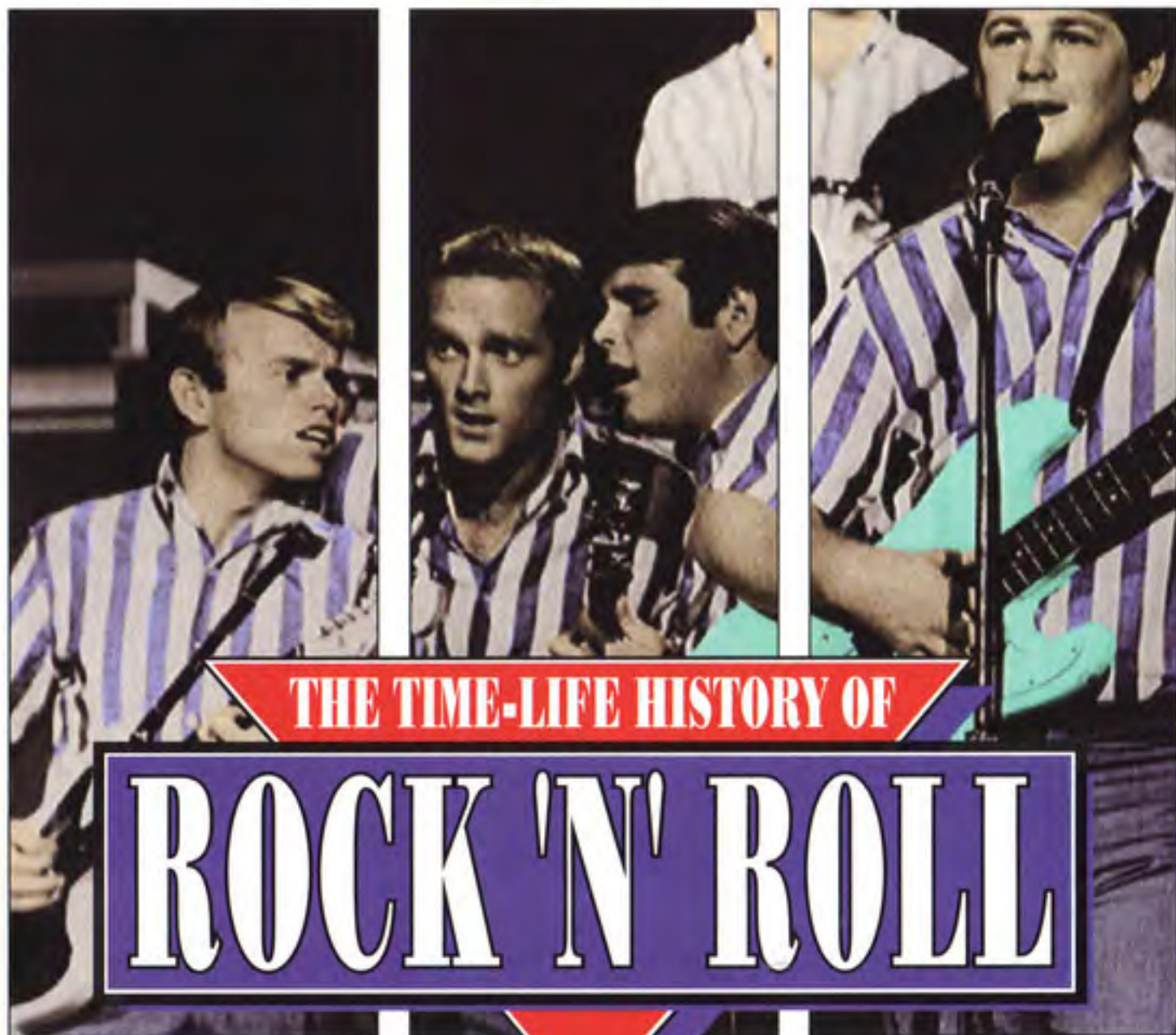


CALIFORNIA POP 1963-1967



THE TIME-LIFE HISTORY OF

ROCK 'N' ROLL

California Pop 1963-1967

1. **Surf City** ☆ Jan and Dean
2. **Surfin' U.S.A.** ☆ The Beach Boys
3. **Walk, Don't Run '64** ☆ The Ventures
4. **Hey, Little Cobra** ☆ The Rip Chords
5. **I Live for the Sun** ☆ The Sunrays
6. **Little Honda** ☆ The Hondells
7. **I Get Around** ☆ The Beach Boys
8. **I'm a Fool** ☆ Dino, Desi and Billy
9. **What the World Needs Now Is Love** ☆ Jackie DeShannon
10. **I Got You Babe** ☆ Sonny and Cher
11. **California Dreamin'** ☆ The Mamas and the Papas
12. **I Fought the Law** ☆ The Bobby Fuller Four
13. **Eight Miles High** ☆ The Byrds
14. **Along Comes Mary** ☆ The Association
15. **This Diamond Ring** ☆ Gary Lewis and the Playboys
16. **Kicks** ☆ Paul Revere and the Raiders
17. **Good Vibrations** ☆ The Beach Boys
18. **Happy Together** ☆ The Turtles
19. **Let's Live for Today** ☆ The Grass Roots
20. **Back on the Street Again** ☆ The Sunshine Company
21. **San Francisco (Be Sure to Wear Flowers in Your Hair)**
Scott McKenzie



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THE TIME-LIFE HISTORY OF
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CALIFORNIA POP
1963-1967

The Beach Boys



The Rousseau-inspired cover for the Beach Boys' LP *Smiley Smile*, on which the exquisite "pocket symphony" *Good Vibrations* first appeared

The Association



The Association, a harmony-rich Los Angeles group, was at the heart of the California sound.

While the Los Angeles area had a fertile R&B scene in the late '40s and throughout the '50s, it was not until the early '60s that Southern California left a distinctive stamp on the nation's popular culture. It was then (1961 to be exact) that a young Southern California guitarist named Dick Dale and his Del-Tones took Duane Eddy's reverbbed twang and appropriated it for a series of instrumentals that paid homage to the Coast's newest teen craze: surfing. In songs such as *Miserlou* and *Let's Go Trippin'*,

