

Dear Classmates,

Here's my contribution for our HR 50th Reunion – something that tries to recognise and to celebrate our shared years in Cambridge. I hope you like it and I hope it brings back more than a few memories.

You'll no doubt agree that music provided the soundtrack or (as Keith Richard so aptly described it) "*the furniture*" of those shared HR69 experiences, so I have decided to compile a list of the most indelible or influential songs from that era, even though it is tainted by my obviously biased opinion and experiences. You'll also no doubt agree that, after all, only a couple of notes, (sometimes even a *single* note), from one of these records will release torrents of vibrant memories (or perhaps even a drug-free flashback), allowing us not just to wallow in good ol' nostalgia but often to touch something much deeper. Initially I entitled my idiosyncratic list "50 for the 50th" but quickly discovered that too many great songs missed the cut. So, instead, I have re-titled this soundtrack of our collective HR experiences "**69 for '69**" and offer it as my Reunion contribution. Don't expect a profound learned monograph – one of my classmates once described me as "deep down, he's really superficial;" nevertheless, I hope you'll enjoy it.

Were you to create your own list, your choices would inevitably differ from mine. For example, no Sinatra, whether Frank or Nancy, mars my list. Nor, thank goodness, will you suffer anything by the Four Seasons, Tom Jones or, most definitely, Richard Harris, whose song "*MacArthur Park*," written by the otherwise very accomplished songwriter Jimmy Webb, has to be the worst Billboard Number Two of all time. In addition to many obvious selections, my list does contain some less common, and probably unexpected, recordings too; in particular, I felt one very obscure song (by a '**69 Classmate** no less) had special significance for us and merited inclusion.¹ I have also resisted the temptation of adding an "Honourable Mention" section which also would expand the list to an unworkable length. So I make only one simple request: should you select a song that makes your list but not mine, you then need to decide which one of mine needs to go. That way we keep the list to a manageable size. As it is, I have cunningly slipped a few extras in my list of 69, often by including more than one version of a song under a single number or by highlighting other related songs in my brief "liner notes."

In an ideal world I would have preferred to present each of you with a souvenir "**69 for '69**" CD. However, the logistics of untangling copyright issues and getting more than 69 recordings onto a CD exceeded my capabilities. So, as a more pragmatic alternative, I have written a short blurb about each of these "chosen ones," based both on my (increasingly) fallible memory and by other sources, most frequently, the nearly infallible Wikipedia. And, if you wish to experience "that song" again (and I hope you will), I have included hyperlinks (sometimes more than one) that will lead you some remarkable videos, usually courtesy of *YouTube*. Although most of them predate the more sophisticated MTV productions, these hyperlinked videos can still transport you back to those moments in an instant. Wait until you see, for example, the choice 1967 film clip of the Rolling Stones performing both "*Ruby Tuesday*" and an *uncensored* version of "*Let's Spend the Night Together*" live on "*The Ed Sullivan Show*" – perhaps the best video in this compilation. Or, one so bad it's funny: Van Morrison's bored, out of phase mime of "*Brown-Eyed Girl*" on Dick Clark's "*American Bandstand*." Just a single click on the hyperlink should do it (although I must apologise in advance for the brief ads that usually precede the actual videos; I'm not clever enough to know out to eliminate those).

I have arranged this compilation approximately but not obsessively in chronological order rather than by Billboard rank, record sales, air time or some other quasi-quantifiable method.² So, may I invite you to "*cast your memory back*"³ and enjoy the journey: reminiscing, reliving and reflecting.

¹ Alas, he dropped out of our Class during our first year but became a cult figure, especially in the genre of "Country Rock," and died way too soon. Any guesses at this stage?

² After all, the charts don't always get it right!

³ Third verse "*Brown Eyed Girl*" (but you knew that already).

1965

1. *(I Can't Get No) Satisfaction*; Rolling Stones

Bum, bum, ba, ba, bum, ba, bum, bum- that instantly recognisable bass line unfailingly got everyone dancing at the various “Mixers” during the Fall of our Freshman year or in the dorms when the Stones album “*Out of Our Heads*” played at full volume as a party-starter. And, long before Karaoke, we always, unselfconsciously, belted out the refrain at the top of our lungs. Of course, the song stirred controversy- did Mick really sing “*meet*” or “*make*” in the third verse? (The official lyrics have it as “*make*”). While Mick undoubtedly was “The Man,” I still modelled my hairstyle on Brian Jones’. How many of you saw them perform at their sold-out Boston Garden concert that Fall? Regardless, you’ll enjoy this video clip from a Sept ‘65 *Shindig* show which clumsily censors that “*meet/make*” moment but left untouched the more raunchy line about the girl frustrated by having her “*losing street*.”

<https://www.youtube.com/watch?v=jhFlzqZlThM>

2. *Like a Rolling Stone*; Bob Dylan

Probably Dylan’s best electric song with its memorable poetic phrases: “*staring into the vacuum of his eyes*,” etc. The AM radio stations, geared for three minute songs, hated its length of more than six minutes and often resorted to playing either the first two verses or the last two instead of the whole thing. Hasn’t the song lasted brilliantly? I believe session musicians Al Kooper (later of Blood Sweat and Tears) and Robbie Robinson (later of The Band) played on this song.

https://www.youtube.com/watch?v=y6_ICjXnAPg

3. *Eve of Destruction*; Barry McGuire

Formerly a member of the New Christie Minstrels, Barry topped the Billboard Charts during the week of our Freshman enrolment in September ‘65 with his apocalyptic vision. I most definitely wouldn’t include the limp “*answer*” by the Spokesmen, *The Dawn of Correction* in my list. But, apparently some radio stations wouldn’t play “*Eve*” without the “*Dawn*” antidote.

<https://www.youtube.com/watch?v=lwYNWYaS3bl>

4. *Gloria*; Them

Everyone now knows that Them’s frontman was Van Morrison who wrote this Garage Rock anthem. Again a sure-fire party-starter, we always shouted the memorable chorus (“*And her was G- L- O- R- I- I- I- I- A*”).

<https://www.youtube.com/watch?v=7RI-QtEAwwE>

With Van as their lead singer, Them had earlier in 1965 scored a minor hit with the Bert Berns composition “*Here Comes the Night*.” Since that song came out “before our time,” I have had to exclude it from my list of 69 but this live but flawed version of a great song is worth a listen just the same.⁴

<https://www.youtube.com/watch?v=-WfAy7P3Prk>

5. *We Gotta Get Out of This Place*; The Animals

In 1965 this standard encouraged innumerable wannabe lead singers to liven their dorm party in the Yard. And, while we all remember the Animals astounding concert during our

⁴ I would like a modified version of this song to conclude my funeral.

