



**1968**  
**Blowin' Your Mind**

*Classic*  
**ROCK**

**TIME**  
**LIFE**  
MUSIC

# 1968: Blowin' Your Mind

- 1 **Fire** The Crazy World of Arthur Brown
- 2 **I Can't Stop Dancing**  
Archie Bell and the Drells
- 3 **Hey, Western Union Man** Jerry Butler
- 4 **If I Could Build My Whole World around You** Marvin Gaye and Tammi Terrell
- 5 **Son-of-a Preacher Man** Dusty Springfield
- 6 **Darlin'** The Beach Boys
- 7 **The Happy Song (Dum-Dum)** Otis Redding
- 8 **Soul Serenade** Willie Mitchell
- 9 **I'm a Midnight Mover** Wilson Pickett
- 10 **I Put a Spell on You**  
Creedence Clearwater Revival
- 11 **In-A-Gadda-Da-Vida** Iron Butterfly
- 12 **Yummy Yummy Yummy** The Ohio Express
- 13 **I Wonder What She's Doing Tonight**  
Tommy Boyce and Bobby Hart
- 14 **Cinnamon** Derek
- 15 **Stormy** Classics IV
- 16 **Angel of the Morning**  
Merrilee Rush and the Turnabouts
- 17 **Words** The Bee Gees
- 18 **Hold Me Tight** Johnny Nash
- 19 **Simon Says** The 1910 Fruitgum Company
- 20 **She's a Heartbreaker** Gene Pitney
- 21 **My Baby Must Be a Magician** The Marvelettes
- 22 **Here Comes the Judge** Shorty Long

## SEE PROGRAM NOTES INSIDE

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# Classic ROCK

## 1968: Blowin' Your Mind

COMPACT  
**disc**  
DIGITAL AUDIO

2CLR-27  
OPCD-2620


TIME  
**LIFE**  
MUSIC

- 1 Fire 2 I Can't Stop Dancing 3 Hey, Western Union Man 4 If I Could Build My Whole World around You 5 Son-of-a Preacher Man 6 Darlin' 7 The Happy Song (Dum-Dum) 8 Soul Serenade 9 I'm a Midnight Mover 10 I Put a Spell on You 11 In-A-Gadda-Da-Vida 12 Yummy Yummy Yummy 13 I Wonder What She's Doing Tonight 14 Cinnamon 15 Stormy 16 Angel of the Morning 17 Words 18 Hold Me Tight 19 Simon Says 20 She's a Heartbreaker 21 My Baby Must Be a Magician 22 Here Comes the Judge

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A black and white photograph of two young men, Tommy Boyce and Bobby Hart, standing side-by-side and laughing heartily. Tommy Boyce, on the left, is wearing a light-colored, textured sweater over a white turtleneck and a dark tie, paired with dark, vertically striped trousers. Bobby Hart, on the right, is wearing a dark sweater over a white turtleneck and a white tie, paired with dark trousers. The background is a dark, textured wall with a grid-like pattern.

*Songwriters and teen hit-makers  
Tommy Boyce and Bobby Hart*

# 1968: Blowin' Your Mind

Classic  
**ROCK**

On June 8, 1968, Buddah Records presented eight acts in a special concert at New York City's Carnegie Hall. Buddah chief Neil Bogart did not bring classical, jazz or even politically concerned folk acts to the venerable auditorium. Instead, he presented a line-up of bubblegum pop acts that included the 1910 Fruitgum Company, the Ohio Express and the Lemon Pipers. The juxtaposition of pop artifice and the classic institution mirrored the turbulent times.

Earlier in his career, while working as a promotion man, Bogart had made radio hits of the cheesy rockers *Wooly Bully* and *96 Tears*. As general manager of Buddah, he followed the same simple formulas, turning the songs of Jerry Kasenetz and Jeff Katz into gold. Among the label's many million-selling bubblegum classics were **Simon Says** from the Linden, New Jersey-based 1910 Fruitgum Company, and **Yummy Yummy Yummy** from Mansfield, Ohio's Ohio Express.

