



1968
Shakin' All Over

Classic
ROCK

TIME
LIFE
MUSIC

1968: Shakin' All Over

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| <p>1 All Along the Watchtower The Jimi Hendrix Experience</p> <p>2 Piece of My Heart Big Brother and the Holding Company</p> <p>3 The House That Jack Built Aretha Franklin</p> <p>4 The Horse Cliff Nobles and Co.</p> <p>5 Spooky Classics IV</p> <p>6 You're All I Need to Get By Marvin Gaye and Tammi Terrell</p> <p>7 Summertime Blues Blue Cheer</p> <p>8 I Love You People</p> <p>9 Jennifer Juniper Donovan</p> <p>10 Stoned Soul Picnic The 5th Dimension</p> <p>11 Take Time to Know Her Percy Sledge</p> | <p>12 Time Has Come Today The Chambers Brothers</p> <p>13 Quick Joey Small (Run, Joey, Run) The Kasenetz-Katz Singing Orchestral Circus</p> <p>14 Baby, Now That I've Found You The Foundations</p> <p>15 Different Drum Stone Poneys</p> <p>16 Susie Q (Part One) Creedence Clearwater Revival</p> <p>17 Journey to the Center of the Mind The Amboy Dukes</p> <p>18 Judy in Disguise (With Glasses) John Fred and His Playboy Band</p> <p>19 Reach Out of the Darkness Friend and Lover</p> <p>20 Young Girl Gary Puckett and the Union Gap</p> <p>21 Stay in My Corner The Dells</p> |
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Classic ROCK

1968: Shakin' All Over

COMPACT
disc
DIGITAL AUDIO

2CLR-19
OPCD-2581

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- 1 All Along the Watchtower 2 Piece of My Heart 3 The House That Jack Built 4 The Horse
5 Spooky 6 You're All I Need to Get By 7 Summertime Blues 8 I Love You 9 Jennifer
Juniper 10 Stoned Soul Picnic 11 Take Time to Know Her 12 Time Has Come Today
13 Quick Joey Small (Run, Joey, Run) 14 Baby, Now That I've Found You
15 Different Drum 16 Susie Q (Part One) 17 Journey to the Center of the Mind
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20 Young Girl 21 Stay in My Corner

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1968: Shakin' All Over

"Time has come today," sang the Chambers Brothers in 1968, and those who heard them agreed that the jarring social and political events of that year had begun to feel a little apocalyptic. The escalating Vietnam War inflamed the smoldering tensions of the civil rights struggle, while riots, assassinations and mass protests shook the country. The popular music industry responded to the splintered times by releasing a great variety of recordings.

The Chambers Brothers, four siblings from rural Mississippi whose roots were in traditional black gospel music, landed in the midst of the turmoil. They had moved to Southern California in search of new opportunity. Folk singer Barbara Dane, with whom the Chambers had recorded an album for the Folkways label, encouraged the group, in a 1965 *Sing Out* article, to move away from "the comparatively easy victory of rock-and-roll stardom" in favor of "the real, root thing." But the allure of the rock world proved too strong. In 1965, the brothers added a white drummer, Brian Keenan. In 1966, they signed a recording contract with Columbia Records and released their first single for the label, **Time Has Come Today**. Initially the record attracted little attention, but the group cut the song again in 1967 for their first Columbia album. The new version, an 11-minute workout with an extended interlude that featured fuzzed guitars, screams and cowbells, received heavy FM air play. Columbia released two edits of the new recording, a three-minute version and a five-minute version that excerpted the chaotic jam. The five-minute version, in which the brothers proclaimed "my soul has been psychedelized," became a hit.

Other black musicians were also "psychedelizing" soul music and getting air play on FM stations that catered to white audiences. By far the most daring and successful of these artists was guitarist Jimi Hendrix. At the June 1967

Monterey Pop Festival, Hendrix included Bob Dylan's *Like a Rolling Stone* in his incendiary set. **All Along the Watchtower**, another Dylan composition, appeared on Hendrix's 1968 chart-topping double LP, *Electric Ladyland*. Guitarist Mike Bloomfield called the song "a perfect vehicle for minor- or blues-scale improvisation," and Hendrix took full advantage of its possibilities, turning in one of his finest guitar solos. In the notes to his *Biograph* retrospective album, Dylan expressed his fondness for Hendrix's treatment of the song: "I liked Jimi Hendrix's record. . . . When I sing it I always feel like it's a tribute to him in some kind of way."