Freshman Jubilee weekend, who would have anticipated that this song would become one of the major anti-Vietnam songs of that era?

<https://www.youtube.com/watch?v=wJVpihgwE18>

6. *Urge for Going*; Tom Rush

Harvard Graduate Tom Rush had a real knack for discovering and then popularising great talents long before they became famous in their own right. For example, “*Urge for Going*” was written by Canadian Joni Mitchell and sung by Tom before she was “discovered”; I regret not knowing the story of how he managed to find her and her song(s). While we knew Tom’s version from 1965, I couldn’t find a video of him performing it so this clip, from ’66, features a live performance by Joni. (Bear with the corny beginning). While I had assumed Tom’s popularity was limited mainly to New England, I attended his sold-out concert at the Guthrie Theatre in Minneapolis around 1972; the audience recognised immediately and responded warmly to the first notes of this great song. “*Urge for Going*” also appeared on his 1968 album “*Circle Game*” which we’ll encounter later in the 1968 section.

<https://www.youtube.com/watch?v=vLu2-gG68S0>

7. *Sounds of Silence*; Simon and Garfunkel

My recollection is that, thanks to the Boston night DJ, Dick Summer of WBZ, this Folk Rock song received a lot more airtime in our region than its initial popularity might have warranted. Soon enough the rest of the country caught up. While as a harmonising duet they enjoyed a stellar career for perhaps five years, Paul Simon has continued his success as a performer and songwriter for now over 60 years.

<https://www.youtube.com/watch?v=NAEppFUWlfc>

8. *Positively 4th Street*; Bob Dylan

Compared with most of Dylan’s other songs, there is nothing opaque or obscure about these lyrics. No doubt there is a small army of Dylanologists debating to whom Dylan was directing his venom or why he titled it as he did. While the bouncy, almost happy, organ background (Al Kooper again) seems at odds with the venomous lyrics, the contrast and the song work for me.⁵ Here’s a good live version though I’m not sure of the year.

<https://www.youtube.com/watch?v=6lpk9Q-Efwc>

9. *California Dreamin’*; Mamas and Papas

Their first of many hits still receives a fair amount of airplay. My recollection is that, like *Sounds of Silence*, we caught on to this group well before the rest of the country. Their later song “*No One is Getting Fat (except Mama Cass)*” explained their origins out of the New York folk scene and their links with other notables like Roger McGuinn (later of the Byrds) and John Sebastian (who formed the Lovin’ Spoonful).

<https://www.youtube.com/watch?v=2s2deErAsmQ>

10. *Get Off My Cloud*; Rolling Stones

What could you possibly record as a follow-up to “*Satisfaction*”? Well, “*Get Off My Cloud*” that’s what!! And what a great song is was even if we didn’t understand most of the lyrics. (If you want to know the actual words, simply Google “*Get Off My Cloud- lyrics*”). While I couldn’t find an original video that included Brian Jones, you may still enjoy this 2006 “Official

⁵ In 2015 St Paul Minnesota honoured their Minnesota native by re-naming a street “Positively Fourth Street.” <https://www.minnpost.com/politics-policy/2015/07/just-fun-st-paul-honors-bob-dylan-positively-4th-street>

Authorised Rolling Stones" version; though wizened and both nearly pensioners at 63, Mick and Keith could still belt it out.

<https://www.youtube.com/watch?v=RoUa4dlcO50>

11. *It Ain't Me Babe*; The Turtles⁶

In 1965 everyone was recording Dylan songs; this cover version by the Turtles was one of the more commercially successful offerings, reaching Number 8 in October 1965. I have included two videos: one by the Turtles and one by the man himself. Any preference?

<https://www.youtube.com/watch?v=EAWUNMloGR4> (Turtles)

https://www.youtube.com/watch?v=tNTSARuv_nM (Dylan)

12. *Hang on Sloopy*; The McCoys

With its unmistakable opening drum beat, this song livened up many a jukebox joint in Cambridge and elsewhere. It made it to Number One during the Fall of our Freshman year. Being rather naïve, I didn't initially know what "*let your hair hang down on me*" meant but then, of course, liked the song even more once I knew the meaning. Does anyone else remember that "*Hang on Sloopy*" was a particular favourite of that long-serving and rather "large" waitress at Hazens and how she could really shake it? She'd no doubt agree that this song deserved inclusion in our list!

https://www.youtube.com/watch?v=_qnmgMZevg4

13. *November Nights*; Gram Parsons xHR'69

Unlucky 13 on this list goes to that rather obscure inclusion I mentioned in the introduction. Gram Parsons, as some of you will recall, enrolled in our Class but dropped out Freshman year. However, that first Fall, my roommate Jay heard Gram sing and came away stammering with excitement about the talent he had just witnessed and even predicted with absolute certainty that Gram would become a huge star. Well, he did, sort of... Gram certainly achieved cult status despite his tragically short life- he spent some time with the Byrds and then formed the Flying Burrito Brothers before trying to make it on his own⁷. Sadly, drug abuse took his life at age 26. Had he lived a few weeks longer, he would have become another member of the infamous "27 Club" which included many rock stars like Janis Joplin, Jimi Hendrix and Jim Morrison who all died at that age. Despite his very early death, *Rolling Stone* magazine still ranked Gram Parsons Number 87 on their list of the "100 Greatest Artists of All Time." I stumbled onto his recording of "*November Nights*" which was supposed to become his breakthrough hit; that was the song my roommate heard all those years ago. Jay, congratulations on your talent spotting; I hope you enjoy listening to Gram again.

<https://www.youtube.com/watch?v=CKnfbHs3YN4>

14. *You Were On My Mind*; We Five

According to Wikipedia, this catchy Folk Rock hit had an interesting pedigree. The singer/songwriter Sylvia Tyson (one half of the Canadian folk duo Ian and Sylvia noted for "*Four Strong Winds*") wrote the original song and Michael Stewart (brother the Kingston Trio's John Stewart) turned it into a Number One hit for his group, the We Five.

<https://www.youtube.com/watch?v=lbuzEjEHso0>

⁶ During that era, didn't it seem as if every second band had an animal name: the Turtles, the Byrds, the Monkees, the Animals, the Beatles, etc.? What others can you recall?

⁷ He had a love affair with Emmylou Harris with whom he also collaborated.

The UK solo artist Crispian St Peters, with his strange name but instantly recognisable voice, also made it a hit the following year.

<https://www.youtube.com/watch?v=feuuNEp9UEc>.