Dale's frenzied guitar leads captured the excitement of surfing—of pipelines and wipeouts, of hanging ten and shooting the curl, and of wowing some bikini-clad blonde with awesome tales of those precious seconds of glory atop the big heavies of the mighty Pacific.

If Dale furnished the underlying instrumental framework of early California rock 'n' roll, it was Hawthorne native Brian Wilson, the guiding light of the Beach Boys, who supplied its sun-drenched sound and vision. Together with his brothers Carl and Dennis, their cousin Mike Love and



Mike's pal, Al Jardine, Brian's Beach Boys fused Dale's lean and mean musical base to a rich, full vocal blend influenced equally by the slick, polished harmonies of pop groups like the Four Freshmen and the raw style of doo-woppers like Frankie Lymon and the Teenagers. The result was something at once cool and hot—the sonic equivalent of a perfect union of foam and sand.

Still, it was what his songs articulated that separated Brian from the rest of the surf-board-waxing pack. Like Chuck Berry, who had served rock 'n' roll as both troubadour and cheerleader for the burgeoning youth culture of the 1950s, Brian served the Golden State's rock 'n' roll culture by documenting and promoting the everyday activities of early '60s California kids as if

they were America's most significant events.

The Southern California ethos, summer means fun, quickly spread across the country. By 1963, everybody was either

surfing in flesh or in spirit, or dreaming about a little deuce coupe to call their own. The Beach Boys led the tidal wave, and riding into the top 10 on their Pendleton shirttails came a flood of surf 'n' turf groups like Jan and Dean or the Rip Chords extolling the virtues of all manner of shoreline and finish line be-

havior. The surfing craze grew so great that before long it even spawned a movie genre all its own, with teen-oriented fluff such as *Beach Blanket Bingo* and *How to Stuff a Wild Bikini*.

