

◆ THE BOX TOPS ◆ TOMMY LEE

◆ THE BEACH BOYS ◆

◆ RHYM AND THE TECHNIQUES ◆

◆ JAY AND THE TECHNIQUES ◆

◆ JULY COHENS ◆ BRUNO COLE

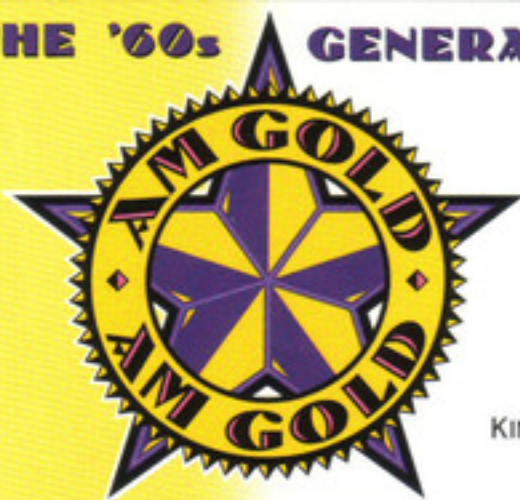
◆ THE MAMAS & THE PAPAS ◆

◆ TOMMY LEE ◆ DONOVAN ◆ STEAM

◆ THE BEACH BOYS ◆ TOMMY HOE ◆

AM GOLD
THE '60s GENERATION
AM GOLD

THE '60s GENERATION



- 1 CRY LIKE A BABY *The Box Tops*
- 2 I THINK WE'RE ALONE NOW
Tommy James and the Shondells
- 3 LAST TRAIN TO CLARKSVILLE
The Monkees
- 4 SLOOP JOHN B *The Beach Boys*
- 5 BOTH SIDES NOW *Judy Collins*
- 6 SPINNING WHEEL *Blood, Sweat & Tears*
- 7 AQUARIUS/LET THE SUNSHINE IN (THE
FLESH FAILURES) *The 5th Dimension*
- 8 I SAW HER AGAIN
The Mamas & the Papas
- 9 DIZZY *Tommy Roe*
- 10 MR. TAMBOURINE MAN *The Byrds*
- 11 1-2-3 *Len Barry*

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- MELLOW YELLOW *Donovan* 13
- NA NA HEY HEY KISS HIM GOODBYE *Steam* 14
- APPLES, PEACHES, PUMPKIN PIE
Jay and the Techniques 15
- LITTLE BIT O' SOUL *The Music Explosion* 16
- LOVE IS ALL AROUND *The Troggs* 17
- SOCIETY'S CHILD (BABY I'VE
BEEN THINKING) *Janis Ian* 18
- SAN FRANCISCO (BE SURE TO WEAR
FLOWERS IN YOUR HAIR) *Scott McKenzie* 19
- HOLD ME TIGHT *Johnny Nash* 20
- TIME HAS COME TODAY
The Chambers Brothers 21
- THE PIED PIPER *Crispian St. Peters* 22

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THE '60s GENERATION

GO!

- 1 Coy Like a Baby
- 2 I Think We're Alone Now
- 3 Last Train to Clarksville
- 4 Sloop John B
- 5 Both Sides Now
- 6 Spinning Wheel
- 7 Aquarius/Let the Sunshine In (The Flesh Floures)
- 8 I Saw Her Again
- 9 Dizzy
- 10 Mr. Tambourine Man
- 11 1-2-3
- 12 Kind of a Drag
- 13 Mellow Yellow
- 14 Na Na Hey Hey Kiss Him Goodbye
- 15 Apples, Peaches, Pumpkin Pie
- 16 Little Bit o' Soul
- 17 Love Is All Around
- 18 Society's Child
- 19 San Francisco (Be Sure to Wear Flowers in Your Hair)
- 20 Hold Me Tight
- 21 Time Has Come Today
- 22 The Pied Piper

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Musically, the '60s started out as a jet-age extension of the '50s. Radio stations still played catchy pop songs with catchy melodies, but the special effects got more elaborate. High-gloss studio enhancements tickled the ear, stimulated record sales and showed how much pop had become a medium for showcasing the producers as well as the artists. The electric guitar became a magician's wand, casting a moody spell that complemented lyrics that veered from simpler love ballads to more cerebral and controversial themes.

