

*body + soul*  
*of the '60s*

A *body + soul* COLLECTION

body +  
soul

TWENTY-SIX SENSUAL GROOVES

## DISC ONE

*La-La Means I Love You*  
**The Delfonics***Tonight's the Night*  
**Solomon Burke***There'll Come a Time*  
**Betty Everett***Hold What You've Got*  
**Joe Tex***Take Time to Know Her*  
**Percy Sledge***Love Is a Hurting Thing*  
**Lou Rawls***Ooo Baby Baby*  
**Smokey Robinson and the Miracles***Cowboys to Girls*  
**The Intruders***Since I Lost My Baby*  
**The Temptations***Hypnotized*  
**Linda Jones***I Do Love You*  
**Billy Stewart***Tell It Like It Is*  
**Aaron Neville***Stay in My Corner*  
**The Dells**

## DISC TWO

1. *Hey There Lonely Girl*  
**Eddie Holman**2. *Baby, I'm For Real*  
**The Originals**3. *Yes, I'm Ready*  
**Barbara Mason**4. *I'm So Proud*  
**The Impressions**5. *Jealous Kind of Fella*  
**Garland Green**6. *I'm Your Puppet*  
**James and Bobby Purify**7. *Dry Your Eyes*  
**Brenda and the Tabulations**8. *Close Your Eyes*  
**Peaches and Herb**9. *The Chokin' Kind*  
**Joe Simon**10. *Going in Circles*  
**The Friends of Distinction**11. *What's the Use of Breaking Up*  
**Jerry Butler**12. *Baby, I'm Yours*  
**Barbara Lewis**13. *Rainbow '65 (Part 1)*  
**Gene Chandler**UNIVERSAL MUSIC  
Special Markets

© 2002 Universal Music Enterprises, a Division of UMG Recordings, Inc., Santa Monica, CA 90404. Manufactured for Time-Life Music by Universal Music Enterprises. All rights reserved. Unauthorized duplication is a violation of applicable laws. Printed in U.S.A. © 2002 Time Life Inc. For information about this and other Time-Life Music releases, call us toll-free at (800) 488-4669, or write to Time-Life Music, 1450 E. Parham Rd., Richmond, VA 23280-2300. And be sure to visit our Web site at [www.timelife.com](http://www.timelife.com).

R794-25  
314585917-2

6 10583 79425 0

body + soul of the '60s

body + soul of the '60s

DISC ONE

# body + soul

of the '60s

1. *La-La Means I Love You* The Delfonics
2. *Tonight's the Night* Solomon Burke
3. *There'll Come a Time* Betty Everett
4. *Hold What You've Got* Joe Tex
5. *Take Time to Know Her* Percy Sledge
6. *Love Is a Hurting Thing*  
Lou Rawls
7. *Ooo Baby Baby*  
Smokey Robinson and the Miracles
8. *Cowboys to Girls* The Intruders
9. *Since I Lost My Baby*  
The Temptations
10. *Hypnotized* Linda Jones
11. *I Do Love You* Billy Stewart
12. *Tell It Like It Is* Aaron Neville
13. *Stay in My Corner* The Dells

© 2002 Universal Music Enterprises, a Division of  
UMG Recordings, Inc., Santa Monica, CA 90404.  
Manufactured for Time-Life Music by Universal  
Music Enterprises. All rights reserved.  
Unauthorized duplication is a violation of  
applicable laws. Made in U.S.A.

UNIVERSAL MUSIC  
Special Markets

TIME  
LIFE  
MUSIC

R794-25  
314585918-2

COMPACT  
disc  
DIGITAL AUDIO

DISC TWO

# body + soul

of the '60s

1. *Hey There Lonely Girl* Eddie Holman
2. *Baby, I'm For Real* The Originals
3. *Yes, I'm Ready* Barbara Mason
4. *I'm So Proud* The Impressions
5. *Jealous Kind of Fella*  
Garland Green
6. *I'm Your Puppet*  
James and Bobby Purify
7. *Dry Your Eyes*  
Brenda and the Tabulations
8. *Close Your Eyes*  
Peaches and Herb
9. *The Chokin' Kind* Joe Simon
10. *Going in Circles*  
The Friends of Distinction
11. *What's the Use of  
Breaking Up* Jerry Butler
12. *Baby, I'm Yours* Barbara Lewis
13. *Rainbow '65 (Part I)* Gene Chandler

