

1967

Blowin' Your Mind



Classic
ROCK

TIME
LIFE
MUSIC

1967: Blowin' Your Mind

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ROCK


- 1 **So You Want to Be a Rock 'n' Roll Star**
The Byrds
- 2 **Heroes and Villains** The Beach Boys
- 3 **Words of Love** The Mamas and the Papas
- 4 **It Takes Two** Marvin Gaye and Kim Weston
- 5 **Everlasting Love** Robert Knight
- 6 **Close Your Eyes** Peaches and Herb
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- 8 **Skinny Legs and All** Joe Tex
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- 11 **Try a Little Tenderness** Otis Redding
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- 21 **How Can I Be Sure** The Young Rascals
- 22 **I Never Loved a Man (The Way I Love You)**
Aretha Franklin

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Classic ROCK

1967: Blowin' Your Mind

COMPACT
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DIGITAL AUDIO

2CLR-24
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- 1 So You Want to Be a Rock 'n' Roll Star 2 Heroes and Villains 3 Words of Love 4 It Takes Two 5 Everlasting Love 6 Close Your Eyes 7 Shake a Tall Feather 8 Skinny Legs and All 9 The Hunter Gets Captured by the Game 10 Here Comes My Baby 11 Try a Little Tenderness 12 Seven Rooms of Gloom 13 Pata Pata 14 Honey Chile 15 Then You Can Tell Me Goodbye 16 New York Mining Disaster 1941 17 Darling Be Home Soon 18 Neon Rainbow 19 Let It Out (Let It All Hang Out) 20 She's My Girl 21 How Can I Be Sure 22 I Never Loved a Man (The Way I Love You)

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*The Tremeloes, a British group
who emerged from the Merseybeat sound*

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Rock turned serious in 1967. Musicians took up political causes, and the significance of the rock revolution—as symbolized by such bench marks as the Beatles' *Sgt. Pepper* LP, the publication of *Rolling Stone* magazine and the musical *Hair*—was debated in college classrooms and in the media.

A sure sign that rock had turned self-conscious was that the Beach Boys stopped singing about surfing and cars. Inspired by the Beatles' 1965 album *Rubber Soul*, Brian Wilson produced the ambitious *Pet Sounds* LP in the first half of 1966 and followed this masterpiece with the groundbreaking single, *Good Vibrations*.

The Beach Boys' next record, **Heroes and Villains**, appeared in July 1967 after some delay. The first single on the Beach Boys' own Brother label, *Heroes and Villains* was the shortest of several different versions of the song assembled by Wilson and collaborator Van Dyke Parks. When its astrologically determined release date arrived, Wilson, traveling in a fleet of Rolls Royce limousines, delivered the record to Los Angeles radio station KHJ for an exclusive premiere. Wilson and his entourage were greeted by the station DJ, who reportedly said, "Can't play anything that's not on the playlist." The program director quickly corrected the misunderstanding, but by then the transcendent moment had passed.

Just as Wilson had been influenced by *Rubber Soul*, so Mark Volman and Howard Kaylan of the Turtles reacted to the Beatles' *Sgt. Pepper* LP by experimenting on the Turtles' recordings. Bassist Jim Pons, who had joined the group from the Leaves (*Hey Joe*), "freaked out" during this period according to Volman and Kaylan, thinking he was John Lennon. The group's producer, Joe Wissert, also exhibited weird behavior, eating gingerbread bats and reciting poetry. **She's My Girl** reflects the group's fascination with psychedelia.

The Young Rascals' **How Can I Be Sure**, their fourth top-10 hit, marked the end of a series of songs—began with *Lonely Too Long*—that band member Felix Cavaliere wrote for the same woman, though co-writer and vocalist Eddie Brigati sings the song as if the love affair were his own. The Young Rascals were growing more serious—changing their name to the Rascals in 1968, exchanging their trademark knickers for paisley outfits and scoring hits with socially conscious songs such as *People Got to Be Free*.

The Lovin' Spoonful emerged from the Greenwich Village scene, a home for political folk music, but concentrated on an eclectic range of pop music. Although John Sebastian of the Spoonful once vowed never to write a song about the loneliness of a musician's life on the road, he succumbed with **Darling Be Home Soon**. The song, which appeared in Francis Ford Coppola's film *You're a Big Boy Now*, added a twist, however, by taking the perspective of a lover waiting at home for the traveling musician to return.

Folk musicians-turned-rock stars Jim McGuinn (who changed his first name to Roger in 1968) and Chris Hillman (who later formed the country-rock group the Desert Rose Band) wrote **So You Want to Be a Rock 'n' Roll Star** for their group, the Byrds. McGuinn recalls that after looking through a stack of teen-oriented fan magazines such as *Tiger Beat*, they contemplated the shallow and transient character of pop stardom. Their discussion inspired the satirical lyrics of the song. McGuinn recorded the crowd noise heard on the record at a Byrds concert in England.