A funny thing happened, though, on the





**Cherilyn Sarkasian LaPiere,
better known as Cher, clowns for
the camera while husband Sonny
feigns indifference.**

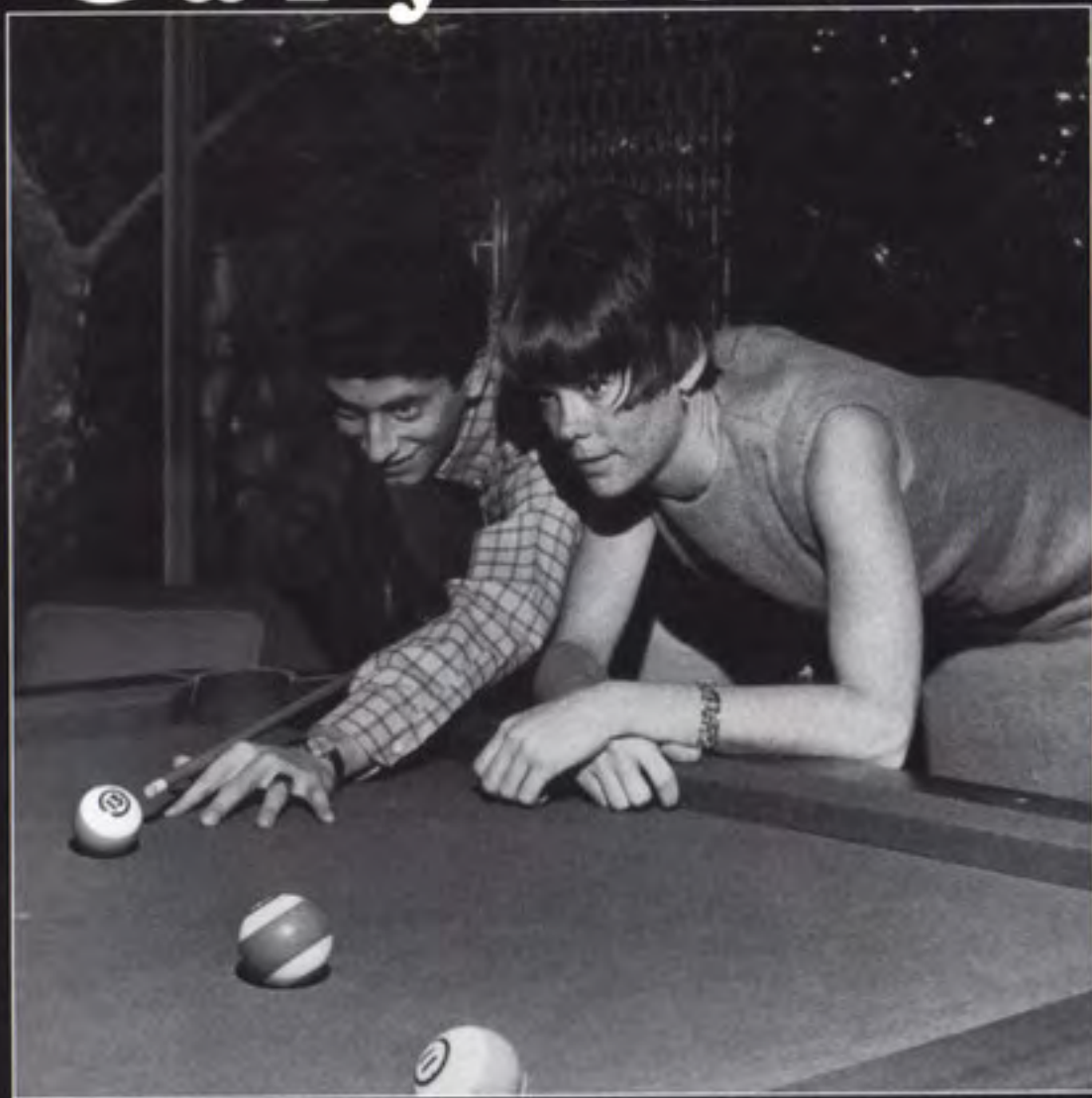
way to the endless summer. In 1964, surfmania gave way to Beatlemania, and the Spirit of America surrendered to the Fab Four, the Rolling Stones and the rest of the musical forces of the British Invasion. Within a year, virtually all the surf groups had washed ashore, and it was only Brian Wilson's shimmering genius that kept the Beach Boys' ship afloat in the now lonely Pacific sea. New California teen gods arose, as did old folk singers recast as folk-rockers, with jangly guitars and Liverpool-influenced arrangements suddenly hanging off every song.