© 2002 Universal Music Enterprises, a Division of  
UMG Recordings, Inc., Santa Monica, CA 90404.  
Manufactured for Time-Life Music by Universal  
Music Enterprises. All rights reserved.  
Unauthorized duplication is a violation of  
applicable laws. Made in U.S.A.

UNIVERSAL MUSIC  
Special Markets

TIME  
LIFE  
MUSIC

R794-25  
314585919-2

COMPACT  
disc  
DIGITAL AUDIO

# *body + soul of the '60s* It's usually the test of time that determines

whether a song has staying power. If a song is still moving feet and stirring hearts years after its initial release, that's a classic platter. Some songs, however, are so extraordinary that they establish their place as timeless from the get-go. Soul music boasts a roster of such gems, and it's no wonder: Soul does things that rock and pop can't. As befits a descendant of the blues, it can celebrate good times (through juke-joint carousing or jubilant disco) and comment on hard times (through reflections on hardscrabble country life or portraits of inner-city misery). Soul music always has a thing or two to say about the sensual side of life, too; both eternal devotion and randy skirt chasing (and sometimes boy chasing) are vintage soul subjects. Then there are the voices—those smoky, sultry, insinuating, strident, seductive voices that are at the center of virtually every soul recording. Sometimes it's not so much what someone says as how he or she says it that catapults a fine song across the ages into classic territory before the last note has faded away.

# artist spotlights

Philadelphia Sound monarchs Kenny Gamble and Leon Huff had yet to become legends—or even begin their collaboration—when



*The Intruders* began singing around their native Philly. By the early '60s the vocal quartet was a hometown favorite; it even recorded a single for a local record label in 1961. But when the Intruders met young producer Huff,

the group's sound—sweet and light, perfect for gentle, romantic subjects—began to reach maturity. Huff hooked up with Gamble in 1966 and brought along his find as the new Philadelphia International label's first act. That's when the hits started coming. The Intruders ruled the R&B charts for two years, cementing their reputation as the jewel in the Gamble and Huff crown. They broke wide in 1968, crossing over to the pop charts with the No. 1 R&B hit *Cowboys to Girls*. The R&B charts couldn't be intruded upon often enough: The group streaked from hit to hit up to 1973, the year it recorded the Mother's Day staple *I'll Always Love My Mama (Part 1)*.

It has the sweetness of Smokey Robinson's, the smooth curves of Sam Cooke's and the poise and serenity of Johnny Mathis's, but *Aaron Neville's* extraordinary voice has a sound all its own. In the late '50s Neville joined the Hawketts, which included two of his brothers, and soon assumed the group's helm. Always in demand for backup and studio work, the Neville brothers (Aaron, Art, Charles and Cyril) kept busy for decades both separately and as a unit, contributing to the Meters, backing up Big Easy novelties the Wild Tchoupitoulas and performing on their own as a harmonizing vocal quartet. Between touring and recording with the Neville Sounds (later the Neville Brothers), Aaron carried on a successful solo career. His gorgeous falsetto and sensitively chosen love themes have served him well on his own (*Tell It Like It Is*, a No. 1 single from 1967, still resonates today) and in collaborations such as his 1989 breakthrough duet with Linda Ronstadt, *Don't Know Much*.



They call *Jerry Butler* the Ice Man, and it doesn't get any cooler than him. The slight falter in his voice hinted at romantic reluctance, but his gospel background made him sing out strong. It was an unbeatable combination, especially when he teamed with Curtis Mayfield in the Impressions.