The success of Hendrix, Cream and the Who inspired a host of American bands to experiment with power blues. In San Francisco, Blue Cheer built its reputation on stacks of Marshall amplifiers that screamed out the distorted, chaotic and over-sustained notes of guitarist Leigh Stephens and bassist Richard Peterson. Their version of Eddie Cochran's rockabilly classic, **Summertime Blues**, borrowed its attack from Hendrix and the Who and represents one of the earliest blasts of the genre now known as heavy metal.

Another San Francisco group, Big Brother and the Holding Company, had their biggest hit when lead singer Janis Joplin alternately cooed and growled through a cover version of **Piece of My Heart**. At a rehearsal, Jefferson Airplane bassist Jack Casady suggested that Joplin's band learn the song, a No. 10 R&B hit in 1967 for Aretha Franklin's sister, Erma. In September 1968, just weeks after Big Brother's recording of the song entered the pop charts, Joplin left the group to pursue a solo career.

A band from nearby San Jose, People, began **I Love You** with a histrionic introduction that revealed their arty psychedelic intentions. The song, a cover of an obscure album track from the Zombies, was the group's only chart hit. The



Amboy Dukes also had only one chart hit, the cosmic beckoning of **Journey to the Center of the Mind**. Formed in Detroit by Ted Nugent, the Dukes followed a regal line of Nugent bands that included the Royal High Boys and the Lourdes. Nugent embarked on a solo career in 1975. A self-styled survivalist, he captured the United States National Squirrel-Shooting Archery Contest in 1974.

No one accused the Long Island songwriting and production team of Jerry Kasenetz and Jeff Katz of drifting toward art. The creeping pretension of many rock critics in the late '60s led them to dismiss releases by the Ohio Express, the 1910 Fruitgum Company, Crazy Elephant, the Shadows of Knight and the Kasenetz-Katz Singing Orchestral Circus as overcheered "bubblegum." However mindless it might have been, bubblegum retained the most essential ingredient of successful radio pop: a beat that insisted dancing was the best response. As Katz stated in a *Cash Box* interview, "It's happy music. You don't have to put on a hair shirt to listen to it." But all was not innocence. **Quick Joey Small (Run, Joey, Run)**, written by Arthur Resnick and Joe Levine (primary vocalist for many of the Kasenetz-Katz recordings), bordered on the subversive with its jungle beat and jailbird-on-the-lam lyrics. Punk band Slaughter and the Dogs recorded a jagged version of *Quick Joey Small (Run, Joey, Run)* in 1978, suggesting that bubblegum and punk shared some primal impulse.

While some rock musicians went psychedelic, arty or political, other artists maintained the time-honored tradition: boys continued to sing about girls and their charms. Louisiana swamp-pop artist, John Fred Gourrier, wrote **Judy In**

*Folk-rockers the Stone Poneys with
Linda Ronstadt*

Disguise (With Glasses) as "a little satire of rock 'n' roll with the old Motown bass." Initial inspiration came from the Beatles' *Lucy in the Sky with Diamonds*. The song was the 16th release by John Fred's band, a durable group of bayou musicians who are still active today.

Another southern outfit, the Classics IV from Jacksonville, Florida, scored their first soft-rock hit when Dennis Yost crooned about a **Spooky** love interest. Atlanta producer and publisher Bill Lowery first used the group to

record with the Tams, Tommy Roe and Billy Joe Royal. The Classics IV's producer Buddy Buie and guitarist James R. Cobb went on to form the Atlanta Rhythm Section.

