

1969

Classic
ROCK

TIME
LIFE
MUSIC

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- 1 **I Want You Back** The Jackson Five
- 2 **Venus** Shocking Blue
- 3 **Hot Fun in the Summertime** Sly and the Family Stone
- 4 **I'm Gonna Make You Love Me** Diana Ross and the Supremes and the Temptations
- 5 **You Showed Me** The Turtles
- 6 **Oh, What a Night** The Dells
- 7 **Get Together** The Youngbloods
- 8 **Build Me Up Buttercup** The Foundations
- 9 **I Can't Get Next to You** The Temptations
- 10 **No Time** The Guess Who
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- 12 **Time of the Season** The Zombies
- 13 **Let's Work Together** Wilbert Harrison
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- 16 **What Does It Take (to Win Your Love)** Junior Walker and the All Stars
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Classic ROCK 1969

COMPACT
disc
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2CLR-06
OPCD-2560

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- 1 I Want You Back 2 Venus 3 Hot Fun in the Summertime 4 I'm Gonna Make You Love Me 5 You Showed Me 6 Oh, What a Night 7 Get Together 8 Build Me Up Buttercup 9 I Can't Get Next to You 10 No Time 11 One 12 Time of the Season 13 Let's Work Together 14 Dizzy 15 Soul Deep 16 What Does It Take (to Win Your Love) 17 Baby, Baby Don't Cry 18 Hawaii Five-O 19 Crystal Blue Persuasion 20 Only the Strong Survive 21 Put a Little Love in Your Heart 22 Mendocino 23 Hey There Lonely Girl

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1969



The Zombies lived up to their name when Time of the Season became a hit long after the group's demise.

It was the year of the rock festival, highlighted by the August 15-17 convergence of more than 400,000 fans in the muddy fields of Max Yasgur's farm in Bethel, New York. Called the Woodstock Music and Arts Festival, this peaceful celebration of music and communal spirit became a symbol of the counterculture (or "Woodstock Nation," as it came to be known). There were other festivals in 1969—in Atlanta, Denver, Atlantic City, Seattle and elsewhere—but none achieved the mythic status of Woodstock, which was reinforced by the subsequent release of a movie and two albums documenting the event.

In fact, many of the year's rock festivals were marred by violence, drug "bummers," gate-crashing and accidents, all reflecting the complex problems created by inviting city-sized populations of hedonistic young people to make themselves at home in a field. The Rolling Stones' free concert held at the Altamont Speedway near Oakland in December was the nadir of big outdoor concerts. The local Hell's Angels, hired as the security force for \$500 worth of beer, went on a rampage in front of the stage, resulting in the stabbing death of one person, Meredith Hunter. It was an ugly scene that crystallized the chaotic and dark side of the counterculture just as Woodstock symbolized the "good vibes."

The careers of such hippie favorites as the Grateful Dead and Jimi Hendrix advanced largely through album releases and progressive-radio play, not singles and Top 40 radio. Filling the mainstream-pop vacuum were singles-oriented groups like Three Dog Night, a Los Angeles septet built around singers Cory Wells, Chuck Negron and Danny Hutton. The group, whose name came from an Australian phrase for an extremely cold night (i.e., you need to sleep with three dogs to stay warm), had a knack for picking excellent material by often neglected songsmiths, such as Harry Nilsson, who wrote **One**.

Perhaps because rock was now both a big business and a serious art form, humor of the sort found in the Turtles' satirical concept album *The Turtles Present the Battle of the Bands* had become an increasingly rare commodity. In this LP, the group portrayed 11 bogus bands (the Atomic Enchiladas, the Fabulous Dawgs, etc.), each one representing a different sound and look. The gentle hit ballad **You Showed Me** (an early Byrds composition) was performed by "Nature's Children," who were depicted nude on the record jacket, save for the strategically placed palm leaf.

Teen-oriented acts Tommy James and the Shondells and Tommy Roe also prospered on AM radio, though neither James nor Roe produced anything as calculated as the pubescent ditties by bubble-gum groups such as the Archies. Roe collaborated with future country star Freddy Weller on **Dizzy** while both were touring as part of Dick Clark's *Cavalcade of Stars* package show. Though Tommy James's **Crystal Blue Persuasion** struck many as a barely concealed drug reference, James later explained that he got the phrase "crystal blue" from the Old Testament, and that it simply meant "truthful."

Canada's premier band, the Guess Who, first charted in 1965 with a remake of Johnny Kidd and the Pirates' classic *Shakin' All Over*, but it wasn't until 1969 that the group hit its commercial stride. **No Time** was co-written by the group's lead singer, Burton Cummings, and guitarist Randy Bachman, who later formed Bachman-Turner Overdrive. Bachman left the Guess Who in late 1969, finding the libertine rock lifestyle at odds with his Mormon religious beliefs.

