



DIANA ROSS AND THE SUPREMACIES

PHILIP PHILLIPS & THE TOMMIES

THE YOUNGBLOODS

THE GUESS WHO

BROOKLYN BRIDGE

THE TURTLES

THE COFF LINKS

THE 5TH DIMENSION

I AM GOLD
1969
I AM GOLD



1 ♦ 9 6 ♦ 9



- 1 I'M GONNA MAKE YOU LOVE ME
*Diana Ross and the Supremes and
The Temptations*
- 2 RAINDROPS KEEP FALLIN' ON MY
HEAD *B.J. Thomas*
- 3 HAIR *The Cowsills*
- 4 PUT A LITTLE LOVE IN YOUR
HEART *Jackie DeShannon*
- 5 SMILE A LITTLE SMILE FOR ME
The Flying Machine
- 6 THESE EYES *The Guess Who*
- 7 SOMEDAY WE'LL BE TOGETHER
Diana Ross and the Supremes
- 8 TRACES *Classics IV*
- 9 EVERYBODY'S TALKIN' *Nilsson*
- 10 EASY TO BE HARD *Three Dog Night*
- 11 THIS GIRL'S IN LOVE WITH YOU
Dionne Warwick

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- 12 GOOD MORNING STARSHINE
Oliver
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Jay and the Americans
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LOVE) *Jr. Walker and the All Stars*
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Tommy James and the Shondells
- 21 YOU SHOWED ME *The Turtles*
- 22 GET TOGETHER *The Youngbloods*



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- 1 I'm Gonna Make You Love Me 2 Raindrops Keep Fallin' on My Head 3 Hair 4 Put a Little Love in Your Heart 5 Smile
a Little Smile for Me 6 These Eyes 7 Someday We'll Be Together 8 Traces 9 Everybody's Talkin' 10 Easy to Be Hard 11 This Girl's
in Love with You 12 Good Morning Starshine 13 This Magic Moment 14 Wedding Bell Blues 15 What Does It Take (To Win Your Love)
16 Love (Can Make You Happy) 17 Baby It's You 18 Tracy 19 Worst That Could Happen 20 Crimson and Clover 21 You Showed Me 22 Get Together

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In October 1967, Joseph Papp chose a new musical called *Hair* to launch his New York Shakespeare Festival Public Theater, a choice that bore fruit on the pop charts in 1969. The musical didn't have much in the way of a story line, instead just dropping in and out of the intertwined lives of several hippies. But people were fascinated with hippies. They were new and exotic then, with their carefree attitude toward drugs and sex and especially with their unprecedented long hair.

The eight-week run at the Public sold out every show. An original-cast album was recorded as the production moved to the trendy Cheetah nightclub. Then Michael Butler (soon to be a producer of the Woodstock festival) took it to the Biltmore Theater on Broadway, where it opened on April 29, 1968, with a revised book and music. Along the way, the title gained the line "an American tribal love-rock musical."

With *Hair*, the hippie image ceased to be a social threat and went mainstream. In September the show opened in London, and it was soon playing in

the rest of Europe, as well as in Japan, Mexico and Australia.

The book and lyrics to *Hair* were written by a pair of actors, Gerome Ragni and James Rado. The music, an encyclopedic look at the controversial rock music coming out of San Francisco, Los Angeles and New York, was by South African-trained Galt MacDermot, the son of a Canadian diplomat. His 1961 jazz work *African Waltz* had won two Grammys, and MacDermot won another with *Hair* – the Broadway-cast album shot to the top of the pop charts, supplanting the very music it celebrated. For radio-oriented performers, *Hair* offered a safe and softened version of hippie music, and in 1969 at least four acts made use of this material.

EASY TO BE HARD was the third hit for Three Dog Night, a Hollywood harmony group whose artistic credibility





Beharash-David
Arranger,
Don Selesky

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hinged
mainly on the
talents of its respected lead singer, Danny
Hutton. Formed in 1968 as a seven-piece
group doing soul-inflected pop, 3DN
remained popular well into the '70s.

