

ROCK & ROLL

evolution or revolution?

STEREO
SLP 2044



LURIE
RECORDS



As far back as I can remember, I have always been an avid fan of Rock N' Roll. In fact, the first records I ever bought were the early Rock N' Roll records of 1953-1954. I guess like most kids, every spare dime I had went to buy the newest hits as they came along. It wasn't until I was in college at Ohio University that it occurred to me that although I had followed Rock N' Roll on a record by record basis, I never really pieced the whole picture together. One day while I was working in the radio studio at school and with some spare time on my hands, I got the idea of putting down on tape everything that I knew or could remember about those Rock N' Roll years. Using my record collection, I interwove into this narrative the records that applied. I really did this for my own enjoyment with no other thought in mind. However, after playing it for many of my friends, I discovered that many people were fascinated by what I had done. Unfortunately, at this point, Uncle Sam interrupted my project, but I never forgot it. After my discharge from the Signal Corps, I approached Laurie Records with the idea of doing a definitive history of Rock N' Roll including the music that was popular through this era. Our joint efforts have produced this LP. I hope that you will enjoy listening to it as much as I have enjoyed preparing it.

Norm N. Nite
Norm N. Nite

Listed below are the record companies and publishers, who by a very special arrangement with Laurie Records and myself, cooperated greatly in making this album possible.
Norm N. Nite

■ **AMY-MALA-BELL**

WHEN YOU DANCE—THE TURBANS 1955
(A. Jones-L. Kirkland)
Pub: Angel Music BMI Arr. With: Flashback Records
IN THE STILL OF THE NIGHT—THE FIVE SATINS 1956
(F. Parris)
Pub: Cherio Music BMI Arr. With: Flashback Records
TONIGHT, TONIGHT—THE MELLO KINGS 1957
(B. Myles)
Pub: Cherio Music BMI Arr. With: Flashback Records
STAY—MAURICE WILLIAMS & THE ZODIACS 1960
(M. Williams)
Pub: Cherio Music BMI Arr. With: Flashback Records

■ **ATLANTIC-ATCO**

SMOKEY JOE'S CAFE—THE ROBINS 1955
(Lieber-Stoller)
Pub: Quintet Music BMI Arr. With: Atco Records
SEARCHIN'—THE COASTERS 1957
(Lieber-Stoller)
Pub: Tiger Music BMI Arr. With: Atco Records
THERE GOES MY BABY—THE DRIFTERS 1959
(Nelson-Patterson-Treadwell)
Pub: Jot-Progressive Music BMI Arr. With: Atlantic Records

■ **BELTONE**

HULLY GULLY CALLIN' TIME—THE JIVE FIVE 1962
(L. Culver-J. Cafarelli-M. Rene)
Pub: Harvard Inc.-Viva Inc. (BMI) Arr. With: Beltone Records

■ **DECCA**

SHAKE, RATTLE AND ROLL—BILL HALEY AND HIS COMETS 1955
(C. Calhoun)
Pub: Progressive Music BMI Arr. With: Decca Records
ROCK AROUND THE CLOCK—BILL HALEY AND HIS COMETS 1955
(J. DeKnight-M. C. Freedman)
Pub: Myers Music ASCAP Arr. With: Decca Records

■ **DEL-FI**

LOVE YOU SO—RON HOLDEN 1960
(R. Holden)
Pub: Maravilla Music BMI Arr. With: Donna Records
THOSE OLDIES BUT GOODIES—LITTLE CAESAR & THE ROMANS 1961
(Politi-Curinga)
Pub: Maravilla Music BMI Arr. With: Del-Fi Records

■ **DOOTO**

EARTH ANGEL—THE PENGUINS 1954
(Belvin-Williams-Hodge)
Pub: Dootsie Williams Inc. BMI Arr. With: Dooto Records

■ **DOT**

COME GO WITH ME—THE DELL-VIKINGS 1957
(C. E. Quick)
Pub: Gil Music BMI Arr. With: Dot Records

■ **JUBILEE**

SPEEDO—THE CADILLACS 1955
(Esther Navarro)
Pub: Benell Music BMI Arr. With: Josie Records
DO YOU WANT TO DANCE—BOBBY FREEMAN 1958
(Bobby Freeman)
Pub: Clockus Music BMI Arr. With: Josie Records

■ **JUNIOR & KAISER**

GET A JOB—THE SILHOUETTES 1958
(The Silhouettes)
Pub: Kae Williams Music Inc. Arr. With: Junior Records
Wildcat Music BMI

■ **KING**

THE TWIST—HANK BALLARD & THE MIDNIGHTERS 1960
(Hank Ballard)
Pub: Jay & Cee-Armo BMI Arr. With: King Records

