

The Singles

1969-1973

# CARPENTERS



Instant nostalgia.

You hum these songs in the same breath with “You Belong To Me,” “Smoke Gets In Your Eyes,” or “Paper Moon”—they have a warm, faintly reminiscent quality that echoes another era, a romantic musical Camelot. Although the Carpenters have been recording for only four years, it is already difficult to remember a sunny afternoon at the beach without them.

This music is a refreshing relief in our stormy age of social chaos, economic problems and bad news, when the turbulence of the Rolling Stones or Janis Joplin seems more in tempo with the times. But like *Jonathan Livingston Seagull*, the songs of the Carpenters fulfill that timeless yearning for escape from the troubles of the world and soar in harmonies. Revivals of the '30s, '40s, or '50s may come and go, but making a joyful noise will always be in style.

Karen's voice, featured in all the songs on this album, is a main ingredient of the Carpenters' unique sound, and it is a voice that seems to resonate with a maturity beyond the scope of vocal chords only 23 years old. Her tones have the richness and impact of those big band singers, a timbre suited to beautifully lyrical ballads. Like stylists of subtle years' experience, she also communicates a credibility, a sincerity in her singing that comes from phrasing and intonation that are impeccable. Or to put it simply: Karen is a knockout singer who makes you listen to the lyrics. Even given the extraordinary amount of talent emerging from the “Soft Rock Revolution,” she is one of the finest singers of this generation.

Probably Les Paul and Mary Ford in the early '50s were the first recording artists to use the technique of overdubbing extensively in pop music and the Carpenters have extended this process in their recordings.

Utilizing the complexities of modern acoustical engineering, Richard and Karen together create all of the harmony voices heard in these songs—oops!—they have a little help from their young friends on “Sing.” This technological trick is fully demonstrated in one section of “I’ll Never Fall In Love Again,” (a selection on the “Close To You” album) in which they overdub their two voices into a 39-voice chord.

The unmistakable “Carpenters Sound,” however, is the contemporary musical conception of a young man who could be Burt Bacharach’s spiritual younger brother. Richard has the uncanny ability to spot a solid gold song in the background of a bank commercial—as he did with “We’ve Only Just Begun.” Or he has the imagination as a musical arranger to bring a special magic to previously recorded material—such as “Ticket To Ride,” “Close To You,” or “Superstar”—which makes them memorable Carpenter hits.

Richard’s development as a composer is the most significant recent development of the Carpenters’ music. Writing in conjunction with lyricist John Bettis, Richard’s own songs, including “Yesterday Once More,” “Top Of The World,” and “Goodbye To Love” suggest the adventurous variety of avenues his talent may take. (Richard is also an accomplished pianist whose precocious abilities took him into classical studies at Yale, and, from there, to jazz combos.) “My influences were the three B’s—Bacharach, The Beatles, and The Beach Boys,” Richard occasionally quips, and his accomplishments on this album demonstrate that the Pop Masters still inspire top-of-the-charts songwriting.

Most exciting, however, is the astounding manner in which the Carpenters’ soft, special sound

has swept through the entertainment business, instantly establishing a far-reaching influence. Hundreds of singers and musicians, from Johnny Mathis to George Shearing have picked up the trend by recording Carpenters' songs—"Close To You," "We've Only Just Begun," and "Rainy Days And Mondays" have been recorded by over 225 artists. After all, it is the highest form of flattery to find *your* arrangement of a forgotten Bacharach song adopted by admiring colleagues in all corners of the music world. And even more flattering to have Bacharach like it.

The Carpenters' broad influence in music today is certainly justified by their public. From the Iowa State Fair to Las Vegas showrooms, their concert appearances have broken attendance records across the country. Throughout the world, their songs have been No. 1 in almost every country, compiling an international sales total to date of 20 million records.

White lace and promises... polkadots and moonbeams. The Carpenters' audiences are discovering

that it doesn't matter whether you are remembering the fun of dancing cheek-to-cheek or just learning how. There is a timeless pleasure in the lyrics of love.