Like Bogart, Tommy Boyce and Bobby Hart played party to teen-oriented contrivances. The song-writing team came up with *Pretty Little Angel Eyes* for Curtis Lee in 1961 and *Come a Little Bit Closer* for Jay and the Americans in 1964. Don Kirshner tapped Boyce and Hart to write songs for the Monkees' television show in 1966, and the duo provided the group's first No. 1 record, *Last Train to Clarksville*. Boyce and Hart struck out on their own in 1967. Their first release, *Out and About*, was a minor hit, but their second, the theme from Dean Martin's movie *The Ambushers*, didn't fare as well until its B side, **I Wonder What She's Doing Tonight**, cracked the top 10. Another teen idol, Johnny Cymbal, first charted in 1963 for Kapp Records with *Mr. Boss Man*, then inexplicably changed his catchy real name to "Derek." The move must have been a good one—as Derek, Cymbal scored his biggest hit, **Clanamon**, in late '68.

Dennis Yost and Wally Eaton formed their first rock band in Jacksonville, Florida, in 1964. They then moved to Atlanta and worked for publisher Bill Lowery with drummer Kim Venable, bassist Joe Wilson and lead guitarist and songwriter James Cobb. Oddly enough, this quintet called itself Classics IV, and their first release, *Spooky*, went to No. 3. After Cobb left to concentrate on writing songs for the group with their producer, Buddy Buie, a new line-up struck with the Cobb-Buie composition **Stormy**. Some of the band's members went on to form the successful '70s group Atlanta Rhythm Section.

Gene Pitney, who hailed from Rockville, Connecticut, wrote songs for the Kalin Twins, Bobby Vee, Roy Orbison and Ricky Nelson. He was one of the first artists to record songs by the team of Burt Bacharach and Hal David, achieving his first top-10 hit with *(The Man Who Shot) Liberty Valance*. Ironically, Pitney's first million seller, *Only Love Can Break a Heart* (another Bacharach-David tune), failed to reach No. 1 in 1962 because one of Pitney's own compositions, *He's a Rebel*, produced by Phil Spector for the Crystals, occupied the top spot. **She's a Heart-breaker**, from 1968, is an outright R & B performance of a song written by Charles Foxx and Jerry "Swamp Dogg" Williams.

Dusty Springfield from London was another versatile performer. She began her professional career with her brother in the folk-pop group the Springfields, best known for *Silver Threads and Golden Needles* from 1962. Dusty went solo in '63 and later scored with *I Only Want to Be with You* and *You Don't Have to Say You Love Me*. She signed with Atlantic in 1968, and label vice president Jerry Wexler decided to record her at American Studios in Memphis. **Son-of-a Preacher Man** was the first and biggest hit to come out of her American Studios sessions. Wilson Pickett



also borrowed some of that Memphis magic, and added his own, for **I'm a Midnight Mover**, cut at American with Atlantic producer Tom Dowd in 1968. Co-written by Pickett and Bobby Womack, the song recalls the theme of Pickett's 1965 hit, *In the Midnight Hour*.

Not far from American Studios, Willie Mitchell had his own Royal Recording Studio. A mainstay on the Memphis music scene and at Joe Cuoghi's Hi Records, Mitchell had worked with the Stax/Atlantic session men. But for his biggest pop success, **Soul Serenade**, Mitchell had assembled a younger, percolating R & B outfit that included his brother James on sax, drummer Howard Grimes and the sensational Hodges brothers—keyboardist Charles, guitarist Mabon ("Teenie") and bassist Leroy. Touring with this group in support of *Soul Serenade*, Mitchell was so impressed with one opening act at a show in Midland, Texas, that he asked Hi owner Cuoghi if he could bring the young singer to Memphis to record. Albert Greene, later known as Al Green, and Mitchell's group, the Hi Rhythm Section, produced a string of unsurpassed soulful hits in the '70s.

Shorty Long, a native of Birmingham, Alabama, modeled his vocal style after Johnny Ace and Little Willie John. His first release, *Devil with a Blue Dress On*, marked the debut of Berry Gordy's new Soul label, which he started to compete with the deep soul recordings of Stax and Atlantic in the South. Though Long's record failed to sell, Mitch Ryder's 1966 cover went to No. 4. In '68, Motown quality control chief Billie Jean Brown collaborated with Long on **Here Comes the Judge**, a humorous tune based on a Pigmeat Markham comedy skit popularized by Sammy Davis Jr. on Rowan and Martin's TV show *Laugh-In*. Sadly, Long drowned when a freighter swamped his small fishing boat in the Detroit River on June 29, 1969.