15. *As Tears Go By*; Marianne Faithfull

Written by Mick Jagger and Keith Richard along with the Rolling Stones' manager, Andrew Loog Oldham, Marianne Faithfull⁸, Mick's young, blond, beautiful and nobility-linked⁹ girlfriend at the time, made it her first big hit. This video is a classic: introduced first by Paul Anka, followed by Brian Epstein, Marianne performed on the UK version of *Hullabaloo* in '65 with her school girl innocence contrasting with that "come-hither" sultry voice. You might also like to see the Stones' version of the same song. Here's their performance on the Ed Sullivan Show, featuring a tidy fresh-faced Mick on vocals and Keith on acoustic guitar.

<https://www.youtube.com/watch?v=of21WYW5t5g> (Marianne)

<https://www.youtube.com/watch?v=wUItFzV17EU> (The Rolling Stones)

⁸ Two l's in Faithfull

⁹ According to the ever-reliable Wikipedia, Faithfull's maternal great-great uncle was Leopold von Sacher-Masoch, whose erotic novel, *Venus in Furs*, spawned the word "masochism."

1966

16. *In My Life*; Beatles

The 11 songs on “Rubber Soul” clearly demonstrated that the Beatles were moving forward creatively. Rather than a simple compilation of songs, it was, arguably, Rock’s first “concept album.” I have selected one of my favourites from that album but I wouldn’t argue with several other potential contenders. And, as this was the first album where the Beatles wrote all the songs, it presaged the genius they would bring to subsequent albums, notably “Revolver,” “Sargent Pepper’s” and the “White Album.” George Martin ranked “Rubber Soul” as one of his favourites. While it was released just before Christmas 1965, it got most of its Harvard Yard airplay in 1966 so I have placed it in the 1966 section.

<https://vimeo.com/246684793>

17. *Do You Believe in Magic?*; Lovin’ Spoonful

The first of many Lovin’ Spoonful hits, John Sebastian, a fine songwriter and the group’s lead singer, wrote it. Who can forget the song’s opening lines: “Do you believe in magic in a young girl’s heart; How the music can free her, whenever it starts?”

<https://www.youtube.com/watch?v=R8ifTS5NEsl>

18. *96 Tears*; ? (Question Mark) and the Mysterians

One of the first and certainly one of the all-time best Garage Rock songs, this recording definitely deserves its place on my list. (And on yours!) Oddly, despite its huge popularity in 1966, we rarely hear it now, even on the Oldies Stations. But, in case you’ve forgotten how good a song it was, treat yourself to this video and enjoy that pumping organ and the strong vocals. Interestingly, the video clip incorporates two different eras- their *Shindig* performance and one, I’m guessing, from the 80’s.

<https://www.youtube.com/watch?v=FspXc96kHXI>

19. *Where Were You When I Needed You?*; The Grass Roots

Co-written by the prolific 1960’s song-writing duo of P. F. Sloan and Steve Barri, (who also wrote such wide-ranging hits like Barry McGuire’s “Eve of Destruction,” Johnny Rivers’ “Secret Agent Man” and Herman’s Hermits’ “A Must to Avoid” among others), the Grass Roots turned this song into their 1966 hit. For those of us who suffered the pain and angst of a broken relationship during that time, this song gave us some welcome, if self-righteous and vindictive, revenge.

<https://www.youtube.com/watch?v=KvxA-NXGO8>

20. *Don’t Bring Me Down*; The Animals

Who doesn’t remember our Freshman Jubilee Weekend where the Animals performed that full-throttled live concert? Though I can’t be certain, I strongly suspect that they must have played this song among their set that night as it was released in May 1966. Here’s an oddity about “Don’t Bring Me Down”- it was actually written by Carol King and Gerry Goffin but apparently Eric Burdon made fun of them as songwriters even though Animals enjoyed a trifecta of hits from their compositions including “We Gotta Get Out of This Place” and “It’s My Life” as well as this one. While “Don’t Bring Me Down” didn’t sell as well as the other two, with its signature organ playing and super-cool Eric Burdon on vocals, it ranks as one of my favourites (remember, I’m doing the list!). But after watching this video, you might just agree with me.

<https://www.youtube.com/watch?v=DP9BRwF7ZQM>

21. *Love that Dirty Water*; The Standells

This Garage Rock classic, described as a “mock paean” to Boston, not unexpectedly became a local favourite, despite those sly digs at life in Beantown: “*lovers, muggers, and thieves*” along the banks of the River Charles and “*frustrated women who had to be in by 12 o’clock*” and, of course “*that dirty water.*” More surprisingly, it became not only a national hit but also the unofficial anthem for the Boston Red Sox who play the song after every Fenway Park win. Not a bad outcome for a one-hit wonder group who didn’t even come from Boston but from LA. Go figure!

<https://www.youtube.com/watch?v=GDbeopynIrE>

22. *Wild Thing*; The Troggs

Hanky Panky; Tommy James and the Shondells

I never learned the guitar but I’ll bet I could have quickly mastered the cords for either of these hard-driving Garage Rock staples. And, were there ever two hit songs with such simple lyrics? “*Wild Thing*” shot up quickly to Number Two during the summer of ’66 only to miss out on the top spot as that was already occupied by “*Hanky Panky*¹⁰.” Did you have a favourite between these sure-fire party starters? By the way, you’ll meet both of these groups later on the list.

<https://www.youtube.com/watch?v=e6uXWcWtO7I> (Wild Thing)

<https://www.youtube.com/watch?v=gSHVWzRh30k> (Hanky Panky)

23. *Searching For My Love*; Bobby Moore and the Rhythm Aces

This great soul song, my personal favourite of that genre, played all summer long in ’66. Sadly it has now been largely forgotten; it deserves re-discovery. The pounding drums, the smooth sax and the emotive vocals certainly touched one dateless insecure WASP living in Cambridge that hot summer. Unfortunately I haven’t been able to find a proper live video to share so play this one with closed eyes and return to those times of your own adolescent inadequacies, (assuming you want to)!

<https://www.youtube.com/watch?v=ayvQXUfW7nc>

24. *Good Vibrations*; The Beach Boys

In danger of becoming irrelevant and past their use-by date because of the British Invasion, and specifically because of competition from the Beatles, the Beach Boys created this absolute rock masterpiece in 1966. Beach Boy Brian Wilson composed the complex psychedelic music while his fellow band member and cousin, Mike Love, contributed the lyrics. It took over 90 hours of studio time to complete the song, reputed to be the most expensive single ever made. Nevertheless, this song’s critical and popular acclaim kept the Beach Boys’ reputation and relevance intact, if not enhanced.

<https://www.youtube.com/watch?v=mdt0SOqPJcg>

I also include a video that appears to show one of their “behind the scenes” recording sessions which may interest some Beach Boy die-hards.