Butler's singular vocal style was tailor-made for the slow-grooving ballads he and Mayfield specialized in, but in the late '60s he met Philadelphia Sound entrepreneurs Gamble and Huff and began to expand his horizons. His collaborations with them gave rise to the modern soul sound: grit-free, lush and emotionally intense. Butler also proved that he was no stranger to more upbeat, dance-oriented music, and his seminal album, *The Ice Man Cometh*, kicked off a decades-long period of musical experimentation.

*What's the Use of Breaking Up*, from 1969, demonstrates the mellower mood of Butler's early recordings.

The musical road through the City of Brotherly Love developed a fork in the '60s. Soul artists had two choices: Sign with Gamble and Huff's Philadelphia International, or trust in the instincts of superproducer-arranger Thom Bell. *The Delfonics* accepted an offer to record on Bell's Philly Groove label, and soul history was made. Brothers William and Wilbert Hart and friend Randy Cain had been



singing doo-wop since their high school days. After a false start on a local record label, the trio signed with Bell and immediately dazzled the public with the 1968 release of *La-La Means I Love You*. This

record polished traditional southern R&B to a glittering sheen worthy of a bustling northern city. The Delfonics' Philly Groove albums spun off a series of hits, such as *Ready or Not Here I Come* and *Didn't I (Blow Your Mind This Time)*, all of which filtered the urgency of '70s soul through the band's good-natured, soaring vocal harmonies.

# discography

\*Indicates highest *Billboard*  
R&B chart position

## DISC ONE

1. *La-La Means  
I Love You*

**The Delfonics**

(Bell-Hart)

Philly Groove 150 (1968) No. 2\*

Nickel Shoe Music Co. Inc./Warner-Tamerlane Publ. Corp. BMI. Courtesy of Arista Records, Inc. Under License from BMG Special Products.

2. *Tonight's the Night*

**Solomon Burke**

(Burke-Covay)

Atlantic 2288 (1965) No. 2\*

Cotillion Music Inc. BMI. Produced Under License From Atlantic Recording Corp.

3. *There'll Come  
a Time*

**Betty Everett**

(Record-Smith)

Uni 55100 (1969) No. 2\*

Courtesy of MCA Records under license from Universal Music Enterprises.

4. *Hold What  
You've Got*

**Joe Tex**

(Joe Tex)

Dial 4001 (1965) No. 2\*

Fort Knox Music Co./Tree Publishing Company/Trio Music Co. Inc. BMI. Licensed exclusively from Tree Productions, Inc., Nashville, Tennessee, by arrangement with Celebrity Licensing Inc.

5. *Take Time to  
Know Her*

**Percy Sledge**

(Steve Davis)

Atlantic 2490 (1968) No. 6\*

EMI Al Gallico Music Corp. BMI. Produced Under License From Atlantic Recording Corp.

6. *Love Is a  
Hurting Thing*

**Lou Rawls**

(Raleigh-Linden)

Capitol 5709 (1966) No. 1\*

Wise Brothers Music LLC. ASCAP. Rawlou Music. BMI. Courtesy Capitol Records, Under license from EMI-Capitol Music Special Markets.

7. *Ooo Baby Baby*  
**Smokey Robinson  
and the Miracles**

(Robinson-Moore)

Tamla 54113 (1965) No. 4\*

Jobete Music Co. Inc. ASCAP. Courtesy of Motown Records under license from Universal Music Enterprises.

8. *Cowboys to Girls*  
**The Intruders**

(Gamble-Huff)

Gamble 214 (1968) No. 1\*

Blockbuster Music Inc./EMI Blackwood Music Inc./Mijac Double Diamond Music/Warner-Tamerlane Publ. Corp. BMI. Originally released 1968 Sony Music Entertainment Inc. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.

9. *Since I Lost  
My Baby*

**The Temptations**

(Moore-Robinson)

Gordy 7043 (1965) No. 4\*

Jobete Music Co. Inc. ASCAP. Courtesy of Motown Records under license from Universal Music Enterprises.



DISC TWO

10. *Hypnotized*

**Linda Jones**

(Spolan-Poindexter)

Loma 2070 (1967) No. 4\*

Gambi Music Inc./Twenty-Nine Black Music/  
Wesaline Music. BMI. Produced Under  
License From Warner Bros. Records Inc.