And now, direct from the Starlight Room high atop A&M Studios, we bring you a nostalgic trip back through the past four years with the Carpenters. —DIGBY DIEHL.

## Ticket To Ride

In retrospect, the transformation of a Lennon-McCartney song into one of the first distinctive presentations of the Carpenters' style seems symbolic. Even though Richard had heard "Ticket" hundreds of times as a smash by the Beatles in 1965, it was not until 1969 when, hearing it as a flashback, that he got the idea to arrange it as a ballad. Revising chord changes, and enriching harmonies, this version emerged as an ironic interpretation of the same lyrics, a bitter-sweet, litig lament. As the first song recorded for their first album at A&M studios, it was a remarkable hit single, perhaps due to the complete novelty of a romantic sound in rock. After its release in October, 1969, "Ticket" enjoyed considerable airplay and after a while made it to the national pop charts where it remained for three months.

### TICKET TO RIDE

*I think I'm gonna be sad  
I think it's today*

*Yeh  
The boy that's driving me mad  
is going away.*

*He's got a ticket to ride  
He's got a ticket to ride  
He's got a ticket to ride  
and he don't care.*

*He said that living with me  
was bringing him down  
Yeh  
He would never be free  
when I was around.*

*He's got a ticket to ride  
He's got a ticket to ride  
He's got a ticket to ride  
and he don't care.*

*Don't know why he's riding so high  
He oughta do right  
He oughta do right by me  
Before he gets to saying goodbye  
He oughta do right  
He oughta do right by me.*

*I think I'm gonna be sad  
I think it's today*

*Yeh  
The boy that's driving me mad  
is going away.*

*He's got a ticket to ride  
He's got a ticket to ride  
He's got a ticket to ride  
and he don't care  
don't care*

Words & Music by John Lennon and Paul McCartney  
© Copyright 1963 Musicor Music, Inc.

## Close To You

In the months between the release of "Ticket" and the release of "Close To You," the Carpenters were asked by Bart Bacharach to perform with him at a benefit performance for the Reiss-Davis Clinic. For the occasion, Bart asked Richard to arrange a medley of Bacharach songs. It was while Richard was selecting material for the medley that Herb Alpert suggested they include "Close To You" (at that time a little-known song). Upon hearing it Karen and Richard decided that although not right for the medley, the song would make a strong single. As fate would have it, they were playing the Westbury Music Fair in Long Island with Bart Bacharach on Memorial Day 1970, two days after the single was released. In six weeks "Close To You" was No. 1 in the nation and in two months it became the Carpenters' first gold single. This single sold 1.8 million copies domestically making it their biggest seller.

### (THEY LONG TO BE) CLOSE TO YOU

*Why do birds suddenly appear  
Every time you are near?  
Just like me, they long to be  
Close to you.*

*Why do stars fall down from the sky  
Every time you walk by?  
Just like me, they long to be  
Close to you.*

*On the day that you were born  
The angels got together  
And decided to create a dream come true  
So they sprinkled moon dust  
in your hair of gold  
And stardust in your eyes of blue.*

*That is why all the girls in town  
Follow you all around  
Just like me, they long to be  
Close to you.*

Words & Music by Hal David and Bart Bacharach  
© Copyright 1965 Blue Star Music and Joe Mack Co., Inc.  
and U.S. Songs Inc.

## We've Only Just Begun

The television commercial for a California bank caught Richard's attention one day when he recognized the voice of Paul Williams singing in the background. The Paul Williams-Roger Nichols songwriting team, at this time virtually unknown, had written "We've Only Just Begun" as background for a scene in which a newlywed couple had only just begun. The Carpenters released their own interpretation of this song in September of 1970, and it followed "Close To You" into the No. 1 spot, and into the gold record category.

In terms of recognition, this is probably the most important song the Carpenters have recorded. Letters from all over the world, written by people who are newlyweds or—tragically—potential suicides have celebrated this song's uplifting feeling of hope. Richard says, "Taking everything into consideration, song, lyric, arrangement, orchestration and vocal performance, this is probably our best single. If I had to pick a favorite out of all our songs, this is it."