Houston-bred Archie Bell was drafted immediately after *Tighten Up*, the B side of his single with the Drells, became a national hit, and he flew back from Frankfurt, Germany, to perform with the Drells whenever he could get a three-



*Masters of bubblegum music, the 1910 Fruitgum Company got their name from an old gum wrapper found by one of their producers.*

day pass. Philly soul producers Kenny Gamble and Leon Huff caught the group's show at Loretta's High Hat in Longside, New Jersey, and liked it so much they went backstage and offered to oversee the Drells' next recording, which turned out to be **I Can't Stop Dancing**, the group's second top-10 hit.

Fellow Houstonian Johnny Nash became a local television celebrity on an afternoon variety show while still a teenager. Nash won an *Arthur Godfrey's Talent Scouts* competition in New York in 1957 and so impressed the host that Godfrey signed Nash to appear each morning on his popular variety show, where he stayed until 1963. He

*Shorty Long in character for his "here comes the judge" routine, a skit popularized by Sammy Davis Jr. on the TV show Laugh-In*

*A quintet called the Classics IV*





Johnny Nash

had scored his first top-40 record in 1957 with *A Very Special Love*, but his first top-10 single came 11 years later with the reggae-influenced **Hold Me Tight** on his own JAD label. Following this success, he went to Jamaica (where he had filmed *Take a Giant Step* some years earlier) to work with producer Byron Lee and musicians Bob Marley and Peter Tosh.

British eccentric Arthur Brown was influenced by the black-magic stage antics of the manic, pseudo-voodoo R & B singer Screamin' Jay Hawkins. Brown's group, the Crazy World of Arthur Brown, had its only hit with **Fire**. Brown performed in flowing robes and painted face, wearing a helmet rigged to ignite on stage. His band included drummer Carl Palmer, who eventually moved on to progressive rock when he became one-third of Emerson, Lake and Palmer.

The son of a San Diego church organist, Doug Ingle had his own eccentric vision. With his band, Iron Butterfly, Ingle relocated to Los Angeles in late 1966, where the group opened shows for the Doors and the Jefferson Airplane. Iron Butterfly's debut LP, *Heavy*, stayed on the charts 50 weeks but did not yield a hit single. The title cut from the group's second album, **In-A-Gadda-Da-Vida**, clocked in at 17 minutes with a two-and-a-half-minute drum solo. A heavily edited version of the song lit briefly on the charts, while the album stayed on the charts for 140 weeks and sold more than three million copies—strange numbers for strange times.