■ **LAURIE**

I WONDER WHY—DION & THE BELMONTES 1958
(M. Anderson-R. Weeks)
Pub: Schwartz Music ASCAP
HUSHABYE—THE MYSTICS 1959
(Pomus-Shuman)
Pub: Rumbalero Music BMI

■ **LAURIE**

A TEENAGER IN LOVE—DION & THE BELMONTES 1959
(Pomus-Shuman)
Pub: Rumbalero Music BMI
NEW ORLEANS—GARY (U.S.) BONDS 1960
(Guida-Royster)
Pub: Rockmasters Inc. BMI Arr. With: LeGrand Records
DEAR LADY TWIST—GARY (U.S.) BONDS 1962
(F. Guida)
Pub: Rockmasters Inc. (BMI) Arr. With: LeGrand Records
HE'S SO FINE—THE CHIFFONS 1963
(R. Mack)
Pub: Bright Tunes Music Corp. BMI
LITTLE BIT O'SOUL—THE MUSIC EXPLOSION 1967
(Carter-Lewis)
Pub: Southern Music ASCAP

■ **MERCURY**

SH-BOOM—THE CREWCUTS 1954
(Keyes-Feaster-McRae-Edwards)
Pub: Progressive Publ. BMI Arr. With: Mercury Records
LITTLE DARLIN'—THE DIAMONDS 1957
(M. Williams)
Pub: Excellorec Music BMI Arr. With: Mercury Records
ONE SUMMER NIGHT—THE DANLEERS 1958
(Danny Webb)
Pub: Melody Lane Publ. BMI Arr. With: Mercury Records

■ **MODERN**

ROLL WITH ME HENRY—ETTA JAMES 1955
(Otis-Rodgers)
Pub: Modern Music BMI Arr. With: Modern Records
EDDIE MY LOVE—THE TEEN QUEENS 1956
(Collins-Davis)
Pub: Modern Music BMI Arr. With: Modern Records

■ **MOTOWN-TAMLA**

SHOP AROUND—SMOKEY ROBINSON & THE MIRACLES 1960
(Gordy-Robinson)
Pub: Jobete Music BMI Arr. With: Tamla Records

■ **ORIGINAL SOUND**

SINCE I DON'T HAVE YOU—THE SKYLINERS 1959
(J. Rock-The Skyliners)
Pub: Bonnieview Music ASCAP Arr. With: Original Sound Records
BONGO ROCK—PRESTON EPPS 1959
(Egonian-Epps)
Pub: Drive-In Music BMI Arr. With: Original Sound Records

■ **ROULETTE**

GEE—THE CROWS 1954
(Davis-Levy)
Pub: Patricia Music BMI Arr. With: Rama Records
WHY DO FOOLS FALL IN LOVE—FRANKIE LYMON & THE TEENAGERS 1956
(Lymon-Levy)
Pub: Patricia Music BMI Arr. With: Gee Records
A THOUSAND MILES AWAY—THE HEARTBEATS 1956
(Sheppard-Miller)
Pub: Nom Music BMI Arr. With: Rama Records
LITTLE GIRL OF MINE—THE CLEFTONES 1956
(Cox-Levy)
Pub: Nom Music BMI Arr. With: Gee Records
TEARS ON MY PILLOW—LITTLE ANTHONY & THE IMPERIALS 1958
(Bradford Lewis)
Pub: Gladys Music & Vanderbilt Music ASCAP Arr. With: End Records
YOU TALK TOO MUCH—JOE JONES 1960
(Jones-Hall)
Pub: Nom Music & Ben Ghazi Ent. BMI Arr. With: Roulette Records

■ **SCEPTER WAND**

TWIST AND SHOUT—THE ISLEY BROTHERS 1961
(B. Russel-P. Medley)
Pub: Robert Mellin Music—Progressive Music (BMI) Arr. With: Wand Records

■ **SPECIALTY**

TUTTI-FRUTTI—LITTLE RICHARD 1955
(LaBostrie-Penniman)
Pub: Venice Music BMI Arr. With: Specialty Records

ROCK & ROLL

evolution or revolution?

STEREO — SLP 2044

LAURIE
Mastersound

Hey! What's Rock n' Roll? Where did it come from?

Do you really want to know? Then listen to this L.P. It tells the story. It plays the music—the best records from the birth of Rock right up to now.

Interested, huh? Well here's some more. The big beat started as the blues beat.

Why?

Because suddenly the kids wanted to hear something else instead of Doris Day, Patti Page and The Mills Brothers.

So what else was there to hear?

Well there was this Negro music on the Negro radio stations. It sure was different, maybe too different. However, a new breed of artist came along to change it. The Crows and the Penguins at first, and then, particularly Little Richard a couple of years later. They all were singing and swinging and the kids were listening.

Well what happened next?

Elvis Presley, that's what ——— old swivel hips arrived like a bolt out of the blue. All the girls went wild. You could only understand half of what he sang, but it sure was exciting. This was the real beginning of Rock n' Roll.