### WE'VE ONLY JUST BEGUN

*We've only just begun to live,  
White lace and promises  
A kiss for luck and we're on our way.  
And yes, We've just begun.*

*Before the rising sun we fly,  
So many roads to choose  
We start our walking and learn to run.  
And yes, We've just begun.*

*Sharing horizons that are new to us,  
Watching the signs along the way,  
Talking it over just the two of us,  
Working together day to day  
Together.*

*And when the evening comes we smile,  
So much of life ahead  
We'll find a place where there's room to grow,  
And yes, We've just begun.*

Words & Music by Paul Williams and Roger Nichols  
© Copyright 1970 Irving Music, Inc.

## For All We Know

On the concert trail in November, 1970, Richard was worried about finding the right song to follow the phenomenal successes of "Close To You" and "We've Only Just Begun," which was still No. 1 in the nation. During a concert tour in Toronto and Chicago with Engelbert Humperdinck, Richard was especially preoccupied by this problem. Ever resourceful, the Carpenters' manager, Sherwin Bash (a former Arabic card-trader), advised Richard and Karen to take their minds off their work and see a movie playing locally: *Lovers And Other Strangers*. "For All We Know" was a song written for a wedding scene in the movie. Richard and Karen were immediately taken with it and decided they should record it for single release as soon as they returned home. It was released in mid-December and in two months became their third gold single. As a result of the hit record, "For All We Know" won the Academy Award for Best Song from a Motion Picture in 1970.

### FOR ALL WE KNOW

Love, look at the two of us  
Strangers in many ways  
We've got a lifetime to share  
So mark to say  
And as we go  
From day to day  
I'll feel you close to me  
But time alone will tell  
Let's take a lifetime to say  
"I know you well"  
For only time will tell us so  
And love may grow  
For all we know,

Love, look at the two of us  
Strangers in many ways  
Let's take a lifetime to say  
"I know you well"  
For only time will tell us so  
And love may grow  
For all we know,

Words & Music by Fred Karlin and Keith Wilson  
and Arthur Jones  
© Copyright 1970 ABC/Donhill Music, Inc.

## Rainy Days And Mondays

The conventional manner in which new material is supposed to come to a hit recording group is by the submission of demonstration records—recordings often just song by the songwriter with piano accompaniment in order to audition the basic tune. Out of hundreds of "demo" records that Richard has received, "Rainy Days" is the only song obtained in this manner that he has ever selected to record for single release. Recorded early in 1971, "Rainy Days" was included on the "Carpenters" album. Released as a single in April of that year, it became their fourth consecutive million-seller.

### RAINY DAYS AND MONDAYS

*Talkin' to myself and feelin' old  
Sometimes I'd like to quit  
Nostalgic ever seems to fit  
Hangin' around  
Nothing to do but frown  
Rainy Days and Mondays always get me down,  
What I've got they used to call the blues  
Nostalgic is really wrong  
Feelin' like I don't belong  
Walkin' around  
Some kind of lonely clown  
Rainy Days and Mondays always get me down,  
Funny but it seems I always wind up here  
with you  
Nice to know somebody loves me  
Funny but it seems that it's the only thing to do  
Run and find the one who loves me.  
What I feel has come and gone before  
No need to talk it out  
We know what it's all about  
Hangin' around  
Nostalgic to do but frown  
Rainy Days and Mondays always get me down,*

Words & Music by Paul Williams and Roger Nichols  
© Copyright 1970 Alamo Music Corp.  
This arrangement © Copyright 1971 Alamo Music Corp.

## Superstar

Occasionally, the Carpenters return home early enough from the recording studio or concert dates to catch Johnny Carson on "The Tonight Show." One evening as Richard was watching the show, a female singer with a Mae West strut was going to perform a love song of today about a groupie. It was Bette Midler singing "Superstar." Again, Richard heard the song as a totally different musical conception in his mind and was excited by its potential.

