

1969

Shakin' All Over



ROCK

TIME
LIFE
MUSIC

1969: Shakin' All Over

- 1 **Aquarius/Let the Sunshine In (The Flesh Failures)** The 5th Dimension
- 2 **Eli's Coming** Three Dog Night
- 3 **My Pledge of Love** The Joe Jeffrey Group
- 4 **These Eyes** The Guess Who
- 5 **Nothing but a Heartache** The Flirtations
- 6 **I Started a Joke** The Bee Gees
- 7 **I'm Gonna Make You Mine** Lou Christie
- 8 **It's Your Thing** The Isley Brothers
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- 17 **Crossroads** Cream
- 18 **Stand!** Sly and the Family Stone
- 19 **Hang 'Em High** Booker T. and the MG's
- 20 **Worst That Could Happen** Brooklyn Bridge
- 21 **Atlantis** Donovan

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Classic ROCK

1969: Shakin' All Over

COMPACT
disc
DIGITAL AUDIO

2CLR-20
OPCD-2587

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4 These Eyes 5 Nothing but a Heartache 6 I Started a Joke 7 I'm Gonna Make You
Mine 8 It's Your Thing 9 Na Na Hey Hey Kiss Him Goodbye 10 Someday We'll Be
Together 11 Going in Circles 12 Commotion 13 Twenty-Five Miles 14 The
Thrill Is Gone 15 That's the Way Love Is 16 Something in the Air 17 Cross-
roads 18 Stand! 19 Hang 'Em High 20 Worst That Could Happen
21 Atlanta

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1969: Shakin' All Over

The turbulent '60s reached a climax in the political, cultural and social events of the decade's last year. America moved between hope and sadness, searching for balance as Neil Armstrong walked on the moon and American soldiers wreaked havoc in the tiny village of My Lai, South Vietnam. The music industry, too, shifted precariously on its foundation. The Beatles performed their last concert on a London rooftop, and ex-Rolling Stones' guitarist Brian Jones was found dead in his swimming pool. Four-hundred thousand young music fans gathered on a farm in Bethel, New York, for the Woodstock Music and Art Fair. As the year ended, Meredith Hunter was murdered by Hell's Angels security guards at a free concert given by the Rolling Stones at Altamont Speedway in Livermore, California. Popular music both reflected and provided respite from these disquieting times.

The most successful black-owned record label, Motown, continued to evolve. Berry Gordy acquired the studio, master tapes and artists of a competing Detroit label, Golden World, and its subsidiary, Ric-Tic. As part of the sale, Edwin Starr, who had already succeeded with *Agent Double-O-Soul* and *Stop Her on Sight (S.O.S.)*, came to Motown. Starr's first hit for his new label, **Twenty-Five Miles**, featured the sound of urgent footsteps traveling the miles that separated the singer from his lover. Only the footsteps weren't Starr's alone. "That's me, the Originals, the cat that swept the floor, and everybody else walking on a wooden board in the middle of the floor getting that effect," Starr told an interviewer.

At the time of Starr's Motown hit, Diana Ross and the Supremes released their last record as a group. It bore an ironic title: **Someday We'll Be Together**. The song was originally recorded in 1961 by Johnny and Jackie for Tri-Phi Records. "Johnny" was Johnny Bristol, composer of

the song and producer of this Supremes' recording. These "Supremes," however, were not the real Supremes—Cindy Birdsong and Mary Wilson—but two Motown backup singers, Maxine and Julia Waters. Bristol also contributed his own vocal line.

Marvin Gaye's **That's the Way Love Is** also marked a career transition. Gaye had worked for several years with Motown producer Norman Whitfield. Together, they had produced some of the label's most popular recordings including *I Heard It through the Grapevine*. The sessions that yielded *That's the Way Love Is* were their last together. In 1971, Gaye's self-produced release, *What's Going On* represented a major stylistic departure.

Between 1965 and 1968, the Isley Brothers recorded for Motown, scoring one major hit, *This Old Heart of Mine*. After a 1968 tour of Britain with Jimi Hendrix, a former member of the Isley band, the group revived their own label, T-Neck, which they had formed in 1964. The Isleys named the label after Teaneck, New Jersey, where they lived after moving from Cincinnati. Their first T-Neck single, **It's Your Thing**, echoed the contemporary cry to "do your own thing," and the song's insistent rhythm provided perfect accompaniment for whatever that "thing" might be.

Nineteen sixty-nine brought a soul hit from across the ocean. Viola Billups, from Alabama, met Earnestine and Shirley Pearce, sisters from South Carolina, in a New York recording studio in 1965. They formed a group, the Flirtations, and played to enthusiastic audiences at the Apollo and Paramount theaters in New York. In 1967, they moved to England where they later recorded **Nothing but a Heartache** with producer Wayne Bickerton. It was the Flirtations' only chart hit, and the song became a favorite with audiences on both sides of the Atlantic.

