

LINER NOTES

1. We Can Fly ~ Written by Bill and Bob Cowsill, Artie Kornfeld and Marty Duboff, this is one of my all-time favorite Cowsill songs. We all dream about flying, and you can't imagine anything that perfectly that you haven't already done in some way. So maybe sometime in the past we used to be able to fly, and one day we'll be able to fly again. Until then, there's this song, with every instrument possible thrown into the arrangement to bear proper homage to the original. Rocooco over-the-top pop at its garish absolute finest.

2. Everything That Touches You ~ Written by Terry Kirkman, this is undoubtedly one of the Association's best songs. Produced by Bones Howe (The Fifth Dimension/Mamas and the Papas), we thought the lyrics resonated with today as much as Viet Nam resonates with Iraq. "Everything IS love!" ... if you believe, it can be; so it MUST be or else...

3. Ain't Love Easy ~ Written by Carol Hall, this great love song was a single for Shirley during the Partridge era, but never got the promotion it deserved. We changed a few words here and there to update it a bit. Also produced by Bones Howe, it really should have been a hit. Maybe this time... Shirley reminds me here of a very witchy Stevie Nicks, while sounding completely different. Very interesting vocal style developing here.

4. When You Say Love ~ Our first single, I wrote this from a Russian folk song my Mom used to sing me to sleep with when I was a kid. The lyrics are very Slavic too, full of philosophy on a lot of levels. This arrangement is the way I originally heard it in my head. Before we recorded this version, I recorded a very different version in three days for my Mom's funeral, in a much more traditional McCartneysque gypsy style. This version is a lot happier. The rap is something that just happened... the middle eight needed something extra, and it gave the song a whole new dimension (I'd just got through watching "Eight Mile" twice.) The long jam just happened too, we were so glad to be finally playing and recording together after all those years in lounge bands we just kept going and going, channeling The Partridge Family as produced by early David Bowie...

5. I'm On My Way Back Home ~ Written by Bobby Hart and Jack Keller, our first Partridge Family cover, this is one of the most defiantly happy songs I've ever experienced. Defiant, especially so after 9-11. We raised it up a minor third so it would ring more, and we just happened to lay it down faster as well. By either slowing our version down or speeding the original up, you can actually play the two versions simultaneously for a bit, getting a really wild synchronicity. I love the early rocker Neil Diamond big band arrangement.

6. Is One Without You ~ Another original, I wrote this song a very long time ago. It made various incarnations along the way, but this is by far the best. It talks about a fantastic relationship gone bad, with a surprise at the end. That ending was Laurie's idea, and as usual, I agreed completely with her. Stunning trumpet and french horn solos.

7. Just Walk Away ~ This is another original, even older than the last one. Again, another relationship gone bad. This one seems to involve the entire universe though, with an unbelievable fretless bass solo by Mike at the end that I never get tired of hearing. "Music of the Spheres". In the immortal words of Toni Wine doing "Betty" of the Archies in the

intro to the song 'Who's Your Baby,' "Hehh-vee."

8. You Send Me ~ We attempt to get funky with Sam Cooke's classic, and Shirley pulls it off! Skating around the melody like Diana Ross, yet sounding nothing like her, it never ceases to make me smile. This was the first take!

9. Requiem For "A"/Much Too Late ~ One of the Bang Band songs that actually made it into our repertoire. I wrote this in the 80's about Reagan... talk about prophetic. Of course it applies even more today, unfortunately. I think it still fits in with Laurie Partridge's influence on the Forever Family. She wrote the lyrics to this one, and asked me if I could sing it like Bruce Springsteen. I tried. The Jimmy Webb apocalypse middle eight is driven by the spirit of Keith Moon. Too bad we didn't have the monster drumkit yet... This was dangerously political until Eminem did "Mosh" and Green Day came along with "American Idiot" (What GREAT CD's... I LOVE those guys... what BALLS!)