<https://www.youtube.com/watch?v=uVISVkbJDA>

¹⁰ According to Wikipedia, Jeff Barry co-wrote “*Hanky Panky*” with his then-wife Ellie Greenwich and Phil Spector as well as several other massive hits including “Do Wah Diddy Diddy,” “Da Doo Ron Ron,” “Then He Kissed Me,” “Be My Baby,” “Chapel of Love,” and “River Deep - Mountain High.” Phew!

25. *Last Thing on My Mind*; Tom Paxton

While most of the songs on my list have rock origins, there are exceptions and this is an important one. Countless other artists¹¹ have covered this quite beautiful, haunting song, now a folk standard. I like Paxton's simple version; he, by the way, still tours.

<https://www.youtube.com/watch?v=voqL5ksOuoo>

26. *Time has Come Today*; The Chambers Brothers

Not all of songs on my list became AM radio Top 40 hits as we also listened to some great albums. While many of these album cuts failed to get much air play or attained the commercial success they deserved, some of these songs still rank among my favourites. One such example is this remarkable song by the Chambers Brothers. If my memory serves, they performed it live during their gig at Lowell House, no doubt to an overwhelmed sold-out crowd. Sit back and enjoy this masterful live version at full volume. Pure genius.

https://www.youtube.com/watch?v=CsBwBct0_5U

27. *Good Lovin'*; The Young Rascals

This energetic song was the Young Rascals' first big hit and the group scored many other Top Ten hits between 1966-68. However, because of my subsequent family medicine career, their undeniable diagnostic and therapeutic acumen also impressed me: "*I got the fever...but you've got the cure*".... "*Good Lovin'*" (Doctors orders!)

<https://www.youtube.com/watch?v=qZvhfspF6jU>

28. *In the Midnight Hour*; Wilson Pickett

Sometimes you hear a song just once and know it's destined to become an instant hit. So it was with "*In the Midnight Hour*," co-written and performed by Wilson Pickett.¹² In fact, thanks to his strong vocals and the throbbing R+B beat, including horns, this song achieved even more- immortality.

<https://www.youtube.com/watch?v=6A0cK9-uV38>

29. *I Can't Keep From Crying Sometimes*; Blues Project

The Blues Project formed in 1965 and lasted only a couple of years. Nevertheless they had a quality line-up including Danny Kalb, Steve Katz and Al Kooper, the latter two going on to form Blood Sweat and Tears.¹³ While the Blues Project never achieved a level of commercial success commensurate with the critical acclaim they received, their album *Projections* broadened the musical tastes of many, including me! While I'm sorry I can't find a live video, you'll, nevertheless, enjoy your long overdue re-visit.

<https://www.youtube.com/watch?v=dDk1alpXQZI>

30. *Groovy Kind of Love*; The Mindbenders

The Mindbenders were the backing group for Wayne Fontana when he scored a minor hit with "*Game of Love*" in 1965. Sadly for Wayne, he left the band shortly thereafter and the

¹¹ Wikipedia lists about 60 artists who have covered this song.

¹² The song was composed by Pickett and Steve Cropper while staying at the historic but ill-fated Lorraine Motel in Memphis where Martin Luther King, Jr. would later be assassinated in April 1968. The preserved Lorraine Motel now forms an important in situ feature of the National Civil Rights Museum experience.

¹³ In fact a common misquote of Winston Churchill's famous phrase. He actually said, "*I have nothing to offer but blood, toil, tears and sweat.*"

Mindbenders, now with Eric Stewart¹⁴ as lead singer, had a much bigger hit in 1966 with “Groovy Kind of Love.” According to Wikipedia, the melody is heavily based on “Rondo” by the classical composer Clementi. On the other hand, the lyrics, when we listen to them now, are cringe-worthy trite. But, try telling that to those of us who were 19 and lovesick in ‘66. Many artists have covered this one; perhaps Phil Collins’ version in 1988 was the most successful.

<https://www.youtube.com/watch?v=ddclunulJi4>

31. *Thirsty Boots*; Judy Collins

Throughout her career, folksinger Judy Collins, with her pure voice and stunning looks, had a wide following. In 1966 her rendition of Eric Andersen’s *Thirsty Boots*, an eloquent and moving folk song with its links to the Civil Rights Movement, certainly brought her even more attention, though I doubt if “*Thirsty Boots*” ever registered on the Top 40 Hit Parade. You’ll really like this amazing footage from 2002 which features not only Collins and Andersen but also Tom Rush and Arlo Guthrie.

<https://www.youtube.com/watch?v=Q841UwxzMF0>

Or, you may prefer the second video: Eric’s live version from 1976 (I think), a poignant tribute to his friend and fellow protest-singer Phil Ochs who had recently taken his own life.

<https://www.youtube.com/watch?v=W6FjXMbxwRU>

32. *Pied Piper*; Crispian St Peters

Crispian St Peters, that UK solo singer with the instantly recognisable voice, scored another memorable hit song during the summer of ‘66. This tune featured a distinct flute background, creating its unique sound. During this live video performance, the singer sounds surprisingly flat and so does not present this catchy hit song at its best.

https://www.youtube.com/watch?v=5kBj_SiZlrA

33. *Just Like a Woman*; Bob Dylan

Another Dylan hard rock classic, “*Just Like a Woman*” came from his acclaimed 1966 double album “*Blonde on Blonde*.” This recording includes contributions from the two aforementioned session musicians who later found their own fame- Robbie Robertson (The Band) and Al Kooper (Blood, Sweat and Tears). Regarding Dylan’s typically opaque lyrics (at least to me), Dylanologists no doubt still debate the question: whom is he’s singing about? Could it be some fancy New York debutante: (“her fog, her amphetamine and her pearls”)? Or, might it even be Joan Baez: “*please don’t let on that you knew me when I was hungry and it was your world*”? As with so many Dylan songs, several fine artists have covered “*Just Like a Woman*.” I had the privilege of attending a 1971 Van Morrison concert in Berkley where he gave a superb rendition of this classic. The video features Dylan playing live and impressing with his harmonica solos.

<https://www.youtube.com/watch?v=Ska5ZpaEf4A>

¹⁴ Eric Stewart went on to co-found the British art pop band, **10cc**.