Though Britain continued to produce plenty of hits, by

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*Brooklyn Bridge completed
a pop trilogy with Worst
That Could Happen, a song
found on a 5th Dimension
album.*



1969 the massive invasion of British pop groups had subsided. Thunderclap Newman, with members Andy Newman, Speedy Keen and Jimmy McCulloch (who would later join Paul McCartney's Wings), was a band assembled by Pete Townshend of the Who. They managed a hit with **Something in the Air**, a song that kept pace with the times by prophesying a coming revolution. The song appeared on the sound track of the hip period film, *The Magic Christian*, accompanying a scene in which people are invited to help themselves to money being dumped into a pool of cow dung.

Booker T. and the MG's (Memphis Group) had a hit with another film song, the musical theme from Clint Eastwood's first stateside spaghetti western, **Hang 'Em High**. The song was their first top-10 hit since *Green Onions* in 1962. After success with *Hang 'Em High*, the band's leader, Booker T. Jones, composed his own score for the film *Up Tight*. That sound track also yielded a top-10 hit, *Time Is Tight*.

The blues got a shot in the arm in 1969 when B. B. King gained a larger audience with **The Thrill Is Gone**. A former Memphis disc jockey, King had performed professionally for 20 years without a pop hit. *The Thrill Is Gone* combines beautiful single-string guitar lines, lush orchestral arrangements and a deep blues vocal. Under new management by accountant Sidney Seidenberg, King set the stage for his recording success by playing major rock events such as the Atlantic City Pop Festival and the Texas International Pop Festival.

Johnny Maestro, former lead singer with the Crests, was singing a different kind of blues with **Worst That Could Happen**, a hit for his new group, Brooklyn Bridge. The song completed a trilogy of tunes written by songwriter





Jimmy Webb about a single love affair. The other two songs were *MacArthur Park* and *By the Time I Get to Phoenix*, hits for Richard Harris and Glen Campbell, respectively. Maestro found

Worst That Could Happen on an album by the highly successful pop group, the 5th Dimension.

When the members of the 5th Dimension saw the Broadway musical *Hair*, they were so impressed with Ronnie Dyson's performance of **Aquarius** that the group decided to record the song. Producer Bones Howe suggested that they add another tune from *Hair*, **Let the Sunshine In**, to form a medley. Hal Blaine, a renowned session drummer from Los Angeles, provided the percussive link between the two songs. By June 1969, 16 of *Hair*'s 29 songs had been released as singles by various groups and singers. Four made the top 40.

By the time Lou Christie

The Isley Brothers of Teaneck, New Jersey, hit with It's Your Thing, echoing the cry to "do your own thing."

signed with Neil Bogart's Buddah label in 1968, he had already scored with *Two Faces Have I*, *Lightnin' Strikes* and *Rhapsody in the Rain*. Christie had established a reputation with his orgiastic vocals that began in measured tones but eventually gave way to an ecstatic wailing; some critics compared them to sexual release. In 1969, things reached a climax when Christie appeared on Joey Bishop's ABC television show. During his performance of **I'm Gonna Make You Mine**, Christie entertained viewers with a provocative hip grind that sent network censors into paroxysms. The song returned Christie to the international spotlight.

Paul Leka, Gary De Carlo and Dale Frashuer created **Na Na Hey Hey Kiss Him Goodbye** in an all-night session that was supposed to yield a B side for a De Carlo single. Leka had already produced four songs with De Carlo. Convinced that they were all hits—that they deserved to be A sides—Leka went back into the studio to record a song that no disc jockey could mistake for anything but throw-away filler. He made the song too long, he left in a nonsense dummy chorus and he invited De Carlo's cousin to add an off-key vocal track. To Leka's amazement, Mercury A & R head Bob Reno liked the recording and released it on the subsidiary Fontana label under the bogus group name, Steam. To Leka's greater amazement, the song became his second No. 1 production hit (he produced the Lemon Pipers' *Green Tambourine* in 1967), and it proved to have tremendous staying power. In 1983, Bananarama reached No. 10 on the British charts with the song. And most important, the song's chorus has become a favorite crowd refrain at American sports events whenever the outcome is no longer in doubt.

