



TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • FM ROCK II

- 1. Superstition** Beck, Bogert and Appice
- 2. Everybody's Everything** Santana
- 3. Casey Jones** The Grateful Dead
- 4. Cross-Eyed Mary** Jethro Tull
- 5. Click Clack** Captain Beefheart
- 6. Nature's Way** Spirit
- 7. Rock & Roll Stew** Traffic
- 8. Only You Know and I Know** Dave Mason
- 9. I Talk to the Wind** King Crimson
- 10. Wishing Well** Free
- 11. Hard Drivin' Man** The J. Geils Band
- 12. Teenage Head** The Flamin' Groovies
- 13. Rock and Roll** The Velvet Underground
- 14. Life Is a Carnival** The Band
- 15. You Better Think Twice** Poco
- 16. Johnny Strikes Up the Band** Warren Zevon
- 17. Reason to Believe** Rod Stewart
- 18. Oh Well** Fleetwood Mac

SEE PROGRAM NOTES INSIDE

The high resolution of this compact disc may reveal limitations inherent in the original analog recordings.

WARNING: Copyright subsists in all recordings issued under this label. Any unauthorized rental, broadcasting, public performance, copying or recording in any manner whatsoever will constitute infringement of such copyright and will render the infringer liable to an action at law. In case there is a perception institution in the relevant country entitled to grant licenses for the use of recordings for public performance or broadcasting, such licenses may be obtained from such institution.



Manufactured for Time-Life Music by Warner Special Products,
a Time Warner Company ©1992 Warner Special Products
OPCD-2679



- 
1. Superstition
 2. Everybody's Everything
 3. Casey Jones
 4. Cross-Eyed Mary
 5. Click Clack
 6. Nature's Way
 7. Rock & Roll Stew
 8. Only You Know and I Know
 9. I Talk to the Wind
 10. Wishing Well
 11. Hard Drivin' Man
 12. Teenage Head
 13. Rock and Roll
 14. Life Is a Carnival
 15. You Better Think Twice
 16. Johnny Strikes Up the Band
 17. Reason to Believe
 18. Oh Well

Manufactured by Warner Special Products, a Time Warner Company.
© 1992 Warner Special Products.
All rights reserved. Unauthorized duplication is a violation of all applicable laws. Made in U.S.A.

TIME
LIFE
MUSIC

COMPACT
disc
DIGITAL AUDIO

SOD-26
OPCD-2679

FM radio opened up the airwaves to all manner of experimental rock bands in the late '60s and early '70s. Fleetwood Mac was one of the most prominent, but, ironically, was moving into a new phase right around the time the medium was becoming more rigid in its air play.

The result was that Fleetwood Mac, a quintessential FM band, achieved prominence later in the decade as an AM hit-maker.

Fleetwood Mac came together during the 1967 Summer of Love and featured British blues guitarists Jeremy Spencer and Peter Green, who had previously replaced Eric Clapton in John Mayall's Bluesbreakers. Fleetwood Mac was one of the most popular of the British blues bands to make their name by touring the American ballroom circuit and winning FM air play, but by 1969, the group was pointing in a radically different direction. An LP released

that fall showcased more experimental, pop-oriented material, as typified by Green's **Oh Well**. That song's stop-and-go rhythms and post-Dylan lyrics opaquely mirrored Green's renunciation of his Judaism in favor of Christianity. After Green quit early in

1970 to pursue his new religious calling, Fleetwood Mac required nearly five years to get back on track. By then the personnel had turned over almost completely, and their new sound was rich, mature adult pop that yielded a slew of hit singles.

Personnel changed frequently in the British FM rock bands. Consider Traffic, which also formed in 1967, around still-youthful Stevie Winwood, the former blues-wailing vocalist for the Spencer Davis Group, and Dave Mason, who had roadied for them. Winwood brought his jazzy blues leanings to the venture, while Mason contributed a sharp pop sensibility. Traffic's music symbolized what was good about the new



FM eclecticism.

Mason quit—for the first of many times—by the end of 1967, before the debut album was even released, though he returned in time to contribute to the follow-up. But by 1969, the whole group had splintered, and Mason's first solo LP came out in 1970 bearing **Only You Know and I Know**. (In 1971, Delaney and Bonnie and Friends, a loose aggregation of sidemen and superstars—including Mason and Eric Clapton—built around the American husband-and-wife gospel-rock team, would hit No. 20 with the tune.) After a brief stint in Blind Faith, Winwood regrouped Traffic; with members constantly coming or going, the band recorded a series of loose, jamming LPs such as *The Low Spark of High-Heeled Boys*, which contained **Rock & Roll Stew**.

Jeff Beck was the penultimate British blues-rock guitar wizard in 1968 when he first tried to form a group with American bassist Tim Bogert and drummer Carmine Appice of Vanilla Fudge. However, he fractured his skull in a car wreck and was out of commission for 18 months. By the time he returned, his

intended rhythm section was busy with Cactus, so he put together a different Jeff Beck Group. Both Cactus and Beck's new line-up were asunder by 1973, and Beck, Bogert and Appice finally got off the ground. Because they had little new material on such short notice, they relied on covers such as their version of Stevie Wonder's **Superstition**. Another former Beck associate, vocalist Rod Stewart, achieved his solo breakthrough with *Every Picture Tells a Story*. Stewart's bittersweet reading of folksinger Tim Hardin's **Reason to Believe** was the first single from that album, but DJs flipped it over and played *Maggie May* instead, giving Stewart his first solo hit.

