

# 1967

## Shakin' All Over

*Classic*  
**ROCK**

**TIME**  
**LIFE**  
MUSIC

# 1967 : Shakin' All Over

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| <ul style="list-style-type: none"> <li>1 <b>I'm a Man</b> The Spencer Davis Group</li> <li>2 <b>Ain't No Mountain High Enough</b><br/>Marvin Gaye and Tammi Terrell</li> <li>3 <b>On a Carousel</b> The Hollies</li> <li>4 <b>Apples, Peaches, Pumpkin Pie</b><br/>Jay and the Techniques</li> <li>5 <b>(I'm Not Your) Steppin' Stone</b><br/>The Monkees</li> <li>6 <b>Tramp</b> Otis and Carla</li> <li>7 <b>Friday on My Mind</b> The Easybeats</li> <li>8 <b>Tell Mama</b> Etta James</li> <li>9 <b>Boogaloo down Broadway</b><br/>The Fantastic Johnny C</li> <li>10 <b>Creeque Alley</b> The Mamas and the Papas</li> </ul> | <ul style="list-style-type: none"> <li>11 <b>Dry Your Eyes</b><br/>Brenda and the Tabulations</li> <li>12 <b>Windy</b> The Association</li> <li>13 <b>98.6</b> Keith</li> <li>14 <b>Reflections</b> Diana Ross and the Supremes</li> <li>15 <b>Talk Talk</b> The Music Machine</li> <li>16 <b>Baby, I Love You</b> Aretha Franklin</li> <li>17 <b>Society's Child</b> Janis Ian</li> <li>18 <b>She'd Rather Be with Me</b> The Turtles</li> <li>19 <b>The Beat Goes On</b> Sonny and Cher</li> <li>20 <b>I've Been Lonely Too Long</b><br/>The Young Rascals</li> <li>21 <b>Soul Finger</b> The Bar-Kays</li> <li>22 <b>Ode to Billie Joe</b> Bobbie Gentry</li> </ul> |
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## SEE PROGRAM NOTES INSIDE

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# Classic ROCK

## 1967 : Shakin' All Over

COMPACT  
**disc**  
DIGITAL AUDIO

2CLR-15  
OPCD-2578

**TIME**  
**LIFE**  
MUSIC

- 1 I'm a Man 2 Ain't No Mountain High Enough 3 On a Carousel 4 Apples, Peaches,  
Pumpkin Pie 5 (I'm Not Your) Steppin' Stone 6 Tramp 7 Friday on My Mind  
8 Tell Mama 9 Boogaloo down Broadway 10 Creeque Alley 11 Dry Your Eyes  
12 Windy 13 98.6 14 Reflections 15 Talk Talk 16 Baby, I Love You  
17 Society's Child 18 She'd Rather Be with Me 19 The Beat Goes On  
20 I've Been Lonely Too Long 21 Soul Finger  
22 Ode to Billie Joe

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# 1967: Shakin' All Over

For many music lovers, 1967 was so full of milestones that the year came to define the very nature of popular music. Particularly in San Francisco, three events shaped the idea that rock was indeed a progressive art form. Disc jockey Tom Donahue inaugurated free-format FM radio on KMPX, Jann Wenner published *Rolling Stone* and a huge open-air festival in Golden Gate Park, billed as the Human Be-In, was created, along with a follow-up festival, Monterey Pop. The notion of progressive rock was underscored by the release of the Beatles' album

O'Connor short story, **Ode to Billie Joe** evoked the atmosphere of the Deep South. "I don't sing white and I don't sing colored," Gentry once said. "I sing southern." With dramatic cellos embellishing the music and Gentry's drawl enhancing the narrative, the record topped the charts, catapulting the Mississippian into the world of show business.

In 1967, Gentry's hit was controversial. What actually happened to Billie Joe McAllister when he jumped from the bridge inspired much debate. However, from New



*The Beatles from Australia provoked outrage at "Easy Rider."*

**Sgt. Pepper.** During the next few years, the major American record companies spent fortunes recording and publicizing the sound of progressive rock. But while the press and industry discussed "art" and "progress," well-crafted pop continued to blast forth from the AM radio—often out of nowhere.

From Chickasaw County, Mississippi, Bobbie Gentry, a former philosophy major at UCLA, played a hypnotic, bluesy guitar lick woven around a tale about a mysterious jump from the Tallahatchie Bridge. Like a Flannery

York City there came another record that created even greater controversy. **Society's Child**, a ballad about miscegenation, was not the sort of song AM disc jockeys were used to playing. Written and recorded by Janis Ian, a 16-year-old folk singer clearly influenced by Joan Baez, the song was released on Verve, a label that had already recorded two other controversial groups of the time, the Velvet Underground and the Mothers of Invention. The initial popularity of the record arose out of a television special on rock. Leonard Bernstein, conductor for the



*The Music Machine: punks from Los Angeles who dressed in black*

New York Philharmonic, introduced the diminutive Miss Ian, who performed her song about a white girl's love for a young black man.