1967

34. *Strawberry Fields Forever*; The Beatles

Most Beatle songs credit both Lennon and McCartney but *Strawberry Fields Forever* is clearly John's and, arguably, his best. The evocative melody, the surreal lyrics and the complexities of George Martin's arrangement all combined to create a masterpiece. It came out as a single a few months before "*Sargent Pepper's*" and, according to Wikipedia, was supposed to have appeared on that album. It certainly shares some of that same psychedelic feel of "*Sargent Pepper's*"; I dare say many of us listened to the song in our own chemically altered state. I didn't learn until much later that Lennon's Strawberry Field was a reference to the Liverpool Salvation Army children's home near his own childhood home. You'll recognise in this somewhat bizarre video many of same techniques Richard Lester had developed during his filming of "*Hard Day's Night*" and "*Help.*"

https://www.youtube.com/watch?v=HtUH9z_Oey8

35. "*Him Or Me – What's It Gonna Be?*"; Paul Revere¹⁵ and the Raiders

As the resident band on the Dick Clark TV show "*Where the Action Is*" this American group typically dressed in Revolutionary War costumes and could put on quite a visual show. But, they also cranked out a string of pretty decent high-energy Top Ten hits: "*Kicks*," (reached No. 4); "*Hungry*," (No. 6); "*Good Thing*" (No. 4), and my favourite "*Him or Me – What's It Gonna Be?*" (No. 5). The group eventually splintered but their lead singer, Mark Lindsay, embarked on a reasonably successful solo career. This video, though lipsynced, still manages to capture quite well the band's vitality and showmanship, even if it also proves that white men can't dance!

<https://www.youtube.com/watch?v=DRu5TDiHmEU>

36. *Love is All Around*; The Troggs

Who would have thought that the band that gave us "*Wild Thing*" (No. 22) could also create such a tender and beautiful love song as "*Love is All Around*"? Written and sung by the group's leader, Reg Presley, using a strings accompaniment as background, the song made it to the Top Ten in 1967; the remake by the group "*Wet, Wet, Wet*" was even a more massive hit in 1994.

<https://www.youtube.com/watch?v=hSyM1WYZNVU>

37. *Foxy Lady*; The Jimi Hendrix Experience

Jimi Hendrix was unquestionably one of Rock's virtuoso guitarist and frontman. Despite his relatively short career and early death (another member of the aforementioned "27 Club"), he retains his super-star status to this day because of his remarkable ability both as a musician and as a showman. I have chosen "*Foxy Lady*" for my list as that was the Hendrix record we played more frequently than any of his others in our Leverett House "U" but don't worry, "*Purple Haze*" appears later (No. 50). This video of Jimi's live performance at the Miami Pop Festival in 1968 captures even more of his astonishing charisma than his fabled Woodstock appearance the following year. Agree? (I thought so!)

https://www.youtube.com/watch?v=_PVjclO4MT4 (MiamiPop'68)

<https://vimeo.com/251332882> (Woodstock '69)

¹⁵ His full name was Paul Revere Dick and was the group's organist as well as its namesake.

38. *Day in the Life*; The Beatles

This masterpiece, the final song on “*Sargent Pepper’s*” was neither a John nor a Paul song but rather a collaboration between them and it shows. While the critics raved, we mere mortals tried repeatedly to decode this song (along with the rest of the album) to discover the hidden message(s) in the lyrics, even though the words to each song were written out on the back cover. Like other seminal events, I’ll bet you can remember where you were when you first listened to the album? And, of course, we also realised that the Beatles’ touring days were over- their songs had become too complex for that. The video is a kaleidoscope of images that depict, in part, the recording of the song. (If the hyperlink doesn’t connect, simply Google “Day in the Life” to see the video).

<https://www.youtube.com/watch?v=usNsCeOV4GM>

39. *Darling Be Home Soon*; Lovin’ Spoonful

Spoonful lead singer, John Sebastian wrote this plaintive love song which became a reasonable hit. Remember his great line sung with such genuine heartfelt emotion: “*And now, a quarter of my life is almost past*”?¹⁶ While I’m not sure what the word “toddled”¹⁷ meant, it rhymed nicely with “dawdled” and seemed to work. There are two videos to enjoy- the first shows the Spoonful performing it live in 1967; the second, Sebastian, playing it solo (and unscheduled) at Woodstock.

[https://www.youtube.com/watch?v=z9afV7h-XkU\('67\)](https://www.youtube.com/watch?v=z9afV7h-XkU('67))

<https://www.youtube.com/watch?v=aca-FdVnU1c> (Woodstock '69)

40. *Tracks of My Tears*; Smokey Robinson and the Miracles

There was no shortage of great music coming out of Detroit during “our” era. Perhaps because its release coincided with a relationship break-up, I thought “*Tracks of my Tears*” was one of the best. Of course Smokey wrote or co-wrote a whole slew of other Motown staples, including “*Shop Around*,” “*My Guy*,” “*My Girl*,” “*Tears of a Clown*,” etc., etc. And, not surprisingly, lots of artists covered them as well. Johnny Rivers (and later Linda Ronstadt) both sold a lot of records with their own versions of “*Tracks of my Tears*.” You’ll enjoy the Miracles’ original version (at least I think it’s the Miracles though labelled confusingly “The Soul Kings.” Sadly, I can’t find a live recording of Rivers’ cover.

<https://vimeo.com/24706618>

41. *I’m a Believer*; The Monkees

Everyone knows that the Monkees were a “manufactured” band, brought together by some Hollywood moguls to star in a TV show about a Beatles-wannabe pop group. But something odd happened- the Monkees became a top-selling act and actually recorded some quality songs, thanks largely to the efforts of some very good songwriters like Neil Diamond who wrote “*I’m a Believer*” and especially Tommy Boyce and Bobby Hart. One other oddity, Stephen Stills (later to form Buffalo Springfield and then Crosby, Stills, Nash and Young) flunked his audition. Imagine the Monkees with Stephen Stills as a member!

<https://www.youtube.com/watch?v=gv2MLIZKarM>

42. *Respect*; Aretha Franklin

Otis Redding wrote this classic but Aretha Franklin absolutely nailed it, scoring a massive hit in ‘67. With her soaring vocals and the pounding beat, it was to be her signature song for over

¹⁶ We should be so lucky- shouldn’t we update the lyrics to “*three quarters of my life is almost past*”?)

¹⁷ According to the dictionary, “toddle” means “walking with short, uncertain steps- a toddler”

50 years. After an unparalleled career filled with so many hits, sadly the “Queen of Soul” died 16 Aug 2018- 41 years to the day since the King of Rock and Roll, Elvis, had died. Enjoy her live version.