Free, meanwhile, was formed in 1968 to exploit the growing popularity of the heavy rock sound. Their label, Island, even tried to rename them the Heavy Metal Kids. Free made a big splash in 1970 with *All Right Now*, split in '71, reformed in '72, and closed out their union in '73 with **Wishing Well**. Lead singer Paul Rodgers and drummer Simon Kirke quickly found commercial refuge in Bad Company. King Crimson represented an artsier approach to all

this flux. Crimson formed in 1969 featuring bassist Greg Lake, guitarist Robert Fripp, lyricist Pete Sinfield and multi-reed man Ian McDonald. Lake left in 1970 to launch Emerson, Lake and Palmer; McDonald split and eventually wound up in Foreigner; and Sinfield fell out in '71. But by then, the group had already turned out three albums featuring progressive FM material such as ***Talk to the Wind***.

In the States, FM rock tended to be more song-oriented. Since the format developed largely in San Francisco, it was only natural that so many groups from that city's hippie-rock explosion would be among the first to take advantage of it. Most prominent was the Grateful Dead, whose initial material was long and improvisational. By 1970, the Dead were reacting to both their lack of national commercial success and to their part in the disastrous concert at Altamont. The Dead returned to their jug-band roots for a calming acoustic approach featuring crisp harmonies and succinct songs like ***Casey Jones***. The Dead's new sound retained the feel of traditional American folk. Santana also formed in San Francisco in

the Hispanic Mission District, employing an unusual blend of rock, Caribbean and Mexican influences. The group was the unanticipated star of the 1969 Woodstock festival, and parlayed that splash into a run of hit albums, the third of which included ***Everybody's Everything***, backed by Oakland's Tower of Power horn section.

Around the nation, music was taking a number of forms. Spirit originated in L.A. under the guidance of teenage guitarist Randy California and jazz drummer Ed Cassidy, who met when Cassidy was dating California's mother. Spirit was one of the most experimental bands in a scene that valued clean production and rigid song structures, but began subsiding soon after the release of their most successful album, *Twelve Dreams of Dr. Sardonicus*, which yielded ***Nature's Way***. The amazing Captain Beefheart, a sculptor, artist and Dadaist word-slinger, was the only true maverick of the period. ***Click Clack*** makes more explicit the blues leanings that had always been at the heart of his free-form music, and was actually one of his most conventional sides, though totally unlike anything

anyone else was doing.

Bob Dylan's former road band had emerged from Woodstock in 1969 as, simply, the Band, and their timeless, traditional American themes and music transformed the back-to-basics movement. On **Life Is a Carnival**, they got help from New Orleans R&B wiz Allen Toussaint. The Flamin' Groovies hit the Bay Area scene at a time when the three-minute rock song was out of fashion. But their throw-back **Teenage Head** was more than welcome among roots rockers. The J. Geils Band was an alliance between Boston-area folkies and R&B fanatics; the band's bruising debut album saluted truckers in **Hard Drivin' Man**. By the end of the '70s, Warren Zevon had become one of Hollywood's leading lights with volatile, literate material such as **Johnny Strikes Up the Band**.

One group that would later have a lasting influence had the least impact during its lifetime. The Velvet Underground began in 1964 when wild-eyed Welshman John Cale and Long Island boy Lou Reed joined forces. The Velvets hit their stride the next year when they hooked up with pop artist Andy Warhol. At a time when peace and love ruled,

the Velvets' grinding, abrasive music explored the seamy New York underbelly of heroin and sadomasochism. They had virtually no audience outside the downtown Manhattan scene—and even few fans there.

By the time they were tearing apart under the weight of commercial failure, fiery personality clashes and various other excesses, the Velvet Underground had evolved into their own brand of modern spirituality. The result was *Loaded*, released in the summer of 1970 while the group was renewing its Manhattan status with a residency at Max's Kansas City nightclub. Reed, the primary songwriter, had quit by the time the album came out, but his off-covered **Rock and Roll** was a celebration of the music that affirmed, not coincidentally, that he and the Velvets shared much with the average kid: that they came from the same places and were moved by the same things, including the radio. Nearly all vital music that has come out of FM, college or alternative radio since then has owed a tremendous debt to the Velvet Underground.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

1. Superstition Beck, Bogert and Appice • Music and lyrics by Stevie Wonder. Black Bull Music./Jobete Music Co., Inc. ASCAP. Epic LP 32140 (1973). ©1973 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. Did not chart.

2. Everybody's Everything Santana • Music and lyrics by Carlos Santana, Milton Brown and Tyrone Moss. Dandelion Music Co./Petra Music. BMI. Columbia 45472 (1971). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 12*

3. Casey Jones The Grateful Dead • Music and lyrics by Robert Hunter and Jerry Garcia. Ice Nine Publishing Co. ASCAP. Warner LP 1869 (1970). Produced under license from Warner Bros. Records Inc. Did not chart.

