

A man and a woman are seen from behind, standing on a rooftop or high vantage point. They are both wearing matching bright blue tracksuits. The woman has blonde hair, and the man has dark hair. They are looking out over a city skyline at night, with numerous skyscrapers illuminated with lights. The sky is dark blue with some stars or distant lights. The overall mood is romantic and nostalgic.

1967

*Classic*  
**ROCK**

**TIME**  
**LIFE**  
**MUSIC**

On June 2, 1967, the Beatles released *Sgt. Pepper's Lonely Hearts Club Band*, an adventurous musical statement that was a creative milestone in rock history and ushered in the "Summer of Love." As *Sgt. Pepper* opened the door to new realms of musical expression, the counterculture that embraced the album like a religious icon was experimenting with new modes of social expression. It was the dawning of the psychedelic age and the era's mecca was San Francisco. Fueled by utopian visions, hippies, artists, bohemians, musicians and disenchanting youth from all over America flocked to the city's Haight-Ashbury district.

Suddenly, San Francisco was the trendsetter. A local DJ named Tom Donahue inaugurated "underground" radio on KMPX, mixing progressive album tracks with laid-back raps. *Rolling Stone*, a new San Francisco-based magazine celebrating rock music and the drug culture, included a free "roach clip" with its debut issue. The city became the home of love-ins, be-ins, free concerts and hundreds of groups with names as far out as their music: Jefferson Airplane, the Grateful Dead, Country Joe and the Fish, Quicksilver Messenger Service, Big Brother and the Holding Company, etc. Most specialized in "head music," long, feedback-drenched jams designed to enhance the drug experience.

While many of these bands brandished an unpolished, anticommercial sound, Jefferson Airplane was an exception. They had already recorded one album in 1966 when lead singer Signe Anderson left and was replaced by Grace Slick, a former model who had sung with another Bay Area group, the Great Society. Slick not only lent a charismatic presence and icy voice to the band, she brought two songs, **Somebody to Love** and her own *White Rabbit*, that would give the Airplane the Top 40 air play eluding most psychedelic bands.

The Love Generation's pied piper was Scott McKenzie, whose mellow **San Francisco (Be Sure to Wear Flowers in Your Hair)** was written by John Phillips of the Mamas and the Papas. Phillips was an architect of the 1967 Monterey Pop Festival, a three-day bash in which incendiary sets by Janis Joplin, Jimi Hendrix and the Who set new standards for theatrical outrageousness in rock. Meanwhile, the Mamas and the Papas continued the hits with a lush arrangement of the Shirelles hit **Dedicated to the One I Love**.



Procol Harum

Some bands were able to cloak themselves in hipness and score hits by grafting psychedelic elements onto rock songs. The Electric Prunes used a raga-style electric guitar to add a hallucinatory character to **I Had Too Much to Dream (Last Night)**, a song obviously implying that the singer had done more than just sleep. Typical of the era's "heaviness" were the profound liner notes for the group's debut album, in which their producer wrote, "Come forth, Electric Prunes, and move from the shallows and venture forth into the deep."

In Los Angeles, the paisley-clad Strawberry Alarm Clock hit No. 1 with **Incense and Peppermints**, whose lyrics were little more than a string of trippy non sequiturs. While recording the song, producer Bill Holmes felt that no one in the group (then called Thee

*Jackie Wilson's vocal and stage pyrotechnics took audiences higher and higher.*



*Jefferson Airplane*

*Gladys Knight  
and the Pips*



Sixpence) could deliver the song properly, so he enlisted Greg Munford, the vocalist for another Los Angeles band, the Shapes. Thee Sixpence didn't mind because they didn't particularly like the song and thought it would be the B side of their single. Though Munford vanished into the haze of rock history, one member of Strawberry Alarm Clock, Ed King, later achieved some notoriety as guitarist for Lynyrd Skynyrd.

Perhaps the most evocative hit of 1967 was **A Whiter Shade of Pale** by England's Procol Harum (roughly translated from Latin as "beyond these things"). This strange fusion of Gothic classicism, rock and soul was indebted both to Bach's cantata *Wachet auf (Sleepers, Awake)* and Percy Sledge's *When a Man Loves a Woman*. Organist Matthew Fisher gives the song an atmosphere of cathedral-like solemnity; the bizarre lyrics, true to the group's name, are from a world beyond.

While the counterculture favored the musically intense and lyrically surreal, the younger kids (now pejoratively dubbed "teeny-boppers") still dug a good pop tune. An Ohio group, the Music Explosion, came up with a catchy song called **Little Bit o' Soul**, and producers Jerry Kasenetz and Jeff Katz turned it into one of the first "bubble-gum" hits. Kasenetz and Katz turned out a number of hits in this rock genre, including several lightweight love songs for the Ohio Express and the 1910 Fruitgum Company. The 1967 song that best summed up adolescent urges was Tommy James and the Shondells' **I Think We're Alone Now**, a No. 1 hit 20 years later for suburban teen queen Tiffany.