With wistful lyrics, an irresistible tune and a mesmerizing flute, British singer-guitarist Crispian St. Peters reflected the period's hopeful and naive temperament on **THE PIED PIPER**. His proposition to step in line and escape the self-doubting masquerade was too beautiful to resist and probably too good to be true. And as the decade progressed, others would offer their own solutions for attaining bliss and enlightenment. Even if some of the messages were a bit dubious, the songs carrying them could at least deliver on the promise of providing heavenly acoustical adventures.

In America, much of the new music focus was on southern California. The

Beach Boys were influenced by Phil Spector's echo-laden "wall-of-sound," but Brian Wilson ventured further. He played around with tape delays, exotic instruments and more intricate vocal arrangements to create the groundbreaking 1966 album **Pet Sounds**. **SLOOP JOHN B.**, a major hit that ended up on the album as an afterthought, is essentially an old West Indies folk ditty refashioned for the waves of sunny Malibu. But with the ultra-processed guitars and voices, the recording exists in a twilight zone between surf rock and psychedelia.

Bob Dylan also fell under technology's spell and ended up shocking his fan base when he appeared on stage at the 1965 Newport Folk Festival lugging a guitar with a cord attached. That is probably why he devoted part of the album **Bringing It All Back Home** to his new electric pursuits



WE'RE ALONE NOW. *This protest song against meddling parents and society bears a close thematic resemblance to Keep Searchin' (We'll Follow the Sun), Del Shannon's previous entry about desperate teenagers on the run.*

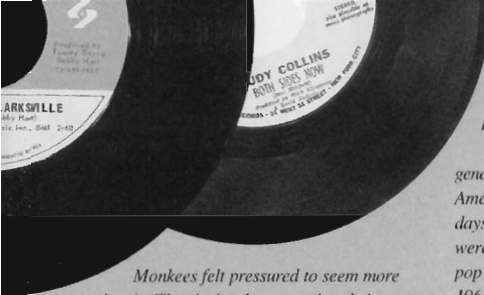
In 1967, New York City-born singer Janis Ian was a sixteen-year-old upstart vying for stardom. Fate granted her a chance to proselytize her declaration about forbidden interracial love on the hit **SOCIETY'S CHILD (BABY I'VE BEEN THINKING)**, recorded in 1966. Initially, many radio stations thought the subject too prickly for airplay, but all that changed when famed conductor Leonard Bernstein allowed her to sing it on his televised special. Ian's highly original tune and compelling voice (maybe even the eerie instrumental ending) secured the record a respectable niche in the top 20.

In the meantime, the ever-innovative bards from the British Isles continued to spin their folk-rock permutations. Donovan, the gently Celtic answer to the coarser Dylan, underwent a similar conversion from acoustic virginity to the pleasures of the electrical banana. Along with its beguiling repetitions and Paul McCartney's near-subliminal whispers, **MELLOW YELLOW** implied a mouthwatering recipe for psychoactive euphoria. It gave song lyric interpreters (and perhaps antidrug crusaders) plenty to digest. A bigger British

surprise arrived in the U.S. in 1968, when the Troggs (notorious for celebrating the raw and the raunchy) went proudly sentimental with **LOVE IS ALL AROUND**. Instead of relying on grating garage guitars and hormonal howls, lead singer Reg Presley flowed to a soothing bass line, basked on a bed of pretty strings, and seemed to truly enjoy this interlude of romanticism, which still sounds as if it were written on the wind.

