

Rock Renaissance IV

A detailed illustration of an astronaut floating in space, playing a red and white electric guitar. The astronaut is wearing a white spacesuit with an American flag patch on the chest and a white helmet with a dark visor. Several orange cables are attached to the astronaut's suit, some looping around the guitar. The background is a dark, starry space with a bright blue light source on the right side. In the bottom left corner, there is a partial view of a white speaker or microphone. In the bottom right corner, there is a red and white logo for TIME LIFE MUSIC.

Classic
ROCK

TIME
LIFE
MUSIC

Rock Renaissance IV

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|--|--|
| <ul style="list-style-type: none"> 1 I'm So Glad Cream 2 Alone Again Or Love 3 When I Was Young
Eric Burdon and the Animals 4 Season of the Witch Donovan 5 Tuesday Afternoon (Forever Afternoon) The Moody Blues 6 Jesus Is Just Alright The Byrds 7 Open My Eyes Nazz 8 Are You Gonna Be There (At the Love In) The Chocolate Watch Band 9 Blackberry Way The Move 10 Flying High Country Joe and the Fish 11 Darkness, Darkness The Youngbloods | <ul style="list-style-type: none"> 12 Shakin' Street MC 5 13 Whisky Train Procol Harum 14 Second Generation Woman Family 15 Meet on the Ledge Fairport Convention 16 Fresh Air Quicksilver Messenger Service 17 Space Cowboy The Steve Miller Band 18 San Francisco Girls (Return of the Native) Fever Tree 19 Buy for Me the Rain The Nitty Gritty Dirt Band 20 Abba Zaba
Captain Beefheart and His Magic Band 21 Venus in Furs
The Velvet Underground and Nico |
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SEE PROGRAM NOTES INSIDE

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Classic ROCK

Rock Renaissance IV

COMPACT
disc
DIGITAL AUDIO

2CLR-30
OPCD-2630

TIME
LIFE
MUSIC

- 1 I'm So Glad 2 Alone Again Or 3 When I Was Young 4 Season of the Witch 5 Tuesday
Afternoon (Forever Afternoon) 6 Jesus Is Just Alright 7 Open My Eyes 8 Are You
Gonna Be There (At the Love In) 9 Blackberry Way 10 Flying High 11 Darkness,
Darkness 12 Shakin' Street 13 Whisky Train 14 Second Generation Woman
15 Meet on the Ledge 16 Fresh Air 17 Space Cowboy 18 San Francisco
Girls (Return of the Native) 19 Buy for Me the Rain 20 Abba Zaba
21 Venus in Furs

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The folk-rock version of the Nitty Gritty Dirt Band, long before they would become country stars in the '80s



Rock Renaissance IV

Classic
ROCK

In the summer of 1962, pop singer Tony Bennett lost his heart in San Francisco. By the Summer of Love in 1967, the city had claimed the hearts, souls and minds of a younger generation. San Francisco's artistically liberated atmosphere fostered the image of a hip Mecca, where alternative lifestyles and easy drug access (LSD was legal in California until late 1966) fueled a rock scene. Scott McKenzie's gentle *San Francisco* notwithstanding, **San Francisco Girls** by the Houston quintet Fever Tree, complete with a barrage of feedback by a guitarist known only as "Michael," was the ultimate paean to these "milk and honey days." A fever tree's bark reputedly prevents malaria; this Fever Tree was immune to hits, disappearing after one chart entry. Hits were not part of the Chocolate Watch Band's repertoire either, although that group built a small following from exposure on the sound track to *Riot on Sunset Strip* and on singles like the snarling love-in invitation **Are You Gonna Be There**.

Quicksilver Messenger Service, one of San Francisco's homegrown acid-rock bands, originally formed to back ex-folkie Dino Valenti. Drug charges landed Valenti in the slammer instead, but he later joined Quicksilver for its fourth LP, *Just for Love*, which yielded the group's biggest single, **Fresh Air**, in 1970. Valenti sings lead on this samba rocker credited to "Jesse Oris Farrow," one of his pen names; he had used the pseudonym Cbet Powers as composer of the Youngbloods' *Get Together*. Like Valenti, the Youngbloods had East Coast folk roots, but they developed their mellow sound before moving to Marin County in 1967. **Darkness, Darkness**, penned and sung by leader Jesse Colin Young, was produced by future country-rock legend Charlie Daniels.