11. *I Do Love You*

**Billy Stewart**

(Billy Stewart)

Chess 1922 (1965) No. 6\*

Chevis Publishing Corp. BMI. Courtesy of  
MCA Records under license from Universal  
Music Enterprises.

12. *Tell It Like It Is*

**Aaron Neville**

(Davis-Diamond)

Par-Lo 101 (1967) No. 1\*

Arc Music Corp./Olap Publishing  
Inc./Wilbert Smith. BMI. Courtesy of  
Par-Lo Enterprises, by arrangement with  
Celebrity Licensing Inc.

13. *Stay in My Corner*

**The Dells**

(Miller-Flemons-Strong)

Cadet 5612 (1968) No. 1\*

Conrad Music. BMI.

Courtesy of Vee-Jay Records.

1. *Hey There*

*Lonely Girl*

**Eddie Holman**

(Carr-Shuman)

ABC 11240 (1970) No. 4\*

Music Sales Corp. ASCAP. Courtesy of  
MCA Records under license from Universal  
Music Enterprises.

2. *Baby, I'm For Real*

**The Originals**

(Gaye-Gaye)

Soul 35066 (1969) No. 1\*

FCG Music/Jobete Music Co. Inc./MG III  
Music/NMG Music. ASCAP. Courtesy of  
Motown Records under license from  
Universal Music Enterprises.

3. *Yes, I'm Ready*

**Barbara Mason**

(Barbara Mason)

Arctic 105 (1965) No. 2\*

Dandelion Music Co./Jamie Music  
Publishing Co./Stilran Music. BMI.  
Courtesy Jamie/Guyden Dist. Co.

4. *I'm So Proud*

**The Impressions**

(Curtis Mayfield)

ABC-Paramount 10544 (1964) No. 14\*

Warner-Tamerlane Publ. Corp. BMI.  
Courtesy of MCA Records under license from  
Universal Music Enterprises.

5. *Jealous Kind*

*of Fella*

**Garland Green**

(Armstead-Browner-Dollison-Green)

Uni 55143 (1969) No. 5\*

Josteady Music/Lean Green Music. BMI.  
Courtesy of MCA Records under license  
from Universal Music Enterprises.

6. *I'm Your Puppet*

**James and Bobby Purify**

(Oldham-Penn)

Bell 648 (1966) No. 5\*

Screen Gems-EMI Music Inc. BMI. Courtesy  
of Arista Records, Inc. Under License from  
BMG Special Products.

7. *Dry Your Eyes*

**Brenda and the Tabulations**

(Payton-Coates)

Dionn 500 (1967) No. 8\*

Bee Cool Publishing Co. BMI.  
Courtesy Jamie/Guyden Dist. Co.

8. *Close Your Eyes*

**Peaches and Herb**

(Chuck Willis)

Date 1549 (1967) No. 4\*

Chuck Willis Music Co./Tideland Music  
Publishing Corp. BMI. Under License From  
Sony Music Special Products, A Division Of  
Sony Music, A Group Of Sony Music  
Entertainment Inc.

9. *The Chokin' Kind*

**Joe Simon**

(Harlan Howard)

Sound Stage 7 2628 (1969) No. 1\*

Tree Publishing Company. BMI. Under License From Sony Music Special Products, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.

13. *Rainbow '65  
(Part 1)*

**Gene Chandler**

(Mayfield-Chandler)

Constellation 158 (1966) No. 2\*

Conrad Music/Warner-Tamerlane Publ. Corp. BMI. Courtesy of MCA Records under license from Universal Music Enterprises.

10. *Going in Circles*

**The Friends of Distinction**

(Peters-Poree)

RCA Victor 0204 (1969) No. 3\*

Porpete Music. BMI. Courtesy of The RCA Records Label, under license from BMG Special Products.