—Jay Orr



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. Fire** The Crazy World of Arthur Brown • Music and lyrics by Arthur Brown, Vincent Crane, Robert Ker and Michael Finesilver. Winnokie Music. BMI. Atlantic 2556. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2\*
- 2. I Can't Stop Dancing** Archie Bell and the Drells • Music and lyrics by Kenny Gamble and Leon Huff. Ahab Music Co., Inc. BMI. Atlantic 2534. Produced under license from Atlantic Recording Corp. No. 9\*
- 3. Hey, Western Union Man** Jerry Butler • Music and lyrics by Kenny Gamble, Leon Huff and Jerry Butler. Ensign Music Corp./Warner-Tamerlane Publ. Corp. BMI. Mercury 72850. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 16\*
- 4. If I Could Build My Whole World around You** Marvin Gaye and Tammi Terrell • Music and lyrics by Harvey Fuqua, Johnny Bristol and Vernon Butler. Stone Gate Music. BMI/Jobete Music, Inc. ASCAP. Tamla 54161. Courtesy of Motown Record Company, L.P. No. 10\*
- 5. Son-of-a-Precacher Man** Dusty Springfield • Music and lyrics by John Hurley and Ronnie Wilkins. Tree Publishing Co., Inc. BMI. Atlantic 2580. Produced under license from Atlantic Recording Corp. No. 10\*
- 6. Darlin'** The Beach Boys • Music and lyrics by Brian Wilson and Mike Love. Irving Music, Inc. BMI. Capitol 2068. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 19\*
- 7. The Happy Song (Dum-Dum)** Otis Redding • Music and lyrics by Otis Redding and Steve Cropper. Irving Music, Inc.-East Memphis. BMI. Volt 163. Produced under license from Atlantic Recording Corp. No. 25\*
- 8. Soul Serenade** Willie Mitchell • Music and lyrics by Curtis Ousley and Luther Dixon. Kilyn Music Publishing, Inc./Vee Ve Music Corp. BMI. Hi 2140. © 1977 Cream Records. Courtesy of Hi Records. No. 23\*
- 9. I'm a Midnight Mover** Wilson Pickett • Music and lyrics by Wilson Pickett and Bobby Womack. Cotillion Music, Inc./Trace Bob Music/Eroa Publishing Co. BMI. Atlantic 2528. Produced under license from Atlantic Recording Corp. No. 24\*
- 10. I Put a Spell on You** Creedence Clearwater Revival • Music and lyrics by Jay Hawkins. Travis Music. BMI. Fantasy 617. Courtesy of Fantasy Records. No. 58\*
- 11. In-A-Gadda-Da-Vida** Iron Butterfly • Music and lyrics by Doug Ingle. Ten East Music/Cotillion Music, Inc./Rosca Music. BMI. Aco 6606. Produced under license from Atlantic Recording Corp. No. 30\*
- 12. Yummy Yummy Yummy** The Ohio Express • Music and lyrics by Arthur Resnick and Joe Levine. Trio Music Co., Inc. BMI. Buddah 38. Courtesy of Buddah Records, a division of Essex Entertainment, Inc. No. 4\*
- 13. I Wonder What She's Doing Tonight** Tammy Boyce and Bobby Hart • Music and lyrics by Tommy Boyce and Bobby Hart. Screen Gems-Columbia Music. BMI. A&M 893. Courtesy of A&M Records, Inc. No. 8\*
- 14. Cinnamon** Derek • Music and lyrics by George Tobin and Johnny Cymbal. Music Corp. of America, Inc. BMI/MCA Inc. ASCAP. Bang 558. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records Inc. No. 11\*
- 15. Stormy** Classics IV • Music and lyrics by Buddy Buie and James R. Cobb. Low-Sal Music, Inc. BMI. Imperial 66328. Courtesy of EMI, a division of Capitol Records, Inc., under license from CEMA Special Markets No. 5\*
- 16. Angel of the Morning** Merrilee Rush and the Turnabouts • Music and lyrics by Chip Taylor. Blackwood Music, Inc. BMI. Bell 705. Produced under license from Arista Records, Inc. No. 7\*
- 17. Words** The Bee Gees • Music and lyrics by Barry Gibb, Robin Gibb and Maurice Gibb. Gibb Brothers Music. BMI. Aco 6548. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 15\*
- 18. Hold Me Tight** Johnny Nash • Music and lyrics by Johnny Nash. Down Music. ASCAP. JAD 207. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records Inc. No. 5\*
- 19. Simon Says** The 1910 Fruitgum Company • Music and lyrics by Elliott Chiprut. Super Bubble Music Corp. BMI. Buddah 24. Courtesy of Buddah Records, a division of Essex Entertainment, Inc. No. 4\*
- 20. She's a Heartbreaker** Gene Pitney • Music and lyrics by Charlie Foxx and Jerry Williams. Padalogue Music, Inc. BMI. Musicor 1306. Courtesy of Gusto Records. No. 16\*
- 21. My Baby Must Be a Magician** The Marvelettes • Music and lyrics by William Robinson Jr. Jobete Music, Inc. ASCAP. Tamla 54158. Courtesy of Motown Record Company, L.P. No. 17\*
- 22. Here Comes the Judge** Shirley Long • Music and lyrics by Billie Jean Brown, Suzanne de Passe and Frederick Long. Stone Gate Music, BMI/Jobete Music, Inc. ASCAP. Soul 35044. Courtesy of Motown Record Company, L.P. No. 8\*

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**Creative Director:** Don Sheldon  
**Series Consultant:** Joe Sasly  
**Art Director:** Robin Bray  
**Associate Producer:** Robert Hill  
**Art Studio:** Nina Bridges  
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**Production Manager:** Karen Hill

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**The Author:** Jay Orr is a music critic for the *Nashville Banner*. He has annotated numerous albums and contributes to the *Journal of Country Music*.

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