Clad in blue-and-gold Civil War uniforms, Gary Puckett and the Union Gap did not come from some venerable northern heritage but from San Diego, where they once played the local circuit as the Outcasts. **Young Girl**, a soul-pop confection in which Puckett fights the urge to consort with a minor, became the group's second hit in 1968. The song surfaced again in 1974 as a hit in England.

Linda Ronstadt dropped out of the University of Arizona



The Foundations

in 1964 to follow Bob Kimmel, a fellow band member, to Los Angeles. There, they formed a folk trio, the Stone Poneys, with guitarist Kenny Edwards, and played regularly at the Troubadour, Los Angeles' main folk club. In 1965, Mercury offered the group a contract, provided they switch to a surf repertoire. The Stone Poneys declined and then landed a contract with Capitol the following year. Although their first album was not successful, their second, *Evergreen, Volume 2*, yielded a breakthrough hit, **Different Drum**, written by Mike Nesmith of the Monkees.

With fortunes flagging at Chess Records, owner Leonard Chess issued a challenge to his A & R staff, producers and writers: pick any artist on the label's roster and either create a hit or risk being fired. When producer Bobby Miller chose the Dells, his colleagues laughed. Signed to Chess in 1966, the group had been recording since 1954 with only modest success. Working with arranger Charles Stepney, Miller had the group cut a couple of his own compositions, *O-o, I Love You* and *There Is*, but he balked at the suggestion to re-record a full-length version of **Stay in My Corner**, a ballad the group had done for Vee-Jay as recently as 1965. The group prevailed, however, and *Stay in My Corner* was added to the group's album, *There Is*, as filler. Deejays played the track so often that Chess eventually released it as a single; it went on to become the group's biggest hit.

At Motown, owner Berry Gordy also pitted his producers against one another. The established team of Johnny Bristol and Harvey Fuqua competed with newcomers Nick Ashford and Valerie Simpson. Both produced versions of



Jimi Hendrix paid tribute to Dylan with a flashy version of All Along the Watchtower

Marvin Gaye and Tammi Terrell's **You're All I Need To Get By** for evaluation by the company's quality control division. Gordy happened to attend the quality control meeting on the day that the competing versions were auditioned. He liked the Ashford and Simpson version enough

to declare "Ship it!" without calling for a vote. Motown scholar Nelson George called the song "a landmark, as good as anything else created by Motown."

—Jay Orr



The Chambers Brothers brand of psychedelized gospel attracted a large following in the late '60s.