The Cowsills, a Rhode Island family
group that had been on the charts regu-
larly since 1967, enjoyed their last top-
40 hit with **HAIR** itself. Retired U.S.
Navy chief petty officer Bud Cowsill
had put his wife together with his four
youngest sons to form the group, which
specialized in fluffy "poptoons." But
Cowsill ran the group on a more or less
military model, which led to acrimony
and a short career for all.

A newcomer, Oliver, scored with
Hair's **GOOD MORNING STARSHINE**.
As William Swofford (Oliver was his
middle name), the North Carolinian had
sung with a couple of country-rock units
before hooking up with New York

producer Bob Crewe. Oliver charted
twice more in 1969 and then returned
to anonymity.

The 5th Dimension, who went to No. 1
early in the year with a Hair medley of
Aquarius/Let the Sunshine In, repeated
the feat in the fall with a remake of Laura
Nyro's **WEDDING BELL BLUES**. Nyro,
one of the team's favorite writers, had
enjoyed modest success with her song
during the 1967 *Summer of Love*. The 5th
Dimension revived it mainly as a joke:
Group members Marilyn McCoo and
Billy Davis were engaged, and their pro-
ducer, Bones Howe, thought it would be
a hoot to hear her sing the opening line,
"Bill, I love you so," as her first lead solo.

The jazzy, 11-piece Brooklyn Bridge,
meanwhile, got **WORST THAT COULD
HAPPEN** from the 5th Dimension. The
tune (written by Jimmy Webb, another of
the 5D's favorites) appeared on one of
their early albums, which Brooklyn Bridge
leader Johnny Maestro checked out while
screening material for his group's debut.

The best Hair-like song that was not
from Hair belonged to the Youngbloods
and folkie Dino Valenti. Valenti was

living in a Los Angeles castle with fading Warhol superstar Edie Sedgwick when he penned (under the name Chester Powers) **GET TOGETHER** to demonstrate what a pop song should sound like. Hamilton Camp cut it for one of his folk-rock albums, and Camp's recording was discovered by the Youngbloods, refugees from the New York coffee-house circuit who had recently moved to San Francisco and gone electric. Their version flopped in 1967 but took off two years later, after the National Council of Christians and Jews used it in its radio spots. By then, Valenti had gone to jail on pot charges and signed away his ownership, thus missing out on the windfall.

The Flying Machine's **SMILE A LITTLE SMILE FOR ME** also has a tangled history. The group, fronted by James Taylor and Danny Kortchmar, had cut some demos for New York producers. The demos failed to lead anywhere, and Taylor moved to London to pursue a solo career. Meanwhile, English producers Tony Macaulay and Geoff Stephens had gotten rights to the group's name and used session men to cut a hit album that included this single. Taylor, who already had a cult following, was not a participant, though many people bought the album thinking otherwise.

Canada's Guess Who had been off the American charts since the fluke 1965 hit **Shakin' All Over**. But adman Jack Richardson caught the band doing a promo LP for Coca Cola and was so impressed that he mortgaged his house to finance all-out rock 'n' roll sessions in New York. The resulting album included **THESE EYES**.

Several of the year's hits were written for the movies. B.J. Thomas needed five takes and lots of lubricating medicine for his throat (because of laryngitis) to cut **RAINDROPS KEEP FALLIN' ON MY HEAD** for the sound track to Butch Cassidy and the Sundance Kid. A few weeks later, he recorded this radio version, with co-writer and producer Burt Bacharach adding the scat hook. (Rumor has it Raindrops was first offered to Bob Dylan.) Harry Nilsson failed in his attempt to write a song for *Midnight Cowboy*, so his Aerial Ballet album version of folkie Fred Neil's

THESE EYES

from the soundtrack of
(Bacharach-Curtis)
Produced by Burt Bacharach
and copyrighted by Warner Bros. Records

WW 292
(P3314E)
Trackmaster Music
Co. (BMI)
Time: 3:05

WHITE WILE RECORDS
Produced by Chris D.
Douglas
Featuring
THE TUN
DIRECT



EVERYBODY'S TALKIN' was used instead. Mercy's **LOVE (CAN MAKE YOU HAPPY)** was slated for Fireball Jungle starring Lon Chaney Jr., but the flick never reached theaters.