As the mid-'60s wore on, California's youth moved inland and inward, and the beach culture was supplanted by the counterculture. Innocence (making out) was replaced by experience (making free love), while sunlight was replaced by black light. The music went underground, and, especially when discussing drug use, often resorted to carrying its mind-expanding messages in codes: the Association's *Along Comes Mary* was presumably about "Mary Jane" (marijuana), and the

Byrds' *Eight Miles High* supposedly detailed an LSD trip. But when the message was intended for the older generation—the establishment—there was no misunderstanding its clear, urgent voice: "What the world needs now," sang Jackie DeShannon, "is love, sweet love."

Before long, West Coast culture and its music had migrated north and become centered at coordinates that would eventually become synonymous with the counterculture and the hippies who defined it—the intersection of Haight and Ashbury Streets in San Francisco. Anyone who had been dreaming about tuning in, turning on or dropping out was encouraged to flock to the city by the bay. "Summertime," promised Scott McKenzie in the spring of 1967, "will be a love-in there." His prophecy proved correct, and in no time not just earthquake-conscious California but all of straight America was feeling the aftershocks—musical and otherwise—of all the good vibrations generated by the flower-powered minions of the summer of love.

Gary Lewis



Son of comedian Jerry Lewis, Gary Lewis, with his band the Playboys, was a great pop artist with a string of top-10 hits. Here he displays his pool skills.

1. Surf City Jan and Dean

(Berry-Wilson) *Original issue: Liberty 55580.*

Peak position: No. 1 (7-20-63), No. 3 (R&B).

Jan Berry and Dean Torrence had already scored several hits (1959's *Baby Talk*, for example) when *Surf City*, co-written by Berry and Brian Wilson, catapulted them to the crest of the surfing sound. With Jan's nasally lead and Dean's falsetto singing the praises of the mythical place with "two swingin' honeys for every guy," *Surf City* started the duo on a new road of hits, many of which, like *Dead Man's Curve*, dealt with speeding vehicles. Ironically, it was Jan's recklessly driven *Stingray*, which crashed into a parked truck at 65 mph on an L.A. street in 1966, nearly killing him, that effectively ended their recording career.

2. Surfin' U.S.A.

The Beach Boys

(Berry-Wilson) *Capitol 4932. No.*

3 (5-25-63); No. 20 (R&B). While

it was Dennis, the only true beach enthusiast in the Wilson clan, who inspired Brian to write about surfing, a lot of the credit for *Surfin' U.S.A.* goes to

two other people: the legendary Chuck Berry, whose *Sweet Little Sixteen* the group lifted for both the melody and the concept of this national ode to surfing; and the non-legendary Jimmy Bowles, the surfing brother of Brian's then-girlfriend, who furnished the Beach



4. **Hey, Little Cobra**

The Rip Chords

(Connors-Connors) *Columbia 42921. No. 4 (2-8-64)*. Though there was a real group called the Rip Chords, this record, credited to them, was really sung by their producers, Terry Melcher and Bruce Johnston. Melcher, son of movie star Doris Day, and Johnston, who later joined the Beach Boys, were working on their own music at the time, and they got Columbia to release their *Hey, Little Cobra* as the Rip Chords to take advantage of the group's name recognition. When this song about the dragster that shuts down all comers burned rubber into the top 10, it was hard for the real Rip Chords to complain, as it got them plenty of road work.