Jackie DeShannon, one of rock's most talented female singer-songwriters, also scored her first hit since 1965 with **Put a Little Love in Your Heart**. Her earliest success as a writer came in 1961 when she teamed up

with Sharon Sheeley (the ex-girlfriend of Eddie Cochran) for the Brenda Lee hit *Dum Dum* and the Fleetwoods' (*He's*) *The Great Imposter*. DeShannon later penned hits for the Searchers (*When You Walk in the Room*), Marianne Faithfull (*Come and Stay with Me*), and in 1981 she co-wrote the Kim Carnes smash, *Bette Davis Eyes*.

Counterculture themes popped up in Top 40 hits, including the Sir Douglas Quintet's paean to the hippie life, **Mendocino**, which begins with lead vocalist Doug Sahm thanking his friends "for all the beautiful vibrations." Obviously, these transplanted Texans found the charms of "teeny-boppers" and bucolic northern California a cosmic combination. Wilbert Harrison, whose *Kansas City* had been a hit in the '50s, also echoed the prevailing utopian spirit with **Let's Work Together**. This song, a revision of Harrison's 1962 recording *Let's Stick Together*, was an even bigger hit for Canned Heat.

Jerry Butler, "the Ice Man"



Pioneering rock instrumentalists the Ventures returned to the top 10 with **Hawaii Five-O**. First released in 1968, this brass-heavy television-show theme was reissued in 1969 after the program took off. England's Zombies had a stranger experience when a 1968 release, **Time of the Season**, became a major hit more than a year after the group had broken up. It first appeared on the group's psychedelic concept album, *Odyssey and Oracle*, recorded in 1967 at London's Abbey Road studio shortly after the Beatles finished *Sgt. Pepper* there. The Zombies had agreed *Odyssey and Oracle* would be their final record and disbanded in 1968.

The Youngbloods' hippie anthem, **Get Together**, was written in the early '60s by Chester Powers, a pseudonym for Dino Valenti (later the lead singer for Quicksilver Messenger Service). The song turned up on albums by Hamilton Camp (1964), We Five (1965) and Jefferson Airplane (1966) before the Youngbloods included it on their 1967 debut album and issued it as a single. A minor hit in 1967, *Get Together* was revived two years later when the National Conference of Christians and Jews made use of it in radio and television spots promoting Brotherhood Week. When listeners began requesting the song, RCA re-released the single.

Nineteen sixty-nine was also the year of the oldies revival, as founding fathers Chuck Berry, Bo Diddley and Jerry Lee Lewis played major concerts; Elvis returned to live performance in Las Vegas; and Richard Nader staged the first of his rock 'n' roll revival shows, introducing a new act called Sha Na Na. Chicago's Dells, one of the smoothest vocal groups of the '50s, recorded an updated version of their 1956 R & B hit, **Oh, What a Night**. Jerry Butler, another class act from Chicago, found new life in Philadelphia working with producers Kenny Gamble and Leon Huff on a string of romantic message songs, including **Only the Strong Survive**.

Despite the dramatic changes in rock music through-

Tommy James and the Shondells



*The Jackson Five, starring
Michael (bottom left)*

out the decade, Motown continued to pursue a decidedly mainstream approach. Led by Smokey Robinson's sensuous falsetto, the Miracles returned to the top 10 with **Baby, Baby Don't Cry**, and even Junior Walker smoothed out his raunchy sax attack on the string-laden but soulful **What Does It Take (to Win Your Love)**. Motown also brought together the top two black vocal groups of the '60s, the Supremes and the Temptations, for an album, an NBC-TV special and a hit single, **I'm Gonna Make You Love Me**.

With **I Can't Get Next to You**, Norman Whitfield continued to exploit the stylistic innovations of Sly Stone in his productions for the Temptations. Meanwhile, Sly and the Family Stone charmed pop fans with the breezy **Hot Fun in the Summertime** and mesmerized the hippie audience with ecstatic live performances such as the version of *I Want to Take You Higher* captured in the film *Woodstock*. However, it was five young men from Gary, Indiana, who topped the charts with the irresistible

I Want You Back. The Jackson Five's Motown debut, the first of four straight No. 1 records, ushered in a new era for Berry Gordy Jr.'s company.

Though promoted as a Diana Ross discovery, the Jackson Five were actually brought to Gordy's attention by Motown artist Bobby Taylor. In an era of racial and cultural divisiveness, Gordy saw them as the kind of clean-cut group that would appeal to black and white, young and old, radio and TV. In the 11-year-old Michael Jackson, Gordy found an explosive performer who sang with the exuberance of Frankie Lymon and danced like a miniature James Brown. Not even Gordy could have guessed that in 13 years this dynamo would release the biggest-selling album in history (*Thriller*) and emerge as the most popular entertainer in the world.