For all the new seriousness of pop, the charts in 1967 contained plenty of music about romance and fun. Songs from the South continued to find favor with pop music lovers. **Everlasting Love**, by Nashville songwriters Buzz Cason and Mac Gayden, was released on the Rising Sons



Florida cousins
James and Bobby Purify

label owned by Cason and Bobby Russell, composer of *Little Green Apples* and *Honey*. The recording featured a powerful vocal performance by Robert Knight of nearby Franklin, Tennessee. Knight had sung with the Paramounts, one of the many bands active on the Southern fraternity circuit, before recording *Everlasting Love* as a solo artist. Russell produced a later hit version of *Everlasting Love* with soul singer Carl Carlton in 1974.

From Cincinnati, Ohio, the Casinos were a vocal group formed by several teenage friends.



Another Nashville songwriter, John D. Loudermilk, provided the Cincinnati-based Casinos with their biggest hit, **Then You Can Tell Me Goodbye**. Lead singer Gene Hughes heard Johnny Nash's rendition of the song and convinced his bandmates to record it for Fraternity records. In Memphis, the Box Tops followed up their smash *The Letter* with another Wayne Thompson creation, **Neon Rainbow**. Lead singer Alex Chilton, who was only 16 years old when he recorded it, went on to achieve cult status as vocalist in the power-pop group Big Star in the early '70s and then as an eccentric solo artist in the '80s. Fellow Memphians the Hombres, a punk-garage combo,

expressed absurdist social commentary with **Let It Out (Let It All Hang Out)** produced by the legendary Huey P. Meaux. (John Cougar Mellencamp cut *Let It Out* in 1989, releasing his version of the song on the *Big Daddy* CD.)

Beginning in 1966, Florida cousins James Purify and Robert Lee Dickey—known professionally as James and Bobby Purify—usually recorded at Muscle Shoals, Alabama. However, their cover of the Five DuTones' 1963



*Peaches and Herb,
a romantic soul duo*

R & B song **Shake a Tail Feather** came from Chips Moman's American Sound Studio in Memphis where the Box Tops also recorded their hits. At American, the duo worked with guitarist Reggie Young, keyboardist Bobby Emmons, bassist Tommy Cogbill and drummer Gene Chrisman—the crew that played on hits for Neil Diamond, Dusty Springfield and Elvis Presley.

Joe Tex, born Joseph Arrington Jr. in Rogers, Texas (he nicknamed himself after his home state), won a trip to New York in a Houston talent show and then won a talent competition at New York's Apollo Theater. Tex recorded for King records in 1955, and later for the Anna and Ace labels, but his real success came in 1961 after he met Buddy Killen, an executive with the country music publishing company Tree Music. Killen formed Dial Records, with Tex as principal artist, and the two worked together throughout Tex's career.

However, Tex and Killen almost dissolved their relationship in 1964 when Tex grew frustrated with his prospects for major stardom. In what was to be their final session, Tex recorded *Hold What You've Got* but made Killen promise not to release it. Convinced that he had a smash, Killen went back on his promise, and the song became Tex's first pop hit. His first million seller, though, was **Skinny Legs and All**, a novelty song featuring Tex's trademark preaching.

Herbert Feemster of Washington, D.C., made his first record for the Date label in 1966 as Herb Fame. Francine

Barker, who had also recorded for Date, joined Fame on a nightclub bandstand one evening, and the chemistry seemed promising. The duo approached Van "The Hustle" McCoy, who dubbed them Peaches and Herb. Their first record, *Let's Fall in Love*, charted, and their follow-up, a recording of the Five Keys' **Close Your Eyes**, catapulted them into the top 10.

—Jay Orr



From South Africa, Miriam Makeba brought her brand of soul to America.