11. *What's the Use of  
Breaking Up*

**Jerry Butler**

(Butler-Gamble-Bell)

Mercury 72960 (1969) No. 4\*

Ensign Music Corporation/Warner-Tamerlane Publ. Corp. BMI. Courtesy of The Island Def Jam Music Group under license from Universal Music Enterprises.

12. *Baby, I'm Yours*

**Barbara Lewis**

(Van McCoy)

Atlantic 2283 (1965) No. 5\*

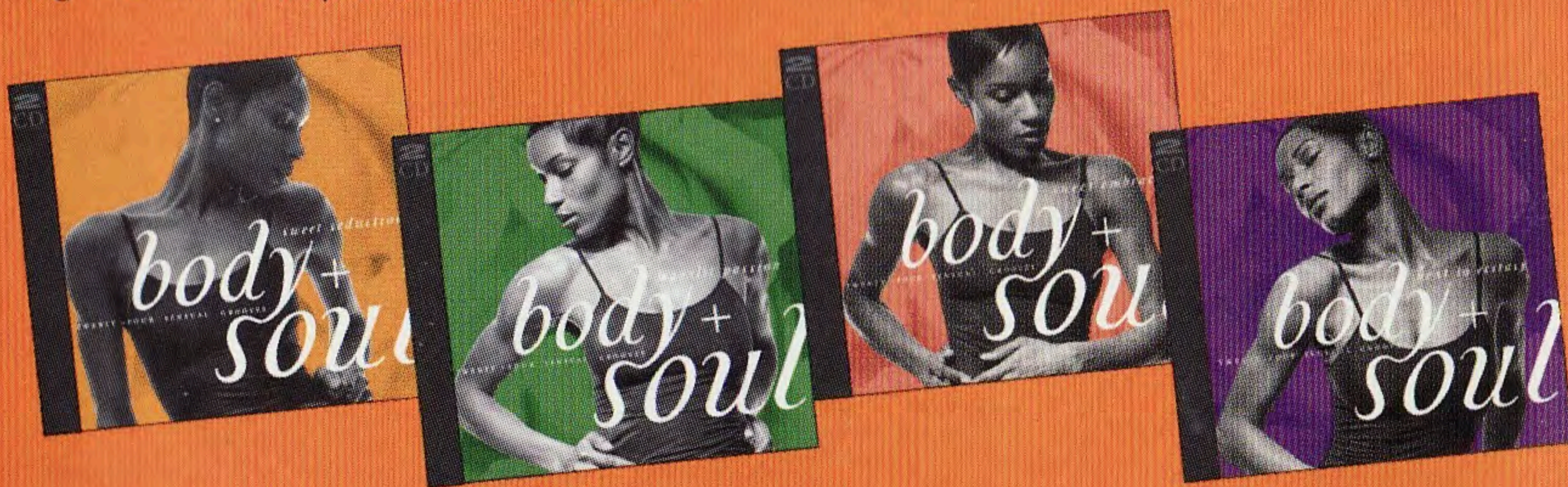
EMI Blackwood Music Inc./Van McCoy Music Inc. BMI. Produced Under License From Atlantic Recording Corp.

TIME-LIFE MUSIC  
AMERICA'S BEST  
MUSIC COLLECTIONS

# body + soul

It's soulful, like Luther Vandross. Sexy, like Teddy Pendergrass. Sassy, like Chaka Khan. Smooth, like Smokey Robinson. And funky, like Earth, Wind & Fire.

So go ahead, excite your senses. Stir your passions. Indulge your deepest desires with the most sensual collection of soulful love songs ever put together. Each volume features your favorite grooves from the '70s, '80s and '90s. Soft, romantic ballads. Music for dancing. Music for holding that special someone tight and never, ever letting go. All digitally remastered and gathered together in one easy, convenient collection.



To find out more, call (800) 488-4669 or write to Time-Life Music, 1450 E. Parham Rd., Richmond, VA 23280-2300. And be sure to visit our Web site at [www.timelife.com](http://www.timelife.com).

R794-25  
314585917-2

UNIVERSAL MUSIC  
Special Markets

TIME<sup>®</sup>  
LIFE  
MUSIC