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9

10 UNITED STATES DISTRICT COURT
11 CENTRAL DISTRICT OF CALIFORNIA

12

13 JACKSON BROWNE, an individual

14 Plaintiff,

15 vs.

16 JOHN MCCAIN, an individual; THE
REPUBLICAN NATIONAL
17 COMMITTEE, a non-profit political
organization; THE OHIO
18 REPUBLICAN PARTY; a non-profit
political organization

19 Defendants.

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CASE NO. CV 08-05334 RGK (Ex)

DECLARATION OF DONALD MILLER IN SUPPORT OF THE CONSOLIDATED OPPOSITION OF PLAINTIFF TO SPECIAL MOTIONS TO STRIKE UNDER C.C.P. § 425.16 FILED BY DEFENDANTS; CONSOLIDATED OPPOSITION TO MOTIONS TO DISMISS PURSUANT TO FRCP 12(b)(6) FILED BY DEFENDANTS; AND MOTION TO DISMISS PURSUANT TO FRCP 12(b)(2), (3) & (6); OR TRANSFER PURSUANT TO §§ 28 U.S.C. 1404(a) & 1406(a)

[Consolidated Opposition Of Plaintiff To Special Motions To Strike Under C.C.P. § 425.16 Filed By Defendants; Consolidated Opposition of Plaintiff To Motions to Dismiss Pursuant to FRCP 12(b)(6) Filed by Defendants; Opposition of Plaintiff To Motion to Dismiss Filed by Ohio Republican Party; Declaration of Jonathon Noyes; Evidentiary Objections; and Notice of Lodging filed concurrently herewith]

Hon. R. Gary Klausner
Date Filed: August 14, 2008

DECLARATION OF DONALD MILLER

I, Donald Miller, declare as follows:

1. I am the personal manager for Plaintiff Jackson Browne ("Plaintiff"). I have worked for Plaintiff since 1973 and have served as Plaintiff's manager since 1985. I have personal knowledge of the facts set forth herein, which are known by me to be true and correct, and if called as a witness, I could and would competently testify thereto.

2. Plaintiff is among the most well known singers in the world. In 1977, Plaintiff released his most commercially successful album entitled *Running on Empty*, which included a song sharing the same name. *Running on Empty* is one of Plaintiff's most famous and enduring songs, having reached number 11 on Billboard's top 100 list in 1978, and number 492 on *Rolling Stone* magazine's list of the top 500 greatest songs of all time in 2004. Attached hereto as Exhibit A is a true and correct copy of an article from *Rolling Stone* magazine listing its selections for the 500 greatest songs of all time. While Plaintiff has licensed *Running on Empty* for use in motion pictures such as *Forrest Gump*, he has never licensed *Running on Empty* for use in a commercial or advertising.

3. Plaintiff's musical career has spanned five decades, during which time he has played thousands of concerts on 6 continents and sold approximately 14 million albums. And while Plaintiff's career began in the 1960's, his popularity remains strong to this day as he continues to sell out venues throughout the world. Plaintiff's indelible legacy was cemented by his induction into the Rock and Roll Hall of Fame in 2004. Attached hereto as Exhibit B is the biography of Plaintiff maintained on the website of the Rock and Roll Hall of Fame at <http