—Jay Orr



*Thunderclap Newman, a band assembled by Pete Townshend of the Who, recorded *Something in the Air*, a song that spoke of a coming revolution.*

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Aquarius/Let the Sunshine In (The Flesh Flattens)** The 5th Dimension • Music by Galt MacDermot, lyrics by Gerome Ragni and James Radó. EMI U Catalog Inc. ASCAP. Soul City 772. Produced under license from Arista Records, Inc. No. 1*
- 2. Eli's Coming** Three Dog Night • Music and lyrics by Laura Nyro. EMI Blackwood Music Inc. BMI. Dunhill 4215. Courtesy of MCA Records, Inc. No. 10*
- 3. My Pledge of Love** The Joe Jeffrey Group • Music and lyrics by Joseph Stafford, Jr. Regeni Music Corp./Wednesday Morning Music. BMI. Wand 11200. Courtesy of Gusto Records, Inc. No. 14*
- 4. These Eyes** The Guess Who • Music and lyrics by Randall Bachman and Barton Cummings. Unichappell Music Inc. BMI. RCA 0102. Courtesy of RCA Records, a label of BMG Music. No. 6*
- 5. Nothing but a Heartache** The Flirtations • Music and lyrics by Wayne Bickerton and Tony Waddington. Pamscene Music. BMI. Deram 85038. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 34*
- 6. I Started a Joke** The Bee Gees • Music and lyrics by Barry Gibb, Robin Gibb and Maurice Gibb. Gibb Brothers Music. BMI. Atco 6639. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6*
- 7. I'm Gonna Make You Mine** Lou Christie • Music and lyrics by Tony Romeo. Two One Two Music Co./Forty West Music Corp./Children Of Charles Music Inc. BMI. Buddah 116. Courtesy of Buddah Records, a Division of Essex Entertainment Inc. No. 10*
- 8. It's Your Thing** The Isley Brothers • Music and lyrics by Rudolph Isley, Ronald Isley and O'Kelly Isley. Triple Three Music. BMI. T-Neck 901. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 2*
- 9. Na Na Hey Hey Kiss Him Goodbye** Steam • Music and lyrics by Gary De Carlo, Dale Frasher and Paul Leika. Unichappell Music Inc. BMI. Fontana 1667. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1*
- 10. Someday We'll Be Together** Diana Ross and the Supremes • Music and lyrics by Jockey Beavers, Johnny Bristol and Harvey Fuqua. Stone Agate Music. BMI/Jobete Music. ASCAP. Motown 1156. Courtesy of Motown Record Company, L.P. No. 1*
- 11. Going In Circles** The Friends of Distinction • Music by Jerry Peters, lyrics by Anita Poree. Porpete Music. BMI. RCA 0204. Courtesy of RCA Records, a label of BMG Music. No. 15*
- 12. Commotion** Creedence Clearwater Revival • Music and lyrics by J. C. Fogerty. Jondora Music. BMI. Fantasy 625. Courtesy of Fantasy Records. No. 30*
- 13. Twenty-Five Miles** Edwin Starr • Music and lyrics by Edwin Starr, Johnny Bristol and Harvey Fuqua. Stone Agate Music. BMI/Jobete Music. ASCAP. Gordy 7083. Courtesy of Motown Record Company, L.P. No. 6*
- 14. The Thrill Is Gone** B. B. King • Music and lyrics by Roy Hawkins and Rick Darnell. Sounds of Lucille Inc./Powerforce Music. BMI. BluesWay 61032. Courtesy of MCA Records, Inc. No. 15*
- 15. That's the Way Love Is** Marvin Gaye • Music and lyrics by Norman Whitfield and Barrett Strong. Stone Agate Music. BMI. Tamla 54185. Courtesy of Motown Record Company, L.P. No. 7*
- 16. Something in the Air** Thunderclap Newman • Music and lyrics by John Keene. ABKCO Music Inc./Toussier Tunes Inc./Sautolub Music, a Division of Fabulous Music, Ltd. BMI. Track 2656. Courtesy of MCA Records, Inc. No. 37*
- 17. Crossroads** Cream • Music and lyrics by Robert Johnson. Getaway Songs, Ltd. PRS/Unichappell Music Inc. BMI. Atco 6646. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 28*
- 18. Stand!** Sly and the Family Stone • Music and lyrics by Sylvester Stewart. Warner-Tamerlane Publ. Corp. BMI. Epic 10450. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 22*
- 19. Hang 'Em High** Booker T. and the MG's • Music by Dominic Frontiere. EMI Unart Catalog Inc. BMI. Stax 0013. Courtesy of Fantasy Records. No. 9*
- 20. Wari! 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 Buddah Records, a Division of Essex Entertainment Inc. No. 3*
- 21. Atlanta** Donovan • Music and lyrics by Donovan Leitch. Donovan Music Ltd. PRS/Peer-Donovan Ltd. BMI. Epic 10434. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 7*

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NOTES INSIDE

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Art Studio: Nina Bridges

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