10. What A Wonderful World ~ While I was writing the arrangement for this, all I could see in my mind was dead and dying Iraqi children and babies. I was literally breaking down at the piano. I didn't have to say a word of this to Shirley either; she got it immediately, and I still cry everytime I hear it. She's e'ing brilliant on this song, brilliant. Another first take for most of it. One Christmas America finally wakes up, and it will be played endlessly, the definitive version. "Love, sweet love" indeed. Even Louie's rootin' for Shirley on this one.

Produced, tracked, mixed, and arranged by Leslie Lee Bell
Assisted Every Step of the Way by Michael Feldman
A Sample this! Production
Recorded at United Western Studio Seven, Las Vegas, NV

The Forever Family IS:

Shirley Jones ~ Lead Vocals
Michael Feldman ~ Basses, Guitars, Vocals
Kenny Greene ~ Drums, Vocals
Jimmy Tunk ~ Guitars, Vocals
Stephanie Calvert ~ Vocals, Keys, Percussion
Avis Ellis ~ Vocals, Keys, Percussion
Leslie Lee Bell ~ Lead Vocals, Keys, Percussion

It Takes A Ton of Good People!

Guitars: Bob Becker, Vance Ruddy, Jim Aaron
Trumpets: Danny Falcone
Trombones: Ken Levine, Jeff Sielawa
Saxes: Dan Philippus, Gary Hypes, Scott Griffiths
French Horns: Chris Castellanos
Flutes: Dan Philippus Tuba: Zachary Jackson
Renaissance Flute/Recorder: Brian Erle
Harp: Caryn Gott
Strings: Lisa Visuciglia Strings



Very special thanks to Ben and Elaine Feldman; The Forever Family wouldn't exist without your endless and patient help and support! Special thanks too to Brian Kroll!

Very special thanks to Marty Ingels, who believed against all odds, and Shirley, who gave us a chance when we had none.

Very special thanks to the inspiration and tutelage of Mike Melvoin, John & Tom Bahler, Hal Blaine, Joe Osborn, David Cassidy, Wes Farrell, Bones Howe, Max Bennett, Dennis Budimir, Ron Hicklin, Larry Carlton, Jackie Ward, Louie Shelton, Tommy Tedesco, Larry Knechtel, Gary Coleman, Stan Farber, Sally Stevens, Winston Wong, ALL the INCREDIBLE songwriters that wrote those amazing songs, and EVERYONE else involved in the making of Partridge Family music and insured that it would be quality and have magic and stand the test of time. Folks, we could never have done it without you, and wouldn't even have existed without you.

Special thanks to the Cowsill Family and Bernie Slade, without which there never would have been a Partridge Family in the first place.

Special thanks to Lisa Sutton and Kimmie who cheered every step of the way.

Special thanks to Barry Scott, WODS 103.3 Boston who gave us our first national airplay, and to Dr. Johnny P Lovetrain who debuted the LONG version of "When You Say Love" nationally!!

Special thanks to all the musicians that suffered with Mike and me through the "Bang Band" years, especially Chris Matthews. Thanks to Vince for killing it and sending us in an old direction back to our roots.

Special thanks to Jim Lee of Jim Lee Custom Drums who worked with Remo to manufacture our custom "Hal Blaine & Rick Faucher" Monster Drumkit. Thanks to high school buddy Roger Friend of Tays Drums who tuned them to perfection! Also thanks to Tim and Gary at Drummer's Alley (<http://drummersalley.com>) who provided our Bosphorus Cymbals all the way from Turkey, and John Budny at Ovation who provided parts for our custom vintage Ovation amps and to Jim Poisson at Advanced Guitars who built them and Mike's basses.

Photography by Jerry Metellus; Hair by Marquis Robinson, Makeup by Zee

Management for The Forever Family: Jon Morvay, Harbor Lights Music West

I'd like to dedicate this CD to my Mom, who always told me "write a song from a Russian folksong and it will be a hit"... she just never dreamed I'd use her song! And to my Dad who died in 1972 and caused me to leave my heart back there and a part of me to want to live then, forever. Mike would like to dedicate this CD to his father Ben Feldman and Grandpa Sol. And last, but never least, to Bob Kovach, who taught me more about engineering and the business of music than anyone I've ever known and WAS the sound of The Partridge Family.