The magnetic appeal of San Francisco drew top musicians from all over the world. Steve Miller grew up in Texas

and played the frat circuit in the Fabulous Knight Trains with his friend Boz Scaggs at the University of Wisconsin. After college Miller drifted south to Chicago, paying some dues at tough blues clubs, and then headed west in 1966. "I knew I couldn't miss," Miller boasted. "The Dead and the Airplane barely knew how to tune up at that time: the big highlight was playing *In the Midnight Hour* out of tune for 45 minutes." The Steve Miller Band recorded two acclaimed progressive blues-rock albums before singer-guitarist Scaggs left, only to be replaced by another Knight Train alumnus, Ben Sidran. For the *Brave New World* LP, Miller and keyboardist Sidran coauthored **Space Cowboy**, a persona that cropped up in Miller's 1974 hit, *The Joker*. Britain's Eric Burdon and his New Animals also made a smooth transition to the San Francisco experience. **When I Was Young** found them passionately embracing psychedelia, underscored by the provocative Burdon couplet "I met my first love at thirteen/She was brown, and I was pretty green."

Folk-rock had become synonymous with Southern California, as exemplified by groups such as the Nitty Gritty Dirt Band and Love. The Dirt Band initially counted Jackson Browne among its ranks and an instrument arsenal able to tackle everything from bluegrass to vaudeville. Harpsichord and strings lend an uncharacteristic pop feel to **Buy for Me the Rain**, which narrowly missed the top 40 in 1967. That same year, Love recorded its classic *Forever Changes* LP, containing **Alone Again Or** by guitarist (and former Byrds roadie) Bryan MacLean. The actual single issue, however, was taken from the 1970 *Love Revisited* anthology.

By 1970, folk-rock pioneers the Byrds had spearheaded so many hyphenated styles that few frontiers seemed left to conquer. The Byrds now featured guitarist extraordinaire

A talented sculptor and artist, Don Van Vliet (center, with saxophone) recorded under the name Captain Beelheart.



Clarence White, who had joined in late 1968 to replace Gram Parsons. **Jesus Is Just Alright** showcases White and the Stringbender, which he invented with drummer Gene Parsons. This device allowed White to produce pedal-steel guitar effects by raising or lowering the pitch of his Telecaster's B string.

Metropolitan centers like Philadelphia and Detroit rocked to different beats. Philly's finest, the Nazz, were Who followers right down to their Mod threads and the *Can't Explain* introductory chords on **Open My Eyes**, a prime example of songwriter Todd Rundgren's "wall of sound" approach to pop. "Wall of noise" best describes Detroit's influential metal group, the MC 5. Guitarists Wayne Kramer and Fred "Sonic" Smith got the band together in high school, and thereafter the quintet's reputation owed as much to their white-hot guitar licks as to the profanities and political babble they spouted. **Shakin' Street**, sung by Smith, nevertheless stands on a par with the Stones' *Street Fighting Man* as a quintessential teen anthem.

In 1966, England's *Melody Maker* magazine conducted a poll among rock stars to choose the ultimate supergroup. Eric Clapton won on guitar, Ginger Baker topped all drummers, and Jack Bruce—well, he at least placed high in the bass category. Within three months, Cream was born, a power trio that restructured a tune by Mississippi bluesman Skip James called **I'm So Glad** for its first LP, *Fresh Cream*. Power-trio pyrotechnics were also in the cards for Robin Trower, whose rugged Claptonesque lead guitar on Procol Harum's **Whisky Train** showed him champing at the bit. Trower left Procol Harum, eventually winning recognition in the *Guitar Player* magazine poll and criticism for his dogged hero worship at the altar of Jimi Hendrix.

The late '60s saw the rebirth and creation of many bands throughout England. A revamped Moody Blues, desperate to keep pace with trends wrought by the Beatles' *Sgt. Pepper's* LP, composed a "day in the life" song cycle mixing

classical music and rock. The album, *Days of Future Passed*, sold well in the U.S., and the single version of **Tuesday Afternoon (Forever Afternoon)** became the Moodies' first top-40 record since *Go Now!* in 1965.