For addicts of super-sweetened pop, the Americans also maintained their steady supply of sonic sugardust. After all, this was also proclaimed the era of bubblegum. Tagged as the "Prefab Four," the Monkees had put out many smartly crafted hits and owed a chunk of their success to producer Don Kirshner. Their 1966 release of **LAST TRAIN TO CLARKSVILLE** was a hit even before the group's renowned television show made its debut. But even its crisp Beatlesque guitar work could not forestall controversy over the fact that others were doing the actual playing. So, as the '60s sensibility got more head-centered, the





Monkees felt pressured to seem more authentic. They insisted on manning their own instruments, adopted more far-out fashions and sought to lace some of their newer material with a transcendental shimmer.

Amid vibrant terms such as “cosmic consciousness,” “mind-expansion” and “mystic crystal revelation,” the late ‘60s became an audio-visual indulgence not unlike some of the more extravagant Technicolor musicals. The love of showmanship was certainly one factor the ‘60s generation shared with its parents. By 1968, as *Jefferson Airplane* appeared on the same Smothers Brothers Comedy Hour as *Kate Smith*, the *Broadway* cast of *Hair* performed on the *Tonight Show*. *Hair* proved how quickly entertainment media could bank on the glamour of a social movement while it was still happening. This self-proclaimed “tribal love-rock” song-and-dance revue may have transposed the human be-in from the tourist-lined Haight-Ashbury district to the Great White Way, but the 5th Dimension took it

to the top 40 with their release of the medley **AQUARIUS/LET THE SUNSHINE IN.**

Beneath the veneer of rebellion, the ‘60s generation managed to retain tuneful traditions from America’s *Tin Pan Alley* and Britain’s music-hall days. Still, the aesthetic and political changes were too overwhelming not to leave subsequent pop with a bittersweet aftertaste. Judy Collins’ 1968 recording of *Joni Mitchell*’s **BOTH SIDES NOW** provided a smart commentary. In the guise of a dulcet little tune, it sizes up the fragile game of love head-on, offering what could be a warning against all of those pied pipers who touted free love as an easy option. By 1970, Collins’ record had become a major hit in both America and the U.K., and it continues to assert its staying power as a period piece. Strangely enough, its greatest impact has been as a middle-of-the-road favorite. This, like some of the other tracks assembled here, proves that with a pleasing voice and enough musical savvy, even a song about love’s illusions can become a feel-good standard in that *Valhalla* for vocalists commonly known as adult contemporary.