4. Cross-Eyed Mary Jethro Tull • Music and lyrics by Ian Anderson. Chrysalis Music. ASCAP. Reprise LP 2035 (1971). ©1973 Chrysalis Records Ltd. Courtesy of EMI Records Group/Chrysalis Records, under license from CEMA Special Markets. Did not chart.

5. Click Clack Captain Beefheart • Music and lyrics by Don Van Vliet. Kama Sutra Music, Inc. c/o EMI. Unart Catalog Inc. BMI. Reprise LP 2050 (1972). ©1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. Did not chart.

6. Nature's Way Spiitt • Music and lyrics by Randy California. Hollenbeck Music. BMI. Epic LP 30267 (1970). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. Did not chart.

7. Rock & Roll Stew Traffic • Music and lyrics by Rick Grech and Jim Gordon. Chappell & Co./Yellow Dog

Music, Inc. ASCAP. Island 1201 (1972). Courtesy of Island Records, Inc. No. 93*

8. Only You Know and I Know Dave Mason • Music and lyrics by Dave Mason. Irving Music, Inc. BMI. Blue Thumb 114 (1970). Courtesy of MCA Records, Inc. No. 42*

9. I Talk to the Wind King Crimson • Music and lyrics by Ian McDonald, Peter Sinfield, Greg Lake, Michael Giles and Robert Fripp. Careers-BMG Music Publishing, Inc. BMI. Atlantic LP 8245 (1970). Courtesy of Caroline Records. Did not chart.

10. Wishing Well Free • Music and lyrics by Paul Rodgers, Simon Kirke, Tetsu Yamauchi, John Bundrick and Paul Kossoff. Cayman Music./PolyGram International Publishing, Inc. ASCAP. Island LP 9217 (1973). ©1972 Island Records, Inc. Courtesy of Island Records, Inc. Did not chart.

11. Hard Drivin' Man The J. Geils Band • Music and lyrics by Peter Wolf and John Geils. Juke Joint Music./Walden Music, Inc. ASCAP. Atlantic LP 8275 (1971). Produced under license from Atlantic Recording Corp. Did not chart.

12. Teenage Head The Flamin' Groovies • Music and lyrics by Roy Loney and Cyril Jordan. EMI U Catalog Inc. ASCAP. Kama Sutra LP 2031 (1971). Courtesy of Buddha Records, a Division of Essex Entertainment, Inc. Did not chart.

13. Rock and Roll The Velvet Underground • Music and lyrics by Lou Reed, Oakfield Avenue Music. Ltd. BMI. Cotillion LP 9034 (1970). Produced under license from Atlantic Recording Corp. Did not chart.

14. Life Is a Carnival The Band • Music and lyrics by Rick Danko, Levon Helm and J. Robbie Robertson. Canaan Music Inc./Fourth Floor Music Inc. ASCAP. Capitol 3199 (1971). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 72*

15. You Better Think Twice Poco • *Music and lyrics by Jim Messina. Little Dickens Music. ASCAP. Epic 10636 (1970). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 72**

16. Johnny Strikes Up the Band Warren Zevon • *Music and lyrics by Warren Zevon. Zevon Music. BMI. Asylum LP 118 (1978). ©1978 Asylum Records. Produced under license from Elektra Entertainment. Did not chart.*

17. Reason to Believe Rod Stewart • *Music and lyrics by Tim Hardin. Alley Music Corp./Trio Music Co., Inc. BMI. Mercury 73224 (1971). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 80**

18. Oh Well Fleetwood Mac • *Music and lyrics by Peter A. Green. CMINOR Music. BMI. Reprise LP 6368 (1970). Produced under license from Warner Bros. Records Inc. No. 55**



President: John Hall

Vice President: Fernanda Pargas

Marketing Director/New Product Development: William Crowley

Executive Producer: Charles McCardell

Associate Producer: Robert Hill

Creative Director: Robin Bray

Recording Producers: Joe Sasyf, Steve Carr

Special Contributor: Lynne O'Connor (text)

Art Studio: Nina Bridges

Chief Financial Officer: Chris Hearing

Production Manager: Karen Hill

FM Rock II was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.

The Author: John Morthland has been an associate editor for *Rolling Stone* and *Cream*. He has freelanced for virtually every rock magazine published during the last 20 years.

Time-Life 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.

TIME-LIFE MUSIC is a division of Time Life Inc. © 1992 Time Life Inc. All rights reserved. Printed in U.S.A. TIME-LIFE is a trademark of Time Warner Inc. U.S.A.

Cover art by Enzo Messì and Urs Schmidt.

© 1992 Time Life Inc.

Picture credit: Back panel photo of Captain Beefheart, courtesy Michael Ochs Archives, Venice, Calif.

Manufactured for Time-Life Music by Warner Special Products, a Time Warner Company.

©1992 Warner Special Products

OPCD-2679

SDM-26