Among other recordings, **TRACES** was the third and final top-10 hit for *Classics IV*, the Jacksonville, Florida, group that evolved into the Atlanta Rhythm Section. Jay and the Americans revived the Drifters' **THIS MAGIC MOMENT** (1960); Smith, a hard-rock group fronted by singer Gayle McCormick, revived the 1962 Shirelles hit **BABY IT'S YOU**, though none of the group had ever heard the original. Their manager-producer, early-'60s rocker Del Shannon, picked the song for them before he and the musicians went separate ways.

YOU SHOWED ME had been recorded unsuccessfully by the pre-Tambourine Man Byrds years before the Turtles picked it up. The Cuff Links were really one person, the many voices of demo singer Ron Dante backed by

studio players; his recording of **TRACY** was in direct competition with the Archies' *Sugar, Sugar*, which also used the multitracked Dante with sidemen. Tommy James had the title **CRIMSON AND CLOVER** long before he got around to writing the song; they were his two favorite words, he said, and he repeated them to himself often until a pattern emerged.

Perhaps the biggest news around Motown in 1969 was Diana Ross's departure from the Supremes. Late in 1968, the female trio sang **I'M GONNA MAKE YOU LOVE ME** with the Temptations on *The Ed Sullivan Show*, and the single sold 900,000 in just two weeks.

For the Supremes' final record with Ross, producer Johnny Bristol dug out an old tune he had written and recorded in 1961 as half of Johnny and Jackie, **SOMEDAY WE'LL BE TOGETHER**. The original came out on Tri-Phi shortly after Bristol left the service, but was quickly forgotten when Motown absorbed the label. Because Ross didn't learn the lyrics before the session, Johnny sang background vocals to cue her. Group members Mary Wilson and Cindy Birdsong don't even appear on the final Diana Ross and the Supremes hit.