The Move proved even more adaptable, changing from Mod to psychedelia. Known at first for destroying TVs on stage and irreverently combining Tchaikovsky and Duane Eddy on record, the Move told British interviewers that the group would be history if Roy Wood's **Blackberry Way** didn't go to No. 1. The bluff worked. Wood's goal to push pop music's boundaries beyond those set by the Beatles' *I Am the Walrus* resulted in his learning to play oboe, cello and sitar on subsequent efforts, and in the inevitable Move metamorphosis into the Electric Light Orchestra.

Fairport Convention looked forward by turning back, electrifying traditional British music as a complement to its own material, which was inspired by singer-songwriters such as Bob Dylan, Joni Mitchell and Richard Farina. Critics dubbed them "the English Jefferson Airplane," noting Fairport's flirtation with West Coast psychedelia and drawing comparisons between the sextet's female-male lead singer tandem and Grace Slick and Marty Balin of the Airplane. **Meet on the Ledge**, the first single with the new Sandy Denny-Ian Matthews team, was both a rallying cry and a reminder, in composer Richard Thompson's words, that "Fairport was never a polite band. It was a loud band." The same held true for Family. Huge in England but a footnote in America as the group Ric Grech left for Blind Faith, Family cut eight albums. Front and center on these records is the manic bleat of Roger Chapman's voice, heard in the chorus of **Second Generation Woman**, which was written, sung and includes a violin solo by Grech.

Of all the significant '60s acts deserving of Frank Zappa's pet phrase "no commercial potential," America's own Velvet Underground and Captain Beefheart and His Magic Band had the most lasting impact. Led by Syracuse University literature major Lou Reed and named after an

erotic paperback, the Velvet Underground dredged up sordid adult-theme nightmares, such as the man who tastes the whip in **Venus in Furs**. John Cale's wailing electric viola documents the sound and the fury. A precocious sculptor, Captain Beefheart (Don Van Vliet) did his R & B thing with Zappa in the Blackouts and the Soots, then formed the first Magic Band in 1964. **Abba Zaba** is vintage Beefheart, rife with surreal lyrics and an odd bass and guitar solo by Ry Cooder. Beefheart's music grew so increasingly complex that he taught his musicians their parts phrase by phrase, sometimes using drawings. This Dadaistic sound sculptor and master of wordplay today appears to have abandoned music for good, tucked away in his Mojave Desert trailer, painting for profit and talking to the Gila monsters.

—Charles McCardell

*Eric Burdon (center)
and the Animals*



DISCOGRAPHY

*Indicates highest Billboard chart position.

- 1. I'm So Glad** Cream • Music and lyrics by Skip James. Wynwood Music Co., Inc. BMI. Arco LP 206 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.
- 2. Alone Again Or** Love • Music and lyrics by Bryan MacLean. APRS/Breadcrust Music. BMI. Elektra 45700 (1970). Produced under license from Elektra Entertainment. No. 99*
- 3. When I Was Young** Eric Burdon and the Animals • Music and lyrics by Eric Burdon, John Weider, Victor Briggs, Daniel McCulloch and Barry Jenkins. Carbert Music Inc./Saper Songs Unlimited/Unichappell Music, Inc./Unichappell Music-Six Continents. BMI/Slamina Music, Ltd. PRS. MGM 13721 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 15*
- 4. Season of the Witch** Donovan • Music and lyrics by Donovan Leitch. Peer-Donovan Ltd. BMI/Donovan Music Ltd. PRS. Epic LP BN 26217 (1966). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. Did not chart.
- 5. Tuesday Afternoon (Forever Afternoon)** The Moody Blues • Music and lyrics by Justin Hayward. Essex Music International, Inc. ASCAP. Derram 85028 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 24*
- 6. Jesus Is Just Alright** The Byrds • Music and lyrics by Arthur Reynolds. Alexis Music, Inc./Artist Music, Inc. ASCAP. Columbia 45071 (1970). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 97*
- 7. Open My Eyes** Nazzy • Music and lyrics by Todd Rundgren. Screen Gems-EMI Music, Inc. BMI. SGC LP 5001 (1969). Courtesy of Arista Records, Inc. Did not chart.
- 8. Are You Gonna Be There (At the Love In)** The Chocolate Watch Band • Music and lyrics by Ethon McElroy and Donald Bennett. Equinox Music. BMI. Tower LP 5096 (1967). Courtesy of AVI Record Productions, Inc. Did not chart.
- 9. Blackberry Way** The Move • Music and lyrics by Roy Wood. Essex Music International, Inc. ASCAP. A&M 1020 (1969). Courtesy of A&M Records, Inc. Did not chart.
- 10. Flying High** Country Joe and the Fish • Music and lyrics by Joe McDonald. Joyful Wisdom Publ. BMI. Vanguard LP 79244 (1967). Courtesy of Vanguard Records, a Wellk Record Group Company. Did not chart.
- 11. Darkness, Darkness** The Youngbloods • Music and lyrics by Jesse Colin Young. Pigfoot Music. ASCAP. RCA 0342 (1969). Courtesy of BMG

Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 86*

- 12. Shakin' Street** MC 5 • Music and lyrics by Rob Tyner, Michael Davis, Dennis Tomich, Fred Smith and Wayne Kambes. Cotillion Music, Inc./Major City Music. BMI. Atlantic LP 8247 (1970). Produced under license from Atlantic Recording Corp. Did not chart.
- 13. Whisky Train** Procol Harum • Music and lyrics by Robin Trower and Keith Reid. PRI Music, Inc. ASCAP. A&M LP 4261 (1970). Courtesy of A&M Records, Inc. Did not chart.
- 14. Second Generation Woman** Family • Music and lyrics by Ric Grech. Yellow Dog Music, Inc. ASCAP. Reprise LP RS-6340 (1968). Produced under license from Warner Bros. Records Inc. Did not chart.
- 15. Meet on the Ledge** Fairport Convention • Music and lyrics by Richard Thompson. Island Music, Inc. BMI. A&M LP SP-4185 (1968). Courtesy of A&M Records, Inc. Did not chart.
- 16. Fresh Air** Quicksilver Messenger Service • Music and lyrics by Jesse Oris Farrow. Mobetta Music. BMI. Capitol 2920 (1970). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 49*
- 17. Space Cowboy** The Steve Miller Band • Music and lyrics by Steve Miller and Ben Sidran. Sailor Music. ASCAP. Capitol 184 (1969). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. Did not chart.
- 18. San Francisco Girls (Return of the Native)** Fever Tree • Music and lyrics by Scott Holtzman, Michael Knust and Vivian Holtzman. Filigree Music. BMI. Uni 55060 (1968). Courtesy of MCA Records. No. 91*
- 19. Buy for Me the Rain** The Nitty Gritty Dirt Band • Music by Steve Noonan, lyrics by Greg Copeland. Warner-Tamerlane Publ. Corp. BMI. Liberty 55948 (1967). © 1976 EMI Records, Inc. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets No. 45*
- 20. Abba Zaba** Captain Beelheart and His Magic Band • Music and lyrics by Don Van Vliet. Kama Sutra Music, Inc. c/o EMI-Unart Catalog Inc. BMI. Buddah LP BDS 5001 (1968). Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. Did not chart.
- 21. Venus in Furs** The Velvet Underground and Nico • Music and lyrics by Lou Reed. Oakfield Avenue Music, Ltd. BMI. Verve LP 5008 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.

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- 1 **I'm So Glad** Cream
- 2 **Alone Again Or** Love
- 3 **When I Was Young**
Eric Burdon and the Animals
- 4 **Season of the Witch** Donovan
- 5 **Tuesday Afternoon (Forever Afternoon)** The Moody Blues
- 6 **Jesus Is Just Alright** The Byrds
- 7 **Open My Eyes** Nazz
- 8 **Are You Gonna Be There (At the Love In)** The Chocolate Watch Band
- 9 **Blackberry Way** The Move
- 10 **Flying High** Country Joe and the Fish
- 11 **Darkness, Darkness** The Youngbloods
- 12 **Shakin' Street** MC 5
- 13 **Whisky Train** Procol Harum
- 14 **Second Generation Woman** Family
- 15 **Meet on the Ledge** Fairport Convention
- 16 **Fresh Air** Quicksilver Messenger Service
- 17 **Space Cowboy** The Steve Miller Band
- 18 **San Francisco Girls (Return of the Native)** Fever Tree
- 19 **Buy for Me the Rain**
The Nitty Gritty Dirt Band
- 20 **Abba Zaba**
Captain Beefheart and His Magic Band
- 21 **Venus in Furs**
The Velvet Underground and Nico



NOTES INSIDE

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Rock Renaissance IV was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hill and Run Studios, Rockville, Md. CD mastering by Truone Records, Haworth, N.J.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

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