<https://www.youtube.com/watch?v=EcGjZHvD5q4>

43. *Brown Eyed Girl*; Van Morrison

In 1967 Van left the group “Them” and embarked on his solo career. He struck immediate success during that “Summer of Love” with his own composition, “*Brown Eyed Girl*.” Van also came under the guidance of Bert Berns, a forgotten genius of 60’s Rock who wrote or co-wrote, among other classics: “*Piece of My Heart*”(No. 58) , “*Twist and Shout*,” “*Hang on Sloop*” (No. 22) and “*Here Comes the Night*” (No. 4). Oddly Van initially titled his song, instantly recognised with the first 2-3 notes, “*Brown Skinned Girl*” but somehow the title and lyrics changed to the ones we know and love.. His celebrated line from the third verse: “*making love in the green grass behind the stadium*”¹⁸, (which we all still sing at top volume), was apparently too explicit for some radio stations to play! At least one of the lasting contributions of this song is that “making love” no longer means “making out”¹⁹. As of 2015 this song was the most downloaded and most played song of the entire 1960’s decade; after all, who hasn’t had a “Brown Eyed Girl” or the equivalent? For a laugh, enjoy Van’s feeble attempt on the Dick Clark Show to mime the song- surly, bored and out of sync! Never mind, thanks (Sir!) Van – to me you’re still “The Man.” Everyone has a special all-time favourite song; you know mine is “*Brown Eyed Girl*.”

https://www.youtube.com/watch?v=TWoFI_0UtjQ

44. *Get Together*; The Youngbloods

You might say that the Youngbloods, a “Hippy Rock” trio (my description), were a one hit wonder with this song even though they released it twice- first in 1967 and again in 1969. What a fine and hopeful song it is. Lots of other artists, starting with the Kingston Trio in 1964, also recorded it but the Youngbloods’ version is easily the most recognised, due in no small part to lead singer Jesse Colin Young’s evocative vocals. Whatever the reason, “*Get Together*” has lasted well beyond the usual life expectancy of a record which barely dented the charts. Sadly, the video, another poorly timed lip-sync effort, doesn’t do the song justice but it’s the best I could find.

https://www.youtube.com/watch?v=w_inXx-J3nU

45. *For What It’s Worth*; Buffalo Springfield

This song, written by Stephen Stills, the group’s lead singer, was Buffalo Springfield’s only significant hit. The group also included fellow Canadian Neil Young; of course both of them certainly went on to much greater stardom. This song with its opening discordant hook pleaded for tolerance and restraint at a time when the war in Vietnam prompted protest marches, counter-marches and, not infrequently, a heavy-handed police presence. See if you can spot Neil Young in the video.

<https://www.youtube.com/watch?v=gp5JCrSXkJY>

¹⁸ As Van spent a significant amount of time in Boston and Cambridge during that period, his “stadium” may actually have been Harvard Stadium.

¹⁹ Listen, for example, to the Drifters’ “Under the Boardwalk.”

46. *Light My Fire*; The Doors

The Doors, whose name came from the Aldous Huxley book *"The Doors of Perception"*²⁰, struck gold with this mega-hit from their first album with the charismatic and controversial Jim Morrison as their lead singer. The single, conveniently shortened to insure AM radio airplay, was half the length of the album cut; the latter was frequently played at full volume from many a Harvard dorm or House. The Doors recorded many other hits during their relatively brief career which more or less ended with Morrison's 1971 death in Paris from unknown causes, entitling him to membership in the "27 Club." But, interestingly, Morrison's standing has, if anything, risen to cult status since his death nearly 50 year ago. On this video you might like to fast forward to the three-minute mark to witness the rather lame interview conducted by Dick Clark just before they convincingly lip-sync their big hit.

<https://www.youtube.com/watch?v=dTkPOt2L7sI>

47. *I Think We're Alone Now*; Tommy James and the Shondells

This group, whom we've already met thanks to their earlier hit *"Hanky Panky,"* (No. 22) had many chart successes including *"Mony, Mony"* *"Crystal Blue Persuasion"* and *"Crimson and Clover."* I liked *"I Think We're Alone Now"* best of all, especially for the unique sound of crickets in the background and (to this medical practitioner at least) for the relatively authentic sound of a beating heart "lub dub"²¹

<https://www.youtube.com/watch?v=JmplKkFYtDk>

48. *Groovin'*; The Young Rascals

This "Blue-eyed Soul" group had a number of hits. *"Good Lovin'"* we've already met (No. 27) but later, renamed simply as "The Rascals," they made the charts with a variety of different songs and styles: *"People Got to Be Free,"* *"How Can I Be Sure?"* and *"A Beautiful Morning."* To me *"Groovin'"* was one of the best of that Psychedelic Genre so prevalent that year. The video is a live version of the song, complete with the background birdsong.

<https://www.youtube.com/watch?v=S0fErmzmfqo>

49. *Leavin' on a Jet Plane*; Peter, Paul and Mary

This folk trio's sublime version of this fine song makes my list. Their success with this song helped make a star of John Denver who wrote it, in the same way that PPM gave exposure to Bob Dylan with their hit recording of his *"Blowin' In the Wind"* back in 1963. You might enjoy this video of PPM live which also includes John Denver on stage with them; he's somewhat overawed until he gets his chance to sing.

<https://www.youtube.com/watch?v=KHaeAQpoR8I>

50. *Purple Haze*; The Jimi Hendrix Experience

We've already listed Jimi's *"Foxy Lady"* (No. 37 in our **69 for'69** compilation) but it would be a stunning oversight not to include this unforgettable track with its mounting, driving beat. Clearly it's a psychedelic drug song- how else can you interpret the line: *"cuse me while I kiss*

²⁰ Huxley's book title came in fact from William Blake's quote, "If the doors of perception were cleansed, everything would appear to man as it is, infinite"

²¹ However, as the song is about two passionate teen-agers fleeing together at great speed in anticipation of an illicit sexual encounter, I would have expected their heartbeats to have been much faster than portrayed on the record.

the sky,” among others? If you have any doubt about this song making my list, watch his live performance on this video. What a tragedy to lose Jimi so prematurely at the age of 27.

<https://www.youtube.com/watch?v=fjwWjx7Cw8I>

51. *Whiter Shade of Pale*; Procol Harum

This song, the first and major hit by the English group Procol Harum, was as hard to fathom as it was to categorise. Apparently the organ melody comes from J. S. Bach's "*Orchestral Suite N° 3 in D Major*." While the chorus references Chaucer, I never really understood the meaning of the lyrics, nor, I suspect, did many of those who nevertheless really enjoyed the song and played it all summer long in 1967. "*Whiter Shade of Pale*" eventually sold, according to Wikipedia, over 10 million copies.

<https://www.youtube.com/watch?v=Mb3iPP-tHdA>

52. *Let's Spend the Night Together* and *Ruby Tuesday*; The Rolling Stones

We haven't had a Stones' song on this list for some while, so here's a double dose. While "*Ruby Tuesday*" was supposed to be the "B" side, I think it's much more accurate to term the release a "Double A." Take your pick regarding which you favour but both clearly make the cut! While the lyrics to "*Ruby Tuesday*" require a bit of interpretive skill, "*Let's Spend the Night Together*" needs none. I was told that a classmate and his bride used the melody of "*Let's Spend the Night Together*," (without words so to not offend the oldies), as their Wedding Recessional. Urban myth? Works for me. Wait until you view this video which captures the Stones live on, of all places, the Ed Sullivan Show! First they perform "*Ruby Tuesday*" and then follow with an uncensored version of "*Let's Spend the Night Together*." Note the contrast between Mick, always exuberant, energetic and centre stage and Brian, sombre and mostly off camera- a harbinger of things to come?