— John Morthland



◆ DISCOGRAPH

- 1 **I'M GONNA MAKE YOU LOVE ME** *Diana Ross and the Supremes and The Temptations* • Music and lyrics by Jerry Ross, Ken Gamble and Jerry A. Williams. MRC Music Corp./MCR Music, Inc. BMI. Motown 1137. Courtesy of Motown Record Company, L.P. No. 2*
- 2 **RAINDROPS KEEP FALLIN' ON MY HEAD** *B.J. Thomas* • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./Jae Music Co., Inc./Twentieth Century Fox Music Corp. ASCAP. Scepter 12265. Courtesy of Gusto Records. No. 1*
- 3 **HAIR** *The Cowsills* • Music by Galt MacDermot, lyrics by Jerome Ragni and James Rado. EMI Music. ASCAP. MGM 14026. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*
- 4 **PUT A LITTLE LOVE IN YOUR HEART** *Jackie DeShannon* • Music and lyrics by Jimmy Holiday, Randy Myers and Jackie DeShannon. Unart Catalog. BMI. Imperial 66385. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 4*
- 5 **SMILE A LITTLE SMILE FOR ME** *The Flying Machine* • Music and lyrics by Tony Macaulay and Geoff Stephens. Bisconton GmbH CEMA/January Music Corp. BMI. Congress 6000. Courtesy of Castle Communications PLC. No. 5*
- 6 **THESE EYES** *The Guess Who* • Music and lyrics by Randall C. Bachman and Burton Cummings. Unichappell Music Inc.-Six Continents. BMI. RCA 0102. Courtesy of RCA Records, a Label of BMG Music. No. 6*
- 7 **SOMEDAY WE'LL BE TOGETHER** *Diana Ross and the Supremes* • Music and lyrics by Harvey Fuqua, Johnny Bristol and Jackey Beavers. Stone Agate Music. BMI/Jobete Music Company. ASCAP. Motown 1156. Courtesy of Motown Record Company, L.P. No. 1*
- 8 **TRACES** *Classics IV* • Music and lyrics by Buddy Buie, James B. Cobb Jr. and Emory Gordy Jr. Low-Sal Music Co. BMI. Imperial 66352. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 2*
- 9 **EVERYBODY'S TALKIN'** *Nilsson* • Music and lyrics by Fred Neil. Coconut Grove Music/Third Story Music Inc. BMI. RCA Victor 0161. Courtesy of RCA Records, a Label of BMG Music. No. 6*
- 10 **EASY TO BE HARD** *Three Dog Night* • Music by Galt MacDermot, lyrics by Jerome Ragni and James Rado. CBS Unart Catalog Inc. BMI. Dunhill 4203. Courtesy of MCA Records, Inc. No. 4*
- 11 **THIS GIRL'S IN LOVE WITH YOU** *Dionne Warwick* • Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./Jae Music Inc. ASCAP. Scepter 12241. Courtesy of December 12. No. 7*
- 12 **GOOD MORNING STARSHINE** *Oliver* • Music by Galt MacDermot, lyrics by Jerome Ragni and James Rado. CBS Unart Catalog Inc. BMI. Jubilee 5659. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 13 **THIS MAGIC MOMENT** *Jay and the Americans* • Music and lyrics by Doc Pomus and Mort Shuman. Unichappell Music Inc. BMI. United Artists 50475. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 6*
- 14 **WEDDING BELL BLUES** *The 5th Dimension* • Music and lyrics by Laura Nyro. Tuna Fish Music Inc. BMI. Soul City 779. P 1972 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 1*

- 15** **WHAT DOES IT TAKE (TO WIN YOUR LOVE) Jr.** *Walker and the All Stars* • Music and lyrics by Johnny Bristol, Harvey Fuqua and Vernon Bullock. Jobete Music Company. ASCAP. Soul 35062. Courtesy of Motown Record Company, L.P. No. 4*
- 16** **LOVE (CAN MAKE YOU HAPPY)** *Mercy* • Music and lyrics by Jack Sigler. Tobac Music/Dandelion Music Co. BMI. Sundi 6811. Courtesy of Jamie Records, No. 2*
- 17** **BABY IT'S YOU** *Smith* • Music and lyrics by Burt Bacharach, Mack David and Barney Williams. Dolfi Music. ASCAP. Dunhill 4206. Courtesy of MCA Records, Inc. No. 5*
- 18** **TRACY** *The Cuff Links* • Music and lyrics by Paul Vance and Lee Pockriss. Emily Music Corp./Paul J. Vance Publ. Co. ASCAP. Decca 32533. Courtesy of MCA Records, Inc. No. 9*
- 19** **WORST THAT COULD HAPPEN** *Brooklyn Bridge* • Music and lyrics by Jim Webb, Jonathan Three Music Co./Charles Koppelman Music/Martin Bandier Music. BMI. Buddah 75. Courtesy of Essex Entertainment, No. 3*
- 20** **CRIMSON AND CLOVER** *Tommy James and the Shondells* • Music and lyrics by Peter Lucia and Tommy James. ABZ Music Corp. BMI. Roulette 7028. Licensed from Rhino Records, Inc., by arrangement with Banterfly Entertainment Corp. No. 1*
- 21** **YOU SHOWED ME** *The Turtles* • Music and lyrics by Gene Clark and Jim McGuinn. Tickam Music Co. BMI. White Whale 292. Courtesy of Fbs & Faldie, Inc. No. 6*
- 22** **GET TOGETHER** *The Youngbloods* • Music and lyrics by Chester Powers. Irving Music, Inc. BMI. RCA Victor 9752. Courtesy of RCA Records, a Label of BMG Music, No. 5*

*Indicates highest Billboard chart position

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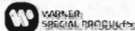
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