Ironically, although it was first recorded by Rita Coolidge on the Joe Cocker "Mad Dogs And Englishmen" album, "Superstar" is a song almost tailored to Karen's voice. Heavy on the most singable vowel sounds and perfect for her vocal range, it is a natural. The vocal track that you hear on this album is the first time that Karen ever sang "Superstar," reading the lyrics written on a napkin. Her interpretation was so perfect, they decided to utilize this "first take luck." Even though the album with that song on it had already sold a million copies by the time that "Superstar" was released, it became the fifth gold single for the Carpenters within eight weeks.

### SUPERSTAR

Long ago, and, oh, so far away  
I fell in love with you  
before the second show,  
Your guitar, it sounds so sweet and clear,  
but you're not really here,  
It's just the radio,  
Don't you remember you told me  
you loved me baby?  
You said you'd be coming back this way  
again baby,  
Baby, baby, baby, baby, oh, baby,  
I love you, I really do,  
Loneliness is such a sad affair,  
and I can hardly wait  
to be with you again,  
What to say, to make you come again?  
Come back to me again,  
and play your sad guitar.

Words & Music by Leon Russell and Bernie Taupin  
© Copyright 1970, 1971 Skyline Publishing Co., Inc. and  
Delton Music

## Hurting Each Other

When the Carpenters were first signed by A&M Records, Richard patiently sifted through the entire A&M library of recordings in search of material. It is another tribute to his phenomenal instinct in picking musical hits that several years later he recalled a 1969 single release on A&M by Ruby & The Romantics. Although the original recording was somewhere between a Phil Spector production and Little Anthony & The Imperials, all done to a bossa nova beat, Richard slowed down the beat and brought out the dramatic potential of this song in his arrangement. "Hurting Each Other" went to No. 1 and became the fastest Carpenters million-selling hit in their golden collection.

### HURTING EACH OTHER

No one in the world  
Ever had a love as sweet as my love  
For nowhere in the world  
Could there be a boy as true as you love  
All my love  
I give gladly to you  
All your love  
You give gladly to me  
Tell me why then  
Oh why should it be that,

We go on hurting each other  
We go on hurting each other  
Making each other cry  
Hurting each other  
Without ever knowing why.

Closer than the leaves  
On a weeping willow, baby, we are  
Closer dear are we  
Than the simple letters "A" and "B" are  
All my life  
I could love only you  
All your life  
You could love only me  
Tell me why then  
Oh why should it be that,

We go on hurting each other  
We go on hurting each other  
Making each other cry  
Hurting each other  
Without ever knowing why.

Can't we stop hurting each other  
Gonna stop hurting each other  
Making each other cry  
Breaking each other's heart  
Tearing each other apart,

Words & Music by Peter Dinklage and Gary Galy  
© Copyright 1963 Audelation Music Co., Inc.  
and Andrew Scott, Inc.

## It's Going To Take Some Time

In the midst of recording their "A Song For You" album, Richard and Karen were having a quadraphonic system installed in the sound room at their home. By chance, the engineer was testing their system with a quad test pressing of the Carole King "Music" album. They were knocked out by "It's Going To Take Some Time" and decided to include it on their album. Melodically, Carole King and the Carpenters make a perfect merger, and this song became another big Carpenters hit of 1972.

### IT'S GOING TO TAKE SOME TIME

It's going to take some time this time  
To get myself in shape  
I really fell out-of-love this time  
I really missed the gate,

The birds on the telephone line (next time)  
Are cryin' out to me (next time)  
And I won't be so blind next time  
And I'll find some harmony.

But it's going to take some time this time  
And I can't make demands  
But like the young trees in the wilderness  
I'll learn how to bend.

After all the tears we've spent  
How could we make amends  
So it's one more round for experience  
And I'm on the road again  
And it's going to take some time this time.

It's going to take some time this time  
No matter what I've planned  
But like the young trees in the wilderness  
I'll learn how to bend.

After all the tears we've spent  
How could we make amends  
So it's one more round for experience  
And I'm on the road again  
And it's going to take some time this time.

Words & Music by Carole King and Toni Stern  
© Copyright 1971 Columbia Music Corp.