<https://www.youtube.com/watch?v=tJCoybioJ7M>

53. *Sunshine of My Love*; Cream

Rock's first "Supergroup" was a brilliantly talented trio: guitarist Eric Clapton (from the Yardbirds), bass guitar Jack Bruce (Manfred Mann) and drummer Ginger Baker (Graham Bond Organisation). While they emphasised albums more than singles, the success of this song gave them lots of airplay and increased their profile. We certainly played it frequently and loudly. Enjoy this live rendition.

<https://www.youtube.com/watch?v=7JFjYzuXesw>

1968

54. *Summer Rain*; Johnny Rivers

Johnny Rivers' popularity came from his ability to sing excellent cover versions with his inimitable voice. However, this song, a wistful look back at the previous summer, he made his own. To my mind this was his best and almost makes you "*want to live in the Rockies*," etc. One novel aspect of the song was that the lyrics twice mentioned the Beatles' "*Sargent Pepper's Lonely Hearts Club Band*." The video, from 1973, presents Johnny sporting an impressive afro.

<https://www.youtube.com/watch?v=jfvbtbmJyoU>

55. *(Sitting on) The Dock of the Bay*; Otis Redding

Otis Redding completed the recording of this song, which he co-wrote, only a few days before his death, age 26, in a plane crash in Dec 1967. While the world lost one of the most talented and successful soul singer/songwriters, not surprisingly, the record company cashed in, releasing "*Dock of the Bay*" posthumously only a month later. With its distinctive background sea sounds and whistling to end the track, this song defined a new genre, different from his other masterpieces like "*Try a Little Tenderness*" or "*Respect*" and proved to be a massive hit.

<https://www.youtube.com/watch?v=rTVjnBo96Ug>

56. *Both Sides Now*; Judy Collins

Joni Mitchell, of course, wrote this Grammy Award winning folk rock song. It first appeared on Judy Collins' album "*Wildflowers*" and was later released as a single. It sold exceptionally well and became one of Judy's signature songs (f not one of Joni's too). Apparently Joni disliked Judy's recording despite the publicity it generated for her own career. This video records a live performance, different from the single with which you are most familiar but one that still captures much of what made the song so memorable, even if, to quote Joni herself, "*something's lost and something's gained*."

<https://www.youtube.com/watch?v=2pD5L-4xd40>

57. *Circle Game*; Tom Rush

Near the beginning of my list I selected "*Urge for Going*" (No. 6), Tom Rush's recording of the Joni Mitchell song. Tom now appears a second time: both for his great version of another Joni Mitchell classic "*Circle Game*" and for this prescient album of the same name. Without doubt Tom was a talented musician but, even more, he was a spectacular talent spotter. On this album alone, he recorded those two Joni Mitchell songs as well as a third one, "*Tin Angel*"; two other songs by a then largely unknown singer/songwriter by the name of James Taylor: "*Something in the Way She Moves*" and "*Sunshine, Sunshine*" and for good measure, he also included "*Shadow Dream Song*" by another (as yet) unknown artist- Jackson Browne! And if that weren't enough, Tom included two of his own compositions, one of which "*No Regrets*" has been widely covered by many different artists. There is no doubt that "*Circle Game*," whether the song or the album, deserved all the attention and accolades we gave it back in 1968. With regard to the video, sadly I could not find a live performance of this song by Tom Rush so the 2006 re-mastered version will have to suffice.

<https://www.youtube.com/watch?v=dURdp9tXa6k>

58. *Piece of my Heart*; Big Brother and the Holding Company

The lead singer, with that raw and powerful voice, could only be Janis Joplin. This song really launched her spectacular career but, sadly, it would prove to be a very short one; Janis, too,

joined the “27 Club” in October 1970, the result of a heroin overdose. However, at least Columbia Records did well, releasing her album “*Pearl*” posthumously (like No. 55) which featured her biggest selling hit “*Me and Bobby McGee*.” This live (and I mean LIVE!) video shows us just how much we lost.

<https://www.youtube.com/watch?v=7uG2gYE5KOo>

59. *Morning Dew*; Jeff Beck

This song may seem a curious or even unexpected choice but curious and unexpected connections abound in the world of Rock and this song demonstrates those as well as any. You may recall that Jeff Beck found initial fame as the lead guitar for the Yardbirds, replacing a pretty reasonable guitarist, one Eric Clapton. (Jimmy Page (later of Led Zeppelin) also played in the Yardbirds). After Beck left the Yardbirds, he formed his own group and recorded a great album “*Truth*.” What makes this album particularly memorable, other than Beck’s guitar playing, was the vocalist, Rod Stewart. And, by the way, the second guitarist on this album was Ronnie Wood (later to join the Rolling Stones). I could have chosen any one of several songs from that album for my list but gave the nod to “*Morning Dew*” because of Rockin’ Rod’s instantly recognisable voice; the guitar playing isn’t too shabby either. Sadly the video is only an audio but, after listening to it, you’ll nevertheless agree that “*Morning Dew*” deserves its place on my list and yours.

https://www.youtube.com/watch?v=_AsHvTZASfk

60. *White Room*; Cream

This song, one of the Cream’s more commercially successful singles (No. 53 too), came off their best-selling double album “*Wheels of Fire*” Did any of you happen to see them in concert at the Yale Bowl that Fall? A group of us travelled to New Haven for the event and were not disappointed. Once the concert started, we moved from our seats and surrounded the stage (in an orderly fashion), to get closer to the trio- something I’ve never experienced at any concert before or since. Sadly the Cream broke up shortly thereafter but what a ride while it lasted. The live video is a gem: their Albert Hall Farewell Concert in November 1968.

<https://www.youtube.com/watch?v=u6WUbfTSjFg>

61. *Abraham, Martin and John*; Dion

1968 was such a tumultuous year- the Tet Offensive, LBJ’s decision not to run again, the eventual election of Richard Nixon, etc. but nothing touched in magnitude those two catastrophic assassinations: Martin Luther King Jr in April and RFK in June. Dion, his teen-age hits like “*Runaround Sue*” etc. long behind him²², recorded this quite striking tribute song, made all the more effective by its distinctive harp background. His video, from the Smothers Brothers TV show, is certainly worth watching.

<https://www.youttube.com/watch?v=DXI3XG5aGtM>.

Or, you might prefer to view an alternative You Tube creation - the original recording of “*Abraham, Martin and John*” matched with appropriate, evocative photos.