In 1967, the Monkees rebelled against their teeny-bopper image and the puppet role that had been foisted on them by musical director Don Kirshner. On their third album, *Headquarters*, they finally picked their own material and played their own instruments. They also topped the charts with **Daydream Believer**, written by the Kingston Trio's John Stewart. The song debuted

on the October 9 Monkees episode, in which the frisky foursome foiled a museum heist.

Typical of the giddy optimism and good vibes of many 1967 hits were the Turtles' top-10 entries, **Happy Together** and *She'd Rather Be with Me*, both buoyant, romantic pop confections. An altogether more sinuous and soulful love song, **Groovin'**, came from New York's Young Rascals. *Groovin'* was a clear departure from the group's up-tempo party hits, as the Rascals abandoned their drums, guitar and organ in favor of vibes, piano, harmonica, conga drum and background bird chirps.

In Memphis, a desperately intense tone was struck with the Box Tops' **The Letter**, sung by Alex Chilton, a 16-year-old who managed to sound like a 40-year-old bluesman. The Box Tops recorded at the American Recording studio, which, along with Memphis' Stax Studio and the Fame studio in Muscle Shoals, Alabama, served as a major source of soul hits. It was at Fame that Otis Redding produced his protégé Arthur Conley's hit **Sweet Soul Music**, a tribute to soul singers based heavily on Sam Cooke's *Oh Yeah*.

Wilson Pickett also recorded a number of songs at Fame, including **Funky Broadway**, a dance hit earlier in the year for Dyke and the Blazers (then the backup band for the O'Jays). The most important session at Fame in 1967 involved Aretha Franklin's first soul hit, *I Never Loved a Man*, which returned Franklin to her gospel roots after years of pop recordings for Columbia. Though Franklin cut her next single, a galvanic cover of Otis Redding's **Respect**, in New York City, the Fame studio band was flown in to ensure the soul groove. When Redding heard Franklin's version, he told Atlantic Records producer Jerry Wexler, "I just lost my song. That girl took it away from me."

Ironically, Motown Records, which had built its success by appealing to both black and white audiences, was now viewed by some as too white and pop-oriented

compared with the grittier Southern soul acts. Motown therefore created the Soul label, featuring down-home sounds from Junior Walker and Gladys Knight and the Pips. The Motown studio band came up with its toughest funk to match the full-throated delivery of Knight and churchy response of the Pips on **I Heard It through the Grapevine**. The same house band also sneaked off to Chicago to lay the musical foundation for Jackie Wilson's **(Your Love Keeps Lifting Me) Higher and Higher**.

Motown's song-writing team of Holland-Dozier-Holland continued to turn out hits with assembly-line regularity, penning **Bernadette** for the Four Tops and **Love Is Here and Now You're Gone** for the Supremes. Smokey Robinson and the Miracles returned to the top 10 with **I Second That Emotion**, a song that

was inspired on a shopping trip Robinson took with Motown staff writer Al Cleveland. In a slip of the tongue, Cleveland said, "I second that emotion" instead of "motion," and both Robinson and Cleveland realized they had a great title. They went home and wrote the song that night.

By year's end, albums like the Beatles' *Sgt. Pepper* were seriously discussed as art in the most sophisticated intellectual forums and rock music had become a rallying point for protesters and radicals. The result was some of the most creative and influential as well as some of the most pretentious music ever recorded. Nonetheless, rock culture was accelerating, embracing more and more diverse influences. The only real question was where it would all end up.