5. I Live for the Sun The Sunrays (Henn) *Tower 148. No. 51 (10-23-65)*. The Renegades were a blues-rock band that had spent five years on the L.A. circuit when fate, in the form of Beach Boys dad Murry Wilson, stepped in. Recently fired as his sons' manager, Murry wanted to prove he could make hits on his own. To that end, he took this quintet, dressed them in matching

striped shirts, dubbed them the Sunrays and told them to start writing surf songs. Drummer Rick Henn came up with this surprisingly aggressive hymn to summer, as well as the group's other hit, *Andrea*. After that, the cloning effect wore off, and the Sunrays disappeared over the horizon.

6. Little Honda The Hondells (Wilson-Love) *Mercury 72324. No. 9 (10-31-64)*. Like *Hey, Little Cobra*, *Little Honda* was not the work of the group that toured the country with it, but of a clutch of studio musicians under the direction of producer Gary Usher. In fact, it was not until Brian Wilson's catchy tune about a "groovy little motorbike" started scooting up the charts that Usher contracted one of the track's background vocalists, Ritchie Burns, to put together a group to further cash in on the song's hit status. Legend has it that as their first album was hastily prepared for release, the Hondells still did not exist. In fact, Burns, who worked in a bank, asked three of his fellow tellers to pose for the cover photo. Now that's rock 'n' roll.

7. I Get Around The Beach Boys (Wilson) *Capitol 5174. No. 1 (7-4-64)*. Here's the ultimate Brian Wilson primer about the rigors of maintaining one's cool, circa 1964. In just a little over two minutes, Brian touches on the subjects of fame ("my buddies and me are getting real well known"), pride ("we always take my car cause it's never been beat"), morality ("the bad guys know us and they leave us alone"), ethics ("none of the guys go steady 'cause it wouldn't be right to leave your best girl home on a Saturday night") and the all-American thirst for adventure ("I gotta find a new place where the kids are hip"). That guitar-organ riff *still* sounds awfully cool.



8. I'm a Fool Dino, Desi and Billy (Cooper-West) *Reprise 0367. No. 17 (8-14-65)*. Dino was Dean Martin Jr., Desi was Desi Arnaz Jr. and Billy Hinsche was the son of the real estate agent who had sold the Mar-

tins and Arnazes their houses. That the trio wound up on the Reprise label, home to Dino Sr. and his Rat Pack king Frank Sinatra, was not surprising. What was surprising was that these Brat Pack teen idols made some pretty fair Anglo-influenced records—like this debut hit, a musical variation on the old *Louie Louie/Hang on*

Sloopy theme. After the hits stopped, Dino became a tennis pro, Desi turned to acting and Billy wound up as a guitarist for (who else?) the Beach Boys.



The high priests of the folk-rock sound, the Byrds broke new ground with *Eight Miles High* and continued to do so throughout their career.

9. What the World Needs Now Is Love Jackie DeShannon

(Bacharach-David) *Imperial 66110. No. 7 (7-24-65); No. 40 (R&B).*

In the early '60s, Jackie DeShannon was known as one of the West Coast's hippest young songwriters.

Before she turned 21 in 1965, she had already composed hits for Brenda Lee, the Searchers and Marianne Faithfull. Her emotional reading of Hal David and Burt Bacharach's plea for genuine global warming—on a lushly produced track that very much sounds like it was meant for Bacharach's then-main interpreter,

Dionne Warwick—made Jackie a hip young international star as well.

10. I Got You Babe

Sonny and Cher

(Bono) *Atco 6359. No. 1 (8-14-65); No. 19 (R&B).* They met in

1963. Salvatore Bono was a percussionist, promo man and all-around gofer for producer Phil Spector; Cherilyn Sarkasian LaPiere was an aspiring singer who had been hired as a backup vocalist for one of Bono's boss's sessions. Sonny promised Cher he would make her a star and, with this record, he made stars of both of them. With the full force of Spector's orchestra behind them, this simply stated pledge of love also carried an

anti-establishment sentiment that connected with love-beaded lovebirds everywhere.