For sincere teeny-boppers, there was James Barry Keefer, otherwise known as Keith, a seemingly shy kid from Philadelphia who scored with a song about body temperature, **98.6**. Like Scott McKenzie's *San Francisco* that same year, Keith's song echoed the sentiment that ran through many 1967 pop songs: the belief in peace and love as the path to world harmony. Despite his good vibes, Keith had some bad luck. Two months before **98.6**

went top 10, his first single, *Ain't Gonna Lie*, climbed the charts but dropped instantly when it was discovered that most copies had been pressed off-center. Even worse, at the height of his popularity, Keith got a call from Uncle Sam and was shipped off to New Jersey.

While San Francisco recordings were often relaxed and experimental, records made in Los Angeles were frequently polished and professional. Consisting of six members, the Association supplemented their harmonies with an array of instruments. Clean-cut and unrebelling in an age of long hair and revolt, the group appealed to



*The Hollies*

sophisticated young adults. Ironically, the Association's career was launched by the misconception that their first record, *Along Comes Mary*, was about the highs of marijuana. **Windy** boasted a complex arrangement and a soft sound guaranteed to attract radio listeners who had grown weary of folk-rock and the British Invasion.

In contrast, Los Angeles' the Music Machine, along with other great California garage bands such as the Seeds and the Standells, sounded downright angry.

Dressed in black from head to toe, each Music Machine member wore a single black glove. **Talk Talk** was a kinetic display of growling fuzz-tone guitars. Vocalist Sean Bonniwell called the song's quirky rhythms "Chinese jazz."

At the tail end of the British Invasion came the Spencer Davis Group, one of the better British R & B bands of the era with a line-up and sound similar to that of the Animals. By showcasing a younger singer, Stevie Win-



*The Bar-Kays from Memphis, Otis Redding's backup band and masters of funk for Stax Studios*

wood, who had a real feel for soul music and the blues, the group avoided the pitfalls encountered by many British performers covering R & B material. The band was discovered in 1964 by Chris Blackwell, the owner of Island Records, which specialized in Jamaican music for West Indian immigrants living in Britain. For their hit **I'm a Man**, Blackwell brought producer Jimmy Miller to London, where he later worked with the Rolling Stones. Meanwhile, with Miller producing,

Winwood went on to concoct a fusion of rock, jazz and folk as the leader of Traffic.

Soul of another variety was a mainstay in Philadelphia.

The forlorn voice of Brenda Payton, along with the support of her three well-dressed male friends, the Tabulations, shaped the perfect song for close dancing. An aching ballad, **Dry Your Eyes** had a seductive yet innocent sound that would sustain Payton's career for several more years. Originally from South Carolina, Johnny Corley moved to Philly to sing gospel music. His manager, Jesse James, persuaded Corley, known as the Fantastic Johnny C, to strut his stuff on a song James had written, **Boogaloo down Broadway**. The result was one of the most exciting dance numbers of the '60s. In Allentown, Pennsylvania, two black vocalists backed by five white musicians formed a dance band called Jay and the Techniques. While playing local hops, the Techniques developed an electrifying stage show

and then surfaced nationally as a pop act with the lively **Apples, Peaches, Pumpkin Pie**. Like the Stax team of Sam and Dave, the Techniques' black duo, Jay Proctor and Karl Landis, worked the soul to death.

Not surprisingly, soul was abundant in the Deep South. During the early '60s in Chicago, Los Angeles' Etta James recorded many top-10 R & B songs for Argo, a Chess subsidiary, but by 1964 her hits started to dwindle. In

August 1967 Leonard Chess

brought James to the Fame Recording Studio in

Muscle Shoals, Alabama, to

pump some life back into her

career. Under producer Rick Hall,

Fame had become the chief competitor

of Memphis' famous Stax label, releasing recordings by Aretha Franklin, Wilson Pickett

and Percy Sledge. **Tell Mama**, co-written by

Fame's single most consistent hit-maker, Clarence

Carter, was one of the first tracks that James

recorded there. The record placed James firmly on the

charts and became her signature song. Although the

James sessions were the final landmark soul sessions at

Fame, the studio did become a haven for rock musicians, including the Rolling Stones, and **Tell Mama** was eventually covered by Janis Joplin.

In Memphis, Al Jackson, the drummer for Booker T. and the MG's, Stax's house rhythm section, molded the Bar-Kays into a tight-knit, funky instrumental combo much like his own. Otis Redding, too, thought so much of the Bar-Kays that he groomed them to be his regular backing band on live gigs. A dance instrumental with added party noises, **Soul Finger** remains the greatest hit of Stax's second house band.

Also in Memphis, while home for the Christmas



James Barry Keeler, also known as Keith





holidays in 1966, Carla Thomas, Stax's ranking female artist, recorded an album with Otis Redding called *King and Queen*. Album concepts were then in vogue, and Stax's owner, Jim Stewart, had the idea of pairing his leading vocalists. Thomas was apprehensive about the project, but as she recalled, "I just talked with Otis and he just said, 'Well, hey, you from Memphis, you from Tennessee, you can hang.' We just ad-libbed and it came off great." **Tramp**, a No. 5 R & B song for Lowell Fulson in 1966, was the first session cut, and it was Otis' idea to cover the song. Fueled by the singers' good-hearted exchange of insults, *Tramp* is wild and down-home, a soulful duel between two friends.