## Goodbye To Love

One of those "Late Late Show" classics, *Rhythm On The River*, starring Bing Crosby, is a movie about a songwriter who struggles his way to the top and then is deserted by his songwriting talent. In the plot, the composer's most famous song was entitled "Goodbye To Love." There was no real "Goodbye To Love" in that movie, but Richard liked the title and it became the first single by the Richard Carpenter, John Bettis songwriting team.

Musically, "Goodbye To Love" is an innovation in the Carpenters style, with poignantly downbeat lyrics and Terry Peluso's bold but melodic *flute-guitar* solo. But a lot of people from all sides of the musical spectrum pushed this hit into the Top 10, which pleased Karen because this is her favorite single.

### GOODBYE TO LOVE

I'll say goodbye to love  
No one ever cared if I should live or die  
Time and time again the chance for love  
Has passed me by  
And all I know of love  
Is how to live without it  
I just can't seem to find it.

So I've made my mind up I must live  
my life alone  
And though it's not the easy way  
I guess I've always known  
I'd say goodbye to love.

There are no tomorrow for this heart of mine  
Surely time will love these bitter memories  
And I'll find that there is someone to believe in  
And to live for something I could live for.

All the years of useless search  
Have finally reached an end  
Loneliness and empty days will be my  
only friend

From this day love is forgotten  
I'll go on as best I can.

What lies in the future  
is a mystery to us all  
No one can predict the wheel of fortune  
as it falls

There may come a time when I will see that  
I've been wrong  
But for now this is my song.

And it's goodbye to love  
I'll say goodbye to love.

Words & Music by Richard Carpenter and John Bettis  
© Copyright 1972 Almo Music Corp. and Hammer and Nails Music, Inc.



## Sing

Throughout the fall of 1972 and into 1973, the Carpenters were busy meeting concert demands around the world, and Richard had not found time to get back to the solitary work of songwriting. In January, when they came to the NBC studios to tape a Robert Young Special they were asked to perform a tune from "Sesame Street" with Arne Johnson, Sandy Duncan, Robert Young, and a children's group. On the set, everyone from the cameramen to the producer was swept up in the sing-along quality of "Sing." After several days of rehearsal, Karen and Richard felt the song was strong enough to be released as a single. The Carpenters' version, which Richard was arranging right at the TV studio, features The Jimmy Joyce Children's Choir. Richard and Karen have also had fun performing this song in concerts throughout the country with children's choirs recruited from each city they visit. Short of that mythical talking dog, nothing was guaranteed to be more of a million-seller than "Sing," which became their seventh gold single.

### SONG

Sing, sing a song  
Sing out loud  
Sing out strong  
Sing of good things not bad  
Sing of happy not sad.

Sing, sing a song  
Make it simple to last  
Your whole life long  
Don't worry that it's not  
Good enough for anyone  
Else to hear  
Just sing, sing a song.

Sing, sing a song  
Let the world sing along  
Sing of love there could be  
Sing for you and for me.

Sing, sing a song  
Make it simple to last  
Your whole life long  
Don't worry that it's not  
Good enough for anyone  
Else to hear  
Just sing, sing a song.

Words & Music by Joe Raposo  
© Copyright 1972, 1973 Jankovic Music, Inc.

## Yesterday Once More

As Richard and Karen began preparing material for their "Now & Then" album, the United States was in the midst of a '50s and '60s musical revival. Entire radio stations were going oldie, groups not heard from in years were re-emerging. Everywhere you looked, people were digging tunes out of the dust of '50s juke boxes. But, as Richard observed, no one had written a song that was really a comment

on this nostalgic trend. After coming up with the title and writing music to suit the sing-a-ling-a-ling lyrics of those old '50s backgrounds, Richard turned the rest of the lyric writing over to his partner John Bettis, and "Yesterday Once More" was born.

Perhaps because "Sha-la-la-la" is a sort of musical language from the oldies revival that is universal, "Yesterday Once More" became the Carpenters' biggest international hit. During one month, the song was No. 1 in Japan, Israel, Venezuela, Belgium, Malaysia, Singapore, Hong Kong, and England. Naturally, in the U.S.A., home of American Graffiti, "Yesterday Once More" sold over a million copies and became the eighth gold single.