11. California Dreamin'

The Mamas and the Papas (Phillips-Phillips) *Dunhill 4020. No. 4 (3-12-66)*. With its simple structure and reflective lyrics, *California Dreamin'* epitomized folk-rock. The Mamas (queen-sized Cass Elliot and waifish Michelle Phillips) and the Papas (lanky John Phillips and sweet-voiced Denny Doherty) were folk vagabonds from New York. Their big break came when producer Lou Adler decided the backup vocals they were providing for pal Barry McGuire's version of *California Dreamin'* (written in New York's Greenwich Village in the cold winter of 1964) were too good to bury on someone else's album. The vocal quartet recorded the track themselves, and within months one of the era's most successful groups had the first of their six top-5 hits.

12. I Fought the Law

The Bobby Fuller Four (Curtis) *Mustang 3014. No. 9 (3-12-66)*. Texas' Bobby Fuller Four made a name for themselves in their native El Paso before moving to L.A. in 1965 to seek their fortune. This great convict song—written by one of

Buddy Holly's Crickets, Sonny Curtis, and featuring perhaps the quintessential rhythm guitar solo in rock history—was an immediate smash and survived into the late '70s via a rugged version by the Clash. It looked like the sky was the limit for guitarist-singer Bobby Fuller. Just half-a-year later, though, he was found dead in a parked car outside his Hollywood home. The police ruled it a suicide, but friends said he was murdered by gangsters. Apparently, he'd fought the mob—and the mob won.

13. Eight Miles High The Byrds (Clark-Crosby-McGuinn) *Columbia 43578. No. 14 (5-21-66)*. Their versions of Bob Dylan's *Mr. Tambourine Man* and Pete Seeger's *Turn! Turn! Turn!* had typed them as the high priests of folk-rock, but *Eight Miles High* found the Byrds breaking still more new musical ground. Influenced by Indian sitar player Ravi Shankar and jazz saxophonist John Coltrane, Jim McGuinn's atonal 12-string guitar riffing was an unprecedented rock event—a psychedelic omen of things to come. As for the lyrics, while the group insisted they were just commemorating a plane trip to England, the

impressionistic images struck hipsters as a different commemorative—that of a hallucinogenic journey to the center of the mind.

14. Along Comes Mary

The Association

(Almer) *Valiant 741. No. 7 (7-16-66)*. As mentioned before, the “Mary” of this song’s title was assumed by many to refer to the marijuana code name “Mary Jane.” In fairness to the Association—a harmony-rich L.A. group formed in the middle of the folk-rock boom by keyboardist Terry Kirkman and guitarist Jules Alexander—it should be noted that, without a lead sheet, it was almost impossible to decipher most of the song’s lyrics, and even then it was hard to discern their heady intent. A number of radio stations decided to ban the song anyway, and, as often happens in rock ’n’ roll, the controversy only helped lift the song higher and higher on the charts.

15. This Diamond Ring

Gary Lewis and the Playboys

(Kooper-Levine-Brass) *Liberty 55756. No. 1 (2-20-65)*. Comedian Jerry Lewis’ son Gary was already an accomplished drummer and

bandleader when producer Snuff Garrett signed the 18-year-old to a recording contract. Hoping to make American hay out of the British Invasion’s fresh take on rock ’n’ roll, Garrett put Gary Lewis in the studio with arranger Leon Russell and a ballad co-authored by future Dylan accompanist, Al Kooper. The result, with its shifting rhythms and inventive split organ-guitar solo, was a debut single that rocketed all the way to No. 1—and set likable Gary on his way to an impressive run of seven straight top-10 hits.

16. Kicks Paul Revere and the Raiders (Mann-Weil) *Columbia 43556. No. 4 (5-14-66)*. Keyboardist Paul Revere and his Raiders started out as a wild, revolutionary war-costumed frat-rock band from Oregon. When they moved to California in 1965, though, they stopped playing dumb kid stuff like *Louie Louie* and started playing smart kid stuff like the antidrug classic, *Kicks*. Written by ace tunesmiths Barry Mann and Cynthia Weil, the song managed to preach an against-the-tide “get straight” message without compromising the group’s hard-rocking image—mainly due to the terrific

Jan and Dean



Along with the Beach Boys, Jan Berry and Dean Torrence created the sand-and-surf sound of California pop.



