
Marvin Gaye - I Want You (Deluxe).rar!



A Revolution In Sound & Spirit: The Making Of *What's Going On*

Listen to *What's Going On* and hear the sound of a miracle. A personal miracle for Marvin Gaye, lifting him out of a profound two-year depression and demonstrating the redemptive power of music. A musical miracle, breaking the mold of the traditional 'Motown Sound' in ways that still reverberate after thirty years. It was a political miracle that Motown would even release this album-length expression of social outrage and spiritual balm. And decades later it remains a living, breathing miracle that unfolds every time you hit 'play.'

In the 1960s Marvin Gaye had earned the title 'Prince of Motown.' The number one male vocalist at Berry Gordy's company worked with its full range of producers and had hits with most of them. His vocal artistry seemed to bring out something different but equally great in each, culminating in the 1968 release "I Heard It Through The Grapevine" with producer Norman Whitfield, Motown's biggest-selling single to that point. He also maintained a successful parallel career singing duets with several of Motown's ladies. When he was paired with Tammi Terrell in late 1966, the two set an unmatched emotional standard for duet singing.

5 These trophies offered no consolation after Terrell collapsed in his arms onstage from an undiagnosed brain tumor in summer 1967. Marvin's despondency over her degenerative illness was compounded by his hurricane of a marriage to Berry's sister, Anna Gordy; continuing harassment from the IRS for back taxes; and the unrelenting pressure from the company to crank out a new smash every four months. Yet even as he retreated, first to his house and then into himself, his soul was stirred by the political and cultural upheaval in the streets beyond the walls of the Motown kingdom. He saw that the times cried out for revolutionary artistry, not song and dance puppetry. It was no longer enough for Gaye to bring out the best in his producers and other musical associates. He wanted to bring out the best in himself.

Marvin wasn't sure where such a journey might lead. To find out required seizing the means of production, a power not granted to singers in Motown's highly compartmentalized system. But Marvin Gaye was every bit the stubborn kind of fellow his first hit proclaimed. Working with sanctioned Motown producer Richard Morris as a front, Marvin produced his composition "Baby I'm For Real" on The Originals, the company's previously anonymous background singers, in 1969. Their sweet, supple harmonies recalled The Moonglows, the legendary doo-wop group in which Gaye had apprenticed. Working with the multiple voices of The Originals would prove the perfect warm-up for Marvin's dramatic leap beyond the cloud cover of conventional Motown record-making.

With "Baby I'm For Real" and its Gaye-directed follow-up "The Bells" major hits, Marvin could not be denied self-production. Shortly after Tammi Terrell's passing in March 1970, Obie Benson of the Four Tops brought him a song written with Al Cleveland that reflected the social turbulence of the times —

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