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. All Along the Watchtower** The Jimi Hendrix Experience • Music and lyrics by Bob Dylan. Dwarf Music. ASCAP. Reprise 767. Produced under license from Warner Bros. Records Inc. No. 20*
- 2. Piece of My Heart** Big Brother and the Holding Company • Music and lyrics by Bert Berns and Jerry Ragovoy. Web IV Music, Inc./Unichappell Music Corp. BMI. Columbia 44626. Produced under license from CBS Special Products, A Service of CBS Records, A Division of CBS Records, Inc. No. 12*
- 3. The House That Jack Built** Aretha Franklin • Music and lyrics by Bobby Lance and Fran Robbins. Cotillion Music, Inc. BMI. Atlantic 2546. Produced under license from Atlantic Recording Corp. No. 6*
- 4. The Horse** Cliff Nobles & Co. • Music by Jesse James. Dandelion Music Co./James Boy Publishing Co. BMI. Phil-La 313. Courtesy of Jamie Records. No. 2*
- 5. Spooky Classics IV** • Music and lyrics by Harry Middlebrooks, Mike Shapiro, Buddy Buie and James Cobb. Lowery Music Co., Inc. BMI. Imperial 66259. Courtesy of EMI, A Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- 6. You're All I Need to Get By** Marvin Gaye and Tammi Terrell • Music and lyrics by Nicholas Ashford and Valerie Simpson. Jobete Music. ASCAP. Tamla 54169. Courtesy of Motown Record Company, L.P. No. 7*
- 7. Summertime Blues** Blue Cheer • Music and lyrics by Eddie Cochran and Jerry Capehart. Warner-Tamerlane Publishing Corp. BMI. Philips 40516. Courtesy of PolyGram Special Products, A Division of PolyGram Records, Inc. No. 14*
- 8. I Love You People** • Music and lyrics by Chris White. Mainstay Music Inc. BMI. Capitol 2078. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 14*
- 9. Jennifer Juniper** Donovan • Music and lyrics by Donovan Leitch. Peer International Corp./Donovan Music. BMI. Epic 10300. Produced under license from CBS Special Products, A Service of CBS Records, A Division of CBS Records, Inc. No. 26*
- 10. Stoned Soul Picnic** The 5th Dimension • Music and lyrics by Laura Nyro. SBK Blackwood Music Inc. BMI. Soul City 766. Produced under license from Arista Records, Inc. No. 3*
- 11. Take Time to Know Her** Percy Sledge • Music and lyrics by Steve Davis. Al Gallico Music Corp. BMI. Atlantic 2490. Produced under license from Atlantic Recording Corp. No. 11*
- 12. Time Has Come Today** The Chambers Brothers • Music by Willie Chambers, lyrics by Joseph Chambers. Spinnaker Music/Chambro Music. BMI. Columbia 44414. Produced under license from CBS Special Products, A Service of CBS Records, A Division of CBS Records, Inc. No. 11*
- 13. Quick Joey Small (Run, Joey, Run)** The Kasenetz-Katz Singing Orchestral Circus • Music and lyrics by Arthur Resnick and Joe Levine. Alley Music Corp. (Adm. by Hudson Bay Music Inc./Trio Music Co., Inc. BMI. Buddha 64. Courtesy of Buddha Records, Inc. No. 25*
- 14. Baby, Now That I've Found You** The Foundations • Music and lyrics by John Macleod and Tony Macaulay. A. Schroeder Music Publ., Ltd., (PRS)/Super Songs Unltd./Unichappell Music. BMI. Uni 55038. Courtesy of Rhino Records Inc./Castle Communications. No. 11*
- 15. Different Drum** Stone Poneys • Music and lyrics by Mike Nesmith. Screen Gems-EMI Music, Inc. BMI. Capitol 2004. Courtesy of Normal Music and Capitol Records, Inc. No. 13*
- 16. Sualo Q (Part One)** Creedence Clearwater Revival • Music and lyrics by Dale Hawkins, Stanley Lewis and Eleanor Broadwater. Arc Music Corp. BMI. Fantasy 516. Produced under license from Fantasy Records. No. 11*
- 17. Journey to the Center of the Mind** The Amboy Dukes • Music and lyrics by Ted Nugent and Steve Farmer. Slow Dancing Music Inc. BMI. Mainstream 684. Courtesy of Janus Records, Inc. No. 16*
- 18. Judy in Disguise (With Glasses)** John Fred and His Playboy Band • Music and lyrics by John Fred and Andrew Bernard. Su-Ma Publishing Co., Inc. BMI. Paula 282. Courtesy of Paula Records. No. 1*
- 19. Reach Out of the Darkness** Friend and Lover • Music and lyrics by Jim Post. Lowery Music Co. Inc. BMI. Verve Forecast 5069. Courtesy of PolyGram Special Products, A Division of PolyGram Records, Inc. No. 10*
- 20. Young Gtr!** Gary Puckett and the Union Gap • Music and lyrics by Jerry Fuller. Warner-Tamerlane Publishing Corp. BMI. Columbia 44450. Produced under license from CBS Special Products, A Service of CBS Records, A Division of CBS Records, Inc. No. 2*
- 21. Stay in My Corner** The Delis • Music and lyrics by Wade Flemons, Bobby Miller and Barnett Strong. Conrad Music. BMI. Cadet 5612. Courtesy of MCA Records, Inc. No. 16*

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- 7 **Summertime Blues** Blue Cheer
- 8 **I Love You** People
- 9 **Jennifer Juniper** Donovan
- 10 **Stoned Soul Picnic** The 5th Dimension
- 11 **Take Time to Know Her** Percy Sledge
- 12 **Time Has Come Today**
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NOTES INSIDE

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