Jimmy Kennedy. Mercury 71563 (1960). Under license from PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc.*

5. I Left My Heart in San Francisco Tony Bennett • *Music by George Cory, lyrics by Douglass Cross. Columbia 42332 (1962). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

6. Danke Schoen Wayne Newton • *Music by Bert Kaempfert, lyrics by Kurt Schwabach and Milt Gabler. Capitol 4989 (1963). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*

7. Gina Johnny Mathis • *Music and lyrics by Paul Vance and Leon Carr. Columbia 42582 (1962). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

8. Hush, Hush, Sweet Charlotte Patti Page • *Music by Frank DeVol, lyrics by Mack David. Columbia 43251 (1965). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

9. Ramblin' Rose Nat King Cole • *Music and lyrics by Noel Sherman and Joe Sherman. Capitol 4804 (1962). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*

10. Take Good Care of Her Adam Wade • *Music and lyrics by Ed Warren and Arthur Kent. Coed 546 (1961). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*

11. Hurt Timi Yuro • *Music and lyrics by Jimmie Crane and Al Jacobs. Liberty 55343 (1961). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.*

12. What Kind of Fool Am I Sammy Davis Jr. • *Music and lyrics by Leslie Bricusse and Anthony Newley. Reprise 20048 (1962). Produced under license from Warner Bros. Records Inc.*

13. Hotel Happiness Brook Benton • *Music by Leon Carr, lyrics by Earl Shuman. Mercury 72055 (1963). Backup vocals by the Merry Melody Singers. Under license from PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc.*

14. Walk Right In The Rooftop Singers • *Music and lyrics by Hosea Woods, Gus Cannon, Erik Darling and Willard Seanoie. Vanguard 35017 (1963). Courtesy of Vanguard Records, a Welk Music Group Company.*

15. Roses Are Red (My Love) Bobby Vinton • *Music and lyrics by Al Byron and Paul Evans. Epic 9509 (1962). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.*



Nancy Wilson

16. Greenfields The Brothers Four • Music and lyrics by Terry Gilkyson, Richard Dehr and Frank Miller. Columbia 41571 (1960). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.

17. Al Di La Emilio Pericoli • Music and lyrics by Ervin Drake, G. Rapetti and Labati Donida. Warner Bros. 5259 (1962). Produced under license from Warner Bros. Records Inc.

18. My Heart Has a Mind of Its Own Connie Francis • Music by Jack Keller, lyrics by Howard Greenfield. MGM 12923 (1960). Under license from PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc.

19. Beyond the Sea Bobby Darin • Music by Charles Trenet, English lyrics by Jack Lawrence. Atco 6158 (1960). Produced under license from Warner Bros. Records Inc.

20. The Girl from Ipanema Getz/Gilberto • Music and lyrics by Antonio Carlos Jobim, Vinicius de Moraes and Norman Gimbel. Verve 10323 (1964). Vocal by Astrud Gilberto. Under license from PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc.

21. Take Five Dave Brubeck Quartet • Music by Paul Desmond. Columbia 41479 (1961). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.

22. Michael The Highwaymen • Music and lyrics by Dave Fisher. United Artists 258 (1961). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.

23. (You Don't Know) How Glad I Am Nancy Wilson • Music and lyrics by Jimmy Williams and Larry Harrison. Capitol 5198 (1964). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets.

24. Running Scared Roy Orbison • Music and lyrics by Roy Orbison and Joe Melson. Monument 438 (1961). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc.

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1. **Moody River** Pat Boone
2. **Can't Get Used to Losing You** Andy Williams
3. **Angel on My Shoulder** Shelby Flint
4. **Harbor Lights** The Platters
5. **I Left My Heart in San Francisco**
Tony Bennett
6. **Danke Schoen** Wayne Newton
7. **Gina** Johnny Mathis
8. **Hush, Hush, Sweet Charlotte** Patti Page
9. **Ramblin' Rose** Nat King Cole
10. **Take Good Care of Her** Adam Wade
11. **Hurt** Timi Yuro
12. **What Kind of Fool Am I** Sammy Davis Jr.
13. **Hotel Happiness** Brook Benton
14. **Walk Right In** The Rooftop Singers
15. **Roses Are Red (My Love)** Bobby Vinton
16. **Greenfields** The Brothers Four
17. **Al Di La** Emilio Pericoli
18. **My Heart Has a Mind of Its Own**
Connie Francis
19. **Beyond the Sea** Bobby Darin
20. **The Girl from Ipanema** Getz/Gilberto
21. **Take Five** Dave Brubeck Quartet
22. **Michael** The Highwaymen
23. **(You Don't Know) How Glad I Am**
Nancy Wilson
24. **Running Scared** Roy Orbison



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Into the '60s was produced by Time-Life Music in cooperation with Sony Music Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.

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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.

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A-23383 HPD-32