But what happened to the Negro music?

It became what we now know as Rhythm and Blues. Groups like The Five Satins, The Heartbeats and The Coasters adopted it, fitted their own styles

to it, and sold a lot of records. In fact, all kinds of records were selling like crazy. Groups like The Cadillacs were leaping onto the record scene and then disappearing forever. Nobody noticed this, however, because there were always others to take their place. No matter which music was played, Elvis Presley or Rhythm and Blues, by this time it was all called Rock n' Roll.

That's all very interesting, but you haven't said anything about the dances such as the Twist, The Pony and the Mashed Potato.

The answer — a little show known as American Bandstand; only with Dick Clark it was a big show, the biggest in its time. The music was great. The kids were able to see their favorite recording artists and learn all the new dance steps as they came along by watching the dancing on the show. In fact everyone, not just the kids, got into the swim. Twisting and frugging became fashionable in the most famous night clubs throughout the world.

Is that the whole story?

Not by a long shot. In 1964, America was invaded and conquered. The Beatles and long hair arrived. They were the first wave. Soon, however, we were listening to the Rolling Stones, Gerry and the Pacemakers, The Dave Clark Five, Petula Clark and many others. In fact, one might have wondered if Piccadilly Circus had moved to Broadway. Although only a few of the English artists are with us today, the English sound is very much a part of Rock n' Roll.

Well, what's going to happen next?

I wish I knew !!!

The musical segments from the following are included in this album:

1. WHEN YOU DANCE—THE TURBANS
2. IN THE STILL OF THE NIGHT—THE FIVE SATINS
3. TONIGHT, TONIGHT—THE MELLO KINGS
4. STAY—MAURICE WILLIAMS & THE ZODIACS
5. SMOKEY JOE'S CAFE—THE ROBINS
6. SEARCHIN'—THE COASTERS
7. THERE GOES MY BABY—THE DRIFTERS
8. HULLY GULLY CALLIN' TIME—THE JIVE FIVE
9. SHAKE, RATTLE, AND ROLL—BILL HALEY AND HIS COMETS
10. ROCK AROUND THE CLOCK—BILL HALEY AND HIS COMETS
11. LOVE YOU SO—RON HOLDEN
12. THOSE OLDIES BUT GOODIES—LITTLE CAESAR & THE ROMANS
13. EARTH ANGEL—THE PENGUINS
14. COME GO WITH ME—THE DELL-VIKINGS
15. SPEEDO—THE CADILLACS
16. DO YOU WANT TO DANCE—BOBBY FREEMAN
17. GET A JOB—THE SILHOUETTES
18. THE TWIST—HANK BALLARD & THE MIDNIGHTERS
19. I WONDER WHY—DION & THE BELMONTES
20. HUSHABYE—THE MYSTICS
21. A TEENAGER IN LOVE—DION AND THE BELMONTES
22. NEW ORLEANS—GARY (U. S.) BONDS
23. DEAR LADY TWIST—GARY (U. S.) BONDS

24. HE'S SO FINE—THE CHIFFONS
25. LITTLE BIT O'SOUL—THE MUSIC EXPLOSION
26. SH-BOOM—THE CREWCUTS
27. LITTLE DARLIN'—THE DIAMONDS
28. ONE SUMMER NIGHT—THE DANLEERS
29. ROLL WITH ME HENRY—ETTA JAMES
30. EDDIE MY LOVE—THE TEEN QUEENS
31. SHOP AROUND—SMOKEY ROBINSON & THE MIRACLES
32. SINCE I DON'T HAVE YOU—THE SKYLINERS
33. BONGO ROCK—PRESTON EPPS
34. GEE—THE CROWS
35. WHY DO FOOLS FALL IN LOVE—FRANKIE LYMON & THE TEENAGERS
36. A THOUSAND MILES AWAY—THE HEARTBEATS
37. LITTLE GIRL OF MINE—THE CLEFTONES
38. TEARS ON MY PILLOW—LITTLE ANTHONY & THE IMPERIALS
39. YOU TALK TOO MUCH—JOE JONES
40. TUTTI-FRUTTI—LITTLE RICHARD
41. TWIST & SHOUT—THE ISLEY BROTHERS

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LAURIE RECORDS

ROCK & ROLL
EVOLUTION OR REVOLUTION?

SLP-2044
STEREO

Side 1
UR4S-0738

RIAA

Produced and narrated by
NORM N. NITE

SETTING THE PACE IN MODERN MUSIC

LAURIE RECORDS

ROCK & ROLL
EVOLUTION OR REVOLUTION?

SLP-2044
STEREO

Side 2
UR4S-0739

RIAA

Produced and narrated by
NORM N. NITE

SETTING THE PACE IN MODERN MUSIC

33 RPM

33 RPM