### YESTERDAY ONCE MORE

When I was young  
I'd have to be the radio  
Waiting for my favorite songs  
When they played I'd sing along  
It made me smile.

Those were such happy times  
And not so long ago  
How I wondered where they'd go  
But they're back again  
Just like a long lost friend  
All the songs I loved so well.

Every Sha-la-la-la  
Every Wo-o-oo-oo  
Still shines  
Every sing-a-ling-a-ling  
That they're startin' to sing's  
So fine.

When they get to the part  
Where he's breakin' her heart  
It can really make me cry  
Just like before  
It's yesterday once more.

Lookin' back on how it was  
In years gone by  
And the good times that I had  
Makes today seem rather sad  
So much has changed.

It was songs of love that  
I would sing to them  
And I'd memorize each word  
Those old melodies  
Still sound so good to me  
As they melt the years away.

Every Sha-la-la-la  
Every Wo-o-oo-oo  
Still shines  
Every sing-a-ling-a-ling  
That they're startin' to sing's  
So fine.

All my best memories  
Come back clearly to me  
None can ever make me cry.

Just like before  
It's yesterday once more.

Words & Music by Richard Carpenter and John Bettis  
© Copyright 1972 Alamo Music Corp. and Hammer and Nails Music and Sweet Harmony Music

## Top Of The World

As this album is being released, "Top Of The World" appears to be on the verge of being the Carpenters' ninth gold single. Although this song was originally written by Richard and John as an album selection, response at concerts and encouragement from fans led Richard and Karen to consider a single release. Meanwhile, A&M Records in Australia and Japan released "Top Of The World" as a single to meet public demand; in both countries it became No. 1. After deciding to re-record this song for single release and make a few changes from the album cut, Richard—who admits he must have underrated it—has been watching this word-of-mouth hit move up the American charts toward the magic million mark.

### TOP OF THE WORLD

Such a feelin' comin' over me  
There is wonder in most everything I see  
Not a cloud in the sky  
Got the sun in my eyes  
And I won't be surprised if it's a dream.

Everything I want the world to be  
Is now comin' true especially for me  
And the reason is clear  
It's because you are here  
You're the nearest thing to heaven  
That I've seen.

I'm on the top of the world lookin'  
down on creation  
And the only explanation I can find  
Is the love that I've found ever since  
you've been around  
Your love's put me at the top of the world.  
Something in the wind has learned my name  
And it's tellin' me that things are not the same  
In the leaves on the trees and the touch  
of the breeze  
There's a pleasin' sense of happiness for me.

There is only one wish on my mind  
When this day is through I hope  
that I will find  
That tomorrow will be just the same  
for you and me  
All I need will be mine if you are here.

I'm on the top of the world lookin'  
down on creation  
And the only explanation I can find  
Is the love that I've found ever since  
you've been around  
Your love's put me at the top of the world.

Words & Music by Richard Carpenter and John Bettis  
© Copyright 1972 Alamo Music Corp. and Hammer and Nails Music, Inc.

All lyrics used by permission. Reproduction prohibited.

The Singles

1969-1973

# CARPENTERS

Produced by: Richard & Karen Carpenter and Jack Daugherty

Arranged and Orchestrated by: Richard Carpenter

All Vocals: Richard & Karen Carpenter

Keyboards: Richard Carpenter

Drums: Karen Carpenter and Hal Blaine

Bass: Joe Osborn

Guitar: Tony Peluso

Flute & Tenor Sax: Bob Messenger

Steel Guitar: Buddy Emmons

Woodwinds: Earl Dumler, Jim Horn and Doug Strawn

Harp: Gayle Levant

Engineered by: Ray Gerhardt

Special thanks to: The Jimmy Joyce Children's Chorus on "Sing"

Liner Notes: Digby Diehl

Art Direction: Roland Young

Photography: Neal Brisker

A&M Records, Inc., P.O. Box 782, Beverly Hills, California 90213