Jackie DeShannon

backing track produced by Terry Melcher and the tough singing of ponytailed lead vocalist Mark Lindsay.

17. Good Vibrations

The Beach Boys

(Wilson-Love) *Capitol 5676. No. 1 (12-10-66)*. This is simply one of the most exquisite pieces of pop music to come out of the '60s. Brian Wilson's brilliant "pocket symphony" features a swirling blend of harmonies (that's youngest brother Carl shining on lead vocals) cascading over an array of otherworldly musical sounds made on instruments ranging from organs and cellos to a high-pitched electronic device called a theremin. The song proved to be a benchmark, both for pop music (if the Beach Boys could go this psychedelic, anybody could), and for Brian who, soon after discovering his sonic promised land, suffered a mental breakdown from which he, and the Beach Boys, never fully recovered.

18. Happy Together The Turtles
(Bonner-Gordon) *White Whale 244. No. 1 (3-25-67)*. The Turtles began as Ventures-influenced surf-rockers, but singers Howard Kay-

lan and Mark Volman found their truer calling as erstwhile folk-rockers with such hits as Dylan's *It Ain't Me Babe* and P.F. Sloan's *Let Me Be. Happy Together* was something else again—a pop classic whose infectious “ba-ba-ba-ba” vocal round and romantic theme proved impossible to resist. According to its authors, the song was just the fantasy of a love-sick fool too timid to reveal his real emotions: When he finally gets up the nerve to call the girl, all he can say to her is “How is the weather?” Tell that to the thousands of couples who made *Happy Together* their wedding song.

19. Let's Live for Today

The Grass Roots
(Mogul-Shapiro-Julien) *Dunhill 4084. No. 8 (7-1-67)*. This bittersweet ballad, whose non-materialistic message struck a chord with many young people in 1967, was created by the hit-making duo of Jeff Barri and P.F. Sloan. Having had some luck as a studio-only Grass Roots, the two tried to be rock auteurs: they hired an L.A. band, the 13th Floor, to become the Grass Roots, and began writing and producing their material.

Unfortunately for all of them, songwriters Doc Pomus and Mort Shuman successfully sued Sloan and Barri for swiping this song's “sha-la-la” chorus from the Drifters' hit, *I Count the Tears*. The lawsuit uprooted the Grass Roots from their mentors, but the band survived on its own well into the '70s.

20. Back on the Street Again

The Sunshine Company
(Gillette) *Imperial 66260. No. 36 (11-25-67)*. With a harmonic mix falling somewhere between the Mamas and the Papas and the Association, the Sunshine Company manufactured a few minor hits—none more memorable than this haunting tale of youthful alienation. “I used to think the world belonged to me/Now it belongs to someone else,” lamented leader Maury Manseau, sounding like the most hard-lucked fellow under the sun. Which he may well have been: the Sunshine Company's first single was to be *Up—Up and Away*, but their label decided not to release the record. The 5th Dimension grabbed the balloon and soared, and the Sunshine Company was soon out of business.

21. San Francisco (Be Sure to Wear Flowers in Your Hair)

Scott McKenzie

(Phillips) *Ode 103. No. 4* (7-1-67). John Phillips penned this melodic anthem for his longtime friend Scott McKenzie, with whom he had recorded in the early-'60s folk group, the Journeymen, and whom he had almost recruited for the male tenor's spot in the Mamas and the Papas. This Lou Adler-

Phillips-produced song made the real musical journeyman McKenzie an instant hero not just to the "gentle people" of San Francisco but to "people in motion" everywhere who were trying to do their own thing. McKenzie never had another hit—but no real hippie would ever forget him for putting his flower-covered self on the generation gap's firing line.

—Billy Altman

Paul Revere and the Raiders



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The Grass Roots

...POSTERED...

LET'S LIVE FOR TODAY
THE GRASSROOTS



The Grass Roots, studio California pop at its finest