—Joe Sasyf

Singer-songwriter Jackie DeShannon



DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. I Want You Back** The Jackson Five • *Music and lyrics by Frederick Perren, Alphonso Mizell, Deke Richards and Berry Gordy Jr.* Motown 1157. Courtesy of Motown Record Corp. No. 1*
- 2. Venus** Shocking Blue • *Music and lyrics by R. V. Leeuwen, Colossus 108.* Courtesy of Janus Records, Inc. No. 1*
- 3. Hot Fun in the Summertime** Sly and the Family Stone • *Music and lyrics by Sylvester Stewart.* Epic 10497. Produced under license from CBS Special Products. No. 2*
- 4. 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 Williams.* Motown 1137. Courtesy of Motown Record Corp. No. 2*
- 5. You Showed Me** The Turtles • *Music and lyrics by Gene Clark and Roger McGuinn.* White Whale 292. Courtesy of Flo and Eddie Inc./Rhino Records, Inc. No. 6*
- 6. Oh, What a Night** The Dells • *Music and lyrics by Marvin Junior and John Funches.* Cadet 5649. Courtesy of MCA Records, Inc. No. 10*
- 7. Get Together** The Youngbloods • *Music and lyrics by Chester Powers.* RCA 9752. Courtesy of BMG Music. No. 5*
- 8. Build Me Up Buttercup** The Foundations • *Music and lyrics by Tony Macaulay and Mike D'Abo.* Uni 55101. Courtesy of Precision Records and Tapes. No. 3*
- 9. I Can't Get Next to You** The Temptations • *Music and lyrics by Barrett Strong and Norman Whitfield.* Gordy 7093. Courtesy of Motown Record Corp. No. 1*
- 10. No Time** The Guess Who • *Music and lyrics by Randy Bachman and Burton Cummings.* RCA 0300. Courtesy of BMG Music. No. 5*
- 11. One** Three Dog Night • *Music and lyrics by Harry Nilsson.* Dunhill 4191. Courtesy of MCA Records, Inc. No. 5*
- 12. Time of the Season** The Zombies • *Music and lyrics by Rod Argent.* Date 1628. Courtesy of Rhino Records, Inc. No. 3*
- 13. Let's Work Together** Wilbert Harrison • *Music and lyrics by Wilbert Harrison.* Sue 11. Courtesy of Sue Records. No. 32*
- 14. Dizzy** Tommy Roe • *Music and lyrics by Tommy Roe and Freddy Weller.* ABC 11164. Courtesy of MCA Records, Inc. No. 1*
- 15. Soul Deep** The Box Tops • *Music and lyrics by Wayne Thompson.* Mala 12040. Courtesy of Arista Records, Inc. No. 18*
- 16. What Does It Take (to Win Your Love)** Junior Walker and the All Stars • *Music and lyrics by Johnny Bristol, Harvey Fuqua and Vernon Bullock.* Soul 35062. Courtesy of Motown Record Corp. No. 4*
- 17. Baby, Baby Don't Cry** Smokey Robinson and the Miracles • *Music and lyrics by Alfred Cleveland, William Robinson and Terry Johnson.* Tamla 54178. Courtesy of Motown Record Corp. No. 8*
- 18. Hawaii Five-O** The Ventures • *Music by Mort Stevens.* Liberty 50968. Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. No. 4*
- 19. Crystal Blue Persuasion** Tommy James and the Shondells • *Music and lyrics by Tommy James, Mike Yale and Ed Gray.* Roulette 7050. Courtesy of Roulette Records, a Division of ABZ Music Corp. No. 2*
- 20. Only the Strong Survive** Jerry Butler • *Music and lyrics by Kenny Gamble, Leon Huff and Jerry Butler.* Mercury 72898. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 4*
- 21. Put a Little Love in Your Heart** Jackie DeShannon • *Music and lyrics by Jimmy Holiday, Randy Myers and Jackie DeShannon.* Imperial 66385. Courtesy of EMI-Manhattan Records, a Division of Capitol Records, Inc. No. 4*
- 22. Mendocino** The Sir Douglas Quintet • *Music and lyrics by Douglas Sahm.* Smash 2191. Produced under license from PolyGram Special Projects, a Division of PolyGram Records, Inc. No. 27*
- 23. Hey There Lonely Girl** Eddie Holman • *Music by Leon Carr, lyrics by Earl Shuman.* ABC 11240. Courtesy of MCA Records, Inc. No. 2*

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The Author: Joe Sasly is a regular contributor to *The Washington Post*, and his articles have also appeared in *Musician*, *Country Music* and *Creem*. He is chief consultant for both Classic Rock and The Rock 'n' Roll Era.

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