—Joe Sasfy



*Sweet dreams were too much for the Electric Prunes.*

## DISCOGRAPHY

\*Indicates highest Billboard chart position

1. **Somebody to Love** Jefferson Airplane • *Music and lyrics by Darby Slick. RCA 9140. Courtesy of BMG Music. No. 5\**
2. **The Letter** The Box Tops • *Music and lyrics by Wayne Thompson. Mala 565. Produced under license from Arista Records, Inc. No. 1\**
3. **Happy Together** The Turtles • *Music and lyrics by Garry Bonner and Alan Gordon. White Whale 244. Courtesy of Rhino Records. No. 1\**
4. **Dedicated to the One I Love** The Mamas and the Papas • *Music and lyrics by Louman Pauling and Ralph Bass. Dunhill 4077. Courtesy of MCA Records, Inc. No. 2\**
5. **Love Is Here and Now You're Gone** The Supremes • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1103. Courtesy of Motown Record Corp. No. 1\**
6. **Groovin'** The Young Rascals • *Music and lyrics by Felix Cavaliere and Eddie Brigati. Atlantic 2401. Produced under license from Atlantic Recording Corp. No. 1\**
7. **Your Love Keeps Lifting Me) Higher and Higher** Jackie Wilson • *Music and lyrics by Gary Jackson, Carl Smith and Raynard Miner. Brunswick 55336. Courtesy of Brunswick, under license from CBS Special Products. No. 6\**
8. **I Think We're Alone Now** Tommy James and the Shondells • *Music and lyrics by Ritchie Cordell and Robert Ackoff. Roulette 4720. Courtesy of Roulette Records, a Division of ABZ Music Corp. No. 4\**
9. **I Second That Emotion** Smokey Robinson and the Miracles • *Music and lyrics by William Robinson and Alfred Cleveland. Tamla 54159. Courtesy of Motown Record Corp. No. 4\**
10. **San Francisco (Be Sure to Wear Flowers in Your Hair)** Scott McKenzie • *Music and lyrics by John Phillips. Ode 103. Produced under license from CBS Special Products. No. 4\**
11. **A Whiter Shade of Pale** Procol Harum • *Music and lyrics by Gary Brooker and Keith Reid. Deram 7507. Courtesy of Straight Ahead Music Productions Ltd. No. 5\**
12. **Respect** Aretha Franklin • *Music and lyrics by Otis Redding. Atlantic 2403. Produced under license from Atlantic Recording Corp. No. 1\**
13. **Kind of a Drag** The Buckingham • *Music and lyrics by James Holroy. U.S.A. 860. Produced under license from CBS Special Products. No. 1\**
14. **Good Thing** Paul Revere and the Raiders • *Music and lyrics by Mark Lindsay and Terry Melcher. Columbia 43907. Produced under license from CBS Special Products. No. 4\**
15. **I Heard It through the Grapevine** Gladys Knight and the Pips • *Music and lyrics by Norman Whitfield and Barrett Strong. Soul 35039. Courtesy of Motown Record Corp. No. 2\**
16. **Funky Broadway** Wilson Pickett • *Music and lyrics by Arister Christian. Atlantic 2430. Produced under license from Atlantic Recording Corp. No. 8\**
17. **Incence and Peppermints** Strawberry Alarm Clock • *Music and lyrics by John Carter and Tim Gilbert. Uni 55018. Courtesy of MCA Records, Inc. No. 1\**
18. **Sweet Soul Music** Arthur Conley • *Music and lyrics by Otis Redding, Arthur Conley and Sam Cooke. Atco 6463. Produced under license from Atlantic Recording Corp. No. 2\**
19. **I Had Too Much to Dream (Last Night)** The Electric Prunes • *Music and lyrics by Nancie Mantz and Annette Tucker. Reprise 0532. Produced under license from Warner Bros. Records Inc. No. 11\**
20. **Little Bit o' Soul** The Music Explosion • *Music and lyrics by John Shakespeare and Kenneth Hawker. Laurie 3380. Released by arrangement with 3C Records. Produced by Super K Productions. No. 2\**
21. **Bernadette** The Four Tops • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1104. Courtesy of Motown Record Corp. No. 4\**
22. **Daydream Believer** The Monkees • *Music and lyrics by John Stewart. Colgems 1012. Produced under license from Arista Records, Inc. No. 1\**

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- 1 **Somebody to Love** Jefferson Airplane
- 2 **The Letter** The Box Tops
- 3 **Happy Together** The Turtles
- 4 **Dedicated to the One I Love** The Mamas and the Papas
- 5 **Love Is Here and Now You're Gone** The Supremes
- 6 **Groovin'** The Young Rascals
- 7 **(Your Love Keeps Lifting Me) Higher and Higher** Jackie Wilson
- 8 **I Think We're Alone Now** Tommy James and the Shondells
- 9 **I Second That Emotion** Smokey Robinson and the Miracles
- 10 **San Francisco (Be Sure to Wear Flowers in Your Hair)** Scott McKenzie
- 11 **A Whiter Shade of Pale** Procol Harum
- 12 **Respect** Aretha Franklin
- 13 **Kind of a Drag** The Buckingham
- 14 **Good Thing** Paul Revere and the Raiders
- 15 **I Heard It through the Grapevine** Gladys Knight and the Pips
- 16 **Funky Broadway** Wilson Pickett
- 17 **Incense and Peppermints** Strawberry Alarm Clock
- 18 **Sweet Soul Music** Arthur Conley
- 19 **I Had Too Much to Dream (Last Night)** The Electric Prunes
- 20 **Little Bit o' Soul** The Music Explosion
- 21 **Bernadette** The Four Tops
- 22 **Daydream Believer** The Monkees

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NOTES INSIDE

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1967 was produced by Time-Life Music in cooperation with Warner Special Products. Proprietary equipment and engineering by Fry Systems, Arlington, Va., using AEG professional audio tape recorders. Cutting engineer: Alan Moy, Masterdisk, New York.

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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.

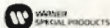
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OPCD-2558



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