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. So You Want to Be a Rock 'n' Roll Star** The Byrds • Music and lyrics by Jim McGuinn and Chris Hillman. Tickson Music Co. BMI. Columbia 43987. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 29*
- 2. Heroes and Villains** The Beach Boys • Music and lyrics by Brian Wilson and Van Dyke Parks. Irving Music, Inc. BMI. Brother 1001. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 12*
- 3. Words of Love** The Mamas and the Papas • Music and lyrics by John Phillips. MCA Music Publishing, a Division of MCA, Inc. ASCAP. Dunhill 4057. Courtesy of MCA Records, Inc. No. 5*
- 4. It Takes Two** Marvin Gaye and Kim Weston • Music and lyrics by Sylvia Moy and William Stevenson. Stone Agate Music Division. BMI. Tamla 54141. Courtesy of Motown Record Company, L.P. No. 14*
- 5. Everlasting Love** Robert Knight • Music and lyrics by Buzz Cason and Mac Grayden. Rising Sons Music, Inc. BMI. Rising Sons 705. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 13*
- 6. Close Your Eyes** Peaches and Herb • Music and lyrics by Chuck Willis. Tideland Music Publishing Corp./Chuck Willis Music Co. BMI. Date 1549. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 8*
- 7. Shake a Tall Feather** James and Bobby Purify • Music and lyrics by Otha Hayes, Andre Williams and Verlie Rice. Vapac Music Publishing, Inc. BMI. Bell 669. Produced under license from Arista Records, Inc. No. 25*
- 8. Skinny Legs and All** Joe Tex • Music and lyrics by Joe Tex. Tree Publishing Co., Inc. BMI. Dial 4063. Courtesy of Masters International Inc. No. 10*
- 9. The Hunter Gets Captured by the Game** The Marvelettes • Music and lyrics by William Robinson. Jobete Music Co., Inc. ASCAP. Tamla 54143. Courtesy of Motown Record Company, L.P. No. 13*
- 10. Here Comes My Baby** The Tremeloes • Music and lyrics by Cot Stevens. Main Stay Music Inc. BMI/Angusa Music Co., Ltd. (PRS). Epic 10139. © 1967 CBS Records (UK) Ltd. Issued under license from Castle Communications, plc. No. 13*
- 11. Try a Little Tenderness** Otis Redding • Music and lyrics by Jim Campbell, Reginald Woods and Harry Connelly. Campbell-Comnelly, Inc./EMI-Robbins Catalog Inc./CallieCoon Music. ASCAP. Volt 141. Produced under license from Atlantic Recording Corp. No. 25*
- 12. Seven Rooms of Gloom** The Four Tops • Music and lyrics by Brian Holland, Lamont Dozier and Eddie Holland. Stone Agate Music Division. BMI. Motown 1110. Courtesy of Motown Record Company, L.P. No. 14*
- 13. Pata Pata** Miriam Makeba • Music and lyrics by Jerry Ragoony and Miriam Makeba. Abeham Music/Immy Music. BMI. Reprise 0606. Produced under license from Warner Bros. Records Inc. No. 12*
- 14. Honey Chile** Martha Reeves and the Vandellas • Music and lyrics by Sylvia Moy and Richard Morris. Stone Agate Music Division. BMI. Gordy 7067. Courtesy of Motown Record Company, L.P. No. 11*
- 15. Then You Can Tell Me Goodbye** The Casinos • Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Fraternity 977. Courtesy of Ace Records, London. No. 6*
- 16. New York Mining Disaster 1941** The Bee Gees • Music and lyrics by Barry Gibb, Maurice Gibb and Robin Gibb. Abigail Music, Ltd./Nempcor Music, Ltd. PRS. Atco 6487. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 14*
- 17. Darling Be Home Soon** The Lovin' Spoonful • Music and lyrics by John B. Sebastian. Alley Music Corp. (Adm. by Hudson Bay Music Inc./Warner-Tamerlane Publishing Corp./Trio Music Co., Inc. BMI. Kama Su-27a) 220. Courtesy of Boddah Records, a Division of Essex Entertainment, Inc. No. 15*
- 18. Neon Rain** The Box Tops • Music and lyrics by Wayne Carson Thompson. Warner-Tamerlane Publishing Corp. BMI. Mala 580. Produced under license from Arista Records, Inc. No. 24*
- 19. Let It Out (Let It All Hang Out)** The Hombres • Music and lyrics by B. B. Cunningham Jr. and Gary McEuen. Snoopy Music, Inc. BMI. Verve Forecast 5058. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 12*
- 20. She's My Girl** The Turtles • Music and lyrics by Garry Bonner and Alan Gordon. Paperwaite Music. BMI. White Whale 260. Courtesy of Flo and Eddie, Inc., under license from Rhino Records, Inc. No. 14*
- 21. How Can I Be Sure** The Young Rascals • Music and lyrics by Felix Cavaliere and Edward Brigati Jr. Downtown Music/Delicious Apple Music/Top of the Town Music. ASCAP. Atlantic 2438. Produced under license from Atlantic Recording Corp. No. 4*
- 22. I Never Loved a Man (The Way I Love You)** Aretha Franklin • Music and lyrics by Ronnie Shannon. Pronto Music/14th Hour Music, Inc. BMI. Atlantic 2386. Produced under license from Atlantic Recording Corp. No. 9*

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NOTES INSIDE

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1967: Blowin' Your Mind was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md. CD mastering by Trutone Records, Haworth, N.J.

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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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