Thomas remembers that there were plans to record a duet album with Otis each subsequent Christmas. But these plans were never realized. On December 10, 1967, the light aircraft carrying Redding and most of the Bar-Kays crashed into frozen Lake Monono in Wisconsin. Suddenly, the pop events of 1967 seemed as though they had occurred years ago.

—Robert Hull

*The Fantastic Johnny C  
does his boogaloo.*



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. I'm a Man** The Spencer Davis Group • *Music and lyrics by Steve Winwood and Jimmy Miller. United Artists 50144. Courtesy of EMI, a Division of Capitol Records, Inc., under license from Capitol Special Markets. No. 10\**
- 2. Ain't No Mountain High Enough** Marvin Gaye and Tammi Terrell • *Music and lyrics by Nicholas Ashford and Valerie Simpson. Tamla 54149. Courtesy of Motown Record Company, L.P. No. 19\**
- 3. On a Carousel** The Hollies • *Music and lyrics by Graham Nash, Tony Hicks and Allan Clarke. Imperial 66231. Courtesy of EMI, a Division of Capitol Records, Inc. No. 11\**
- 4. Apples, Peaches, Pumpkin Pie** Jay and the Techniques • *Music and lyrics by Maurice Jirby Jr. Smash 2086. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6\**
- 5. (I'm Not Your) Steppin' Stone** The Monkees • *Music and lyrics by Tammy Boyce and Bobby Hart. Colgems 1002. Produced under license from Arista Records, Inc. No. 20\**
- 6. Tramp** Otis and Carla • *Music and lyrics by Lowell Fulson and Jimmy McCracklin. Stax 216. Produced under license from Atlantic Recording Corp. No. 26\**
- 7. Friday on My Mind** The Easybeats • *Music and lyrics by Harry Vanda and George Young. United Artists 50106. Licensed from Rhino Records, Inc./J. Albert and Son Pty., Ltd. No. 16\**
- 8. Tell Mama** Etta James • *Music and lyrics by Clarence Carter, Marcus Daniel and Wilbur Terrell. Cadet 5578. Courtesy of Chess/MCA Records, Inc. No. 23\**
- 9. Boogaloo down Broadway** The Fantastic Johnny C • *Music and lyrics by Jesse James. Phil L.A. of Soul 305. Courtesy of Jamie Records, No. 7\**
- 10. Creeque Alley** The Mamas and the Papas • *Music and lyrics by John Phillips and Michelle Gilliam. Dunhill 4083. Courtesy of MCA Records, Inc. No. 5\**
- 11. Dry Your Eyes** Brenda and the Tabulations • *Music by Maurice Coates, lyrics by Brenda Payton. Dionn 590. Courtesy of Dionn Record Co. No. 20\**
- 12. Windy** The Association • *Music and lyrics by Ruthann Friedman. Warner Bros. 7041. Produced under license from Warner Bros. Records, Inc. No. 1\**
- 13. 98.6** Keith • *Music by Tony Powers and George Fischhoff, lyrics by Tony Powers. Mercury 72639. Courtesy of PolyGram Special Products. No. 7\**
- 14. Reflections** Diana Ross and the Supremes • *Music and lyrics by Brian Holland, Lamont Dozier and Edward Holland Jr. Motown 1111. Courtesy of Motown Record Company, L.P. No. 2\**
- 15. Talk Talk** The Music Machine • *Music and lyrics by Thomas Sean Bonniwell. Original Sound 61. Courtesy of Original Sound Enterprises. No. 15\**
- 16. Baby, I Love You** Aretha Franklin • *Music and lyrics by Roary Shannon. Atlantic 2427. Produced under license from Atlantic Recording Corp. No. 4\**
- 17. Society's Child** Janis Ian • *Music and lyrics by Janis Ian. Verve Forecast 5027. Courtesy of PolyGram Special Products. No. 14\**
- 18. She'd Rather Be with Me** The Turtles • *Music and lyrics by Garry Bonner and Alan Gordon. White Whale 249. Licensed from High Concept/Rhino Records, Inc. No. 3\**
- 19. The Beat Goes On** Sonny and Cher • *Music and lyrics by Sonny Bono. Atco 6461. Produced under license from Atlantic Recording Corp. No. 6\**
- 20. I've Been Lonely Too Long** The Young Rascals • *Music and lyrics by Felix Cavaliere and Edward Brigati Jr. Atlantic 2377. Produced under license from Atlantic Recording Corp. No. 16\**
- 21. Soul Finger** The Bar-Kays • *Music by Phalon Jones, Jimmy King, Carl Cunningham, Ben Cauley, Ronnie Caldwell and James Alexander. Volt 148. Produced under license from Atlantic Recording Corp. No. 17\**
- 22. Ode to Billie Joe** Bobbie Gentry • *Music and lyrics by Bobbie Gentry. Capitol 5350. Courtesy of Capitol Records, Inc., under license from Capitol Special Markets. No. 1\**

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NOTES INSIDE

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