—Joseph Lanza



DISCOGRAPH

- 1 **CRY LIKE A BABY** *The Box Tops* • (Pennington-Oldham) Mala 593 (1968) No. 2* Screen Gems-EMI Music Inc. BMI. Courtesy of Arista Records, Inc.
- 2 **I THINK WE'RE ALONE NOW** *Tommy James and the Shondells* • (Ritchie Cordell) Roulette 4720 (1967) No. 4* EMI Longitude Music. BMI. Produced Under License From Rhino Entertainment Co. By Arrangement With Warner Special Products.
- 3 **LAST TRAIN TO CLARKSVILLE** *The Monkees* • (Boyce-Hart) Colgems 1001 (1966) No. 1* Screen Gems-EMI Music Inc. BMI. Produced Under License From Rhino Entertainment Co. By Arrangement With Warner Special Products.
- 4 **SLOOP JOHN B** *The Beach Boys* • (Brian Wilson) Capitol 5602 (1966) No. 3* New Executive Music. BMI. Courtesy Capitol Records, Under License from EMI-Capitol Music Special Markets.
- 5 **BOTH SIDES NOW** *Judy Collins* • (Joni Mitchell) Elektra 45639 (1968) No. 8* Siquomb Publishing Corp. BMI. Produced Under License From Elektra Entertainment Group.
- 6 **SPINNING WHEEL** *Blood, Sweat & Tears* • (David Thomas) Columbia 44871 (1969) No. 2* Bay Music/EMI Blackwood Music Inc. BMI. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 7 **AQUARIUS/LET THE SUNSHINE IN (THE FLESH FAILURES)** *The 5th Dimension* • (Rado-Ragni-Terence-MacDermot) Soul City 772 (1969) No. 1* EMI U Catalog Inc. ASCAP. Courtesy of Arista Records, Inc.
- 8 **I SAW HER AGAIN** *The Mamas & the Papas* • (Phillips-Doherty) Dunhill 4031 (1966) No. 5* Universal MCA Music Publishing, a division of Universal Studios Inc. ASCAP. Courtesy of MCA Records.
- 9 **DIZZY** *Tommy Roe* • (Roe-Weller) ABC 11164 (1969) No. 1* Low-TWI Music Inc./Young World Music Inc. BMI. Courtesy of MCA Records.
- 10 **MR. TAMBOURINE MAN** *The Byrds* • (Bob Dylan) Columbia 43271 (1965) No. 1* Special Rider Music. SESAC. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 11 **1-2-3** *Len Barry* • (Madara-White-Borisoff) Decca 31827 (1965) No. 2* EMI Blackwood Music Inc./Mijac Double Diamond Music/Stone Agate Music/Universal Champion Music Corporation/Warner-Tamerlane Publishing Co. BMI. Courtesy of MCA Records.
- 12 **KIND OF A DRAG** *The Buckingham*s • (James Holvay) U.S.A. 860 (1966) No. 1* Bag of Tunes/Daphne Music Company. BMI. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 13 **MELLOW YELLOW** *Donovan* • (Donovan Leitch) Epic 10098 (1966) No. 2* Donovan Music Ltd. PRS. Peer International Corp. BMI. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
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- 15 **APPLES, PEACHES, PUMPKIN PIE** *Jay and the Techniques* • (Maurice Irby) Smash 2086 (1967) No. 6* Maurice Irby Music/Spirit One Music. BMI. Courtesy of the Island Def Jam Music Group.
- 16 **LITTLE BIT O' SOUL** *The Music Explosion* • (Carter-Lewis) Laurie 3380 (1967) No. 2* Songs of Peer Ltd. ASCAP. Courtesy EMI-Capitol Music Special Markets.

- 17** **LOVE IS ALL AROUND** *The Troggs* • (Reg Presley) Fontana 1607 (1968) No. 7* Universal Songs of Polygram Inc. BMI. Courtesy of the Island Def Jam Music Group.
- 18** **SOCIETY'S CHILD (BABY I'VE BEEN THINKING)** *Janis Ian* • (Janis Ian) Verve 5027 (1967) No. 14* Taosongs Two. BMI. Courtesy of Universal Records, a division of UMG Recordings, Inc.
- 19** **SAN FRANCISCO (BE SURE TO WEAR FLOWERS IN YOUR HAIR)** *Scott McKenzie* • (John Phillips) Ode 103 (1967) No. 4* Universal MCA Music Publishing, a division of Universal Studios Inc. ASCAP. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 20** **HOLD ME TIGHT** *Johnny Nash* • (Johnny Nash) JAD 207 (1968) No. 5* Dovan Music Inc. ASCAP. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 21** **TIME HAS COME TODAY** *The Chambers Brothers* • (Chambers-Chambers) Columbia 44414 (1968) No. 11* Careers BMG Music Publishing Inc./Spinnaker Music. BMI. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
- 22** **THE PIED PIPER** *Crispian St. Peters* • (Kornfeld-Duboff) Jamie 1320 (1966) No. 4* Alley Music Corp./Trio Music Co. Inc. BMI. Licensed from Repertoire Records UK Ltd.

* Indicates highest Billboard chart position

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CONSULTANT: *Joe Sasfy*
MASTERING ENGINEER: *Ron Rice*
SPECIAL CONTRIBUTORS: *Tish King, William Schurk, Jan Stanley, Alison Yaffie*

DESIGN: *WorkHorse Creative*

THE AUTHOR: *Joseph Lanza, author of Elevator Music: A Surreal History of Muzak, Easy-Listening, and Other Moodsong (from Picador), is a journalist and mood music consultant whose interests include popular music, space science and theme park culture.*

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