<https://www.youtube.com/watch?v=ZBiH5fsKJB8>

²² I didn’t know until recently that Dion chose not to get on board that Feb 1959 ill-fated plane that killed Buddy Holly, Richie Valens and the Big Bopper as he couldn’t afford the \$36 airfare. Ditto for Waylon Jennings.

1969

62. *Shake Your Money Maker*; Paul Butterfield Blues Band

This fine album, "*The Paul Butterfield Blues Band*" was actually released back in 1965 but, culturally sheltered as we were, we didn't really start listening to it, let alone appreciating it, until much later. With its all-star cast of musicians including Mark Naftalin, Elvin Bishop, Mike Bloomfield and Sam Lay as well as Paul Butterfield, this album was one of our most frequently played ones during our final year in Cambridge. This live video from 1971 should suffice to explain our high regard for this group and its otherwise unexpected inclusion to my list.

<https://www.youtube.com/watch?v=TjUWtmxY5Kw>

63. *Sympathy for the Devil*; The Rolling Stones

Too long for commercial AM radio, the emerging medium of FM radio gave this song plenty of exposure. It was one of two major hits for the Stones from their critically acclaimed album "*Beggars Banquet*," the other being "*Street Fighting Man*." The French filmmaker Jean Luc Godard made a great movie initially called "*One Plus One*" which followed the recording process for this song. However, we will forever link "*Sympathy for the Devil*" to the disastrous Altamont Free Concert in December '69, some 6 months after Woodstock. You'll recall that, as the Stones performed this number, the fatal stabbing occurred. That movie "*Gimme Shelter*," released the following year, documented the whole eerie sequence; this video is an excerpt from that.

https://www.youtube.com/watch?v=lj6y6toHW_0

64. *Something in the Way She Moves*; James Taylor

We have already explored, in the discussion of "*Circle Game*" (No. 57), the link between Tom Rush and James Taylor. This song, written by Taylor, appeared on his very successful debut album simply titled "*James Taylor*" which was released about a year after Tom's album "*Circle Game*." James sings it in his typically languid but effective style. I have included the audios (as I couldn't find videos of either) of both versions for you to compare these two masters.

<https://www.youtube.com/watch?v=YoevtZiVR4k> (James Taylor)

<https://www.youtube.com/watch?v=XMVDMBKRU0U> (Tom Rush)

65. *These Eyes*; The Guess Who

Hailing from Winnipeg Canada, The Guess Who produced a string of excellent hits from 1969 to the early 70's including "*American Women*," "*No Time*," "*Laughin'*," etc. but this song was their breakthrough American hit²³. The two members of the group who co-wrote "*These Eyes*," Burt(on) Cummings (the vocalist) and Randy Bachman (lead guitarist) both achieved success and fame in their own right later. I particularly liked how "*These Eyes*" showcased Burt's vocal skills.

<https://www.youtube.com/watch?v=-UXqBcmrBD0>

66. *Galveston*; Glen Campbell

Jimmy Webb, the very successful songwriter²⁴, has some of his best works and biggest hits recorded by Glen Campbell: "*By the Time I Get to Phoenix*," "*Wichita Lineman*" and especially

²³ The Guess Who released a minor hit back in 1965, covering "*Shakin' All Over*," On listening to it again, it is so good.

²⁴ With the obvious exception, as previously noted, of "*MacArthur Park*"!

"Galveston," which started as a love song but then transformed into the most moving anti-Vietnam War song imaginable.

<https://www.youtube.com/watch?v=ZTbTHITmDX8>

67. *Bad Moon Rising*; Credence Clearwater Revival

Speaking of anti-Vietnam War songs, this one by CCR was a staple among the troops stationed over there. With their distinct Southern-accented vocals, termed "Swamp Rock," (even though they came from San Francisco and not from the Mississippi Delta) CCR had several other massive hits including "*Proud Mary*," "*Susie Q*," "*Lodi*," "*Who'll Stop the Rain*" and "*Have You Ever Seen the Rain?*" I gave the nod to "*Bad Moon Rising*" over "*Fortunate Son*," another of their anti-war offerings but wouldn't be upset if the decision went the other way. The video shows their live performance at Woodstock.

https://www.youtube.com/watch?v=Z_HYjS7eErg

68. *Sweet Caroline*; Neil Diamond

Who would have guessed that this pre-med drop-out who had attend Columbia University on, of all things, a fencing scholarship would have such a successful career both as a songwriter and as a performer? We have already discussed "*I'm a Believer*" (No. 41) and, of course, Neil had many hits before (and after) "*Sweet Caroline*" including "*Brother Love's Travelling Salvation Show*," "*Solitary Man*," "*Holly Holy*," "*I Am, I Said*," etc., etc. This song became popular at the time of our graduation; with that great melody and lyrics ("*warm touching warm*," etc.), it demanded inclusion.

https://www.youtube.com/watch?v=1vhFnTjia_I.

69. *Something*; George Harrison

To round out my '69 for '69 list, I have chosen a special song. Even before the Beatles broke up in 1969, George had emerged from the Lennon McCartney shadow as a genuinely talented songwriter and musician. Nothing showcased those skills better than his song "*Something*" released as a single as well as a track on "*Abby Road*." Regrettably the song came out after we had graduated (in fact it was released in Oct '69) so I really shouldn't have included it in my list. But it is such a memorable song that I am hoping you'll grant me a free pass.²⁵

<https://www.youtube.com/watch?v=UeIDrZ1aFeY>

²⁵ Apparently George's song was inspired by James Taylor's "*Something in the Way She Moves*" (No. 64) which Tom Rush had included in his 1968 album "*Circle Game*" (No. 57). Oh, the interconnectivity of it all!

Afterword

Compiling my **69 for '69** list has truly been a labour of love for me and, if you've read this far, perhaps you'll have enjoyed the list and the associated hyperlinks and experienced some re-kindled memories as much as I have. I would be delighted to receive any comments and corrections you might have at my email, yankiwi13@gmail.com. More importantly, I hope this contribution to our Class of 1969 might encourage you to attend our 50th Reunion in May. I certainly look forward to the opportunity to meet up.²⁶ I believe we have much to discuss.

Let me conclude by sharing with you my all-time favourite line from a rock song that has, unquestionably, a particular relevance to our Reunion, even if the song came from the year 1980 and not from our 1965-69 era:

"Wish I didn't know now what I didn't know then"

Bob Seger, *"Against the Wind"*

Henry Doerr '69

13 Waiata Ave, Remuera
Auckland 1050
New Zealand

yankiwi13@gmail.com

(Home) 649-524-6931

(Mobile) 642-1026-33826

²⁶ After the Reunion, you might also consider ticking another item off your bucket list with a visit to New Zealand where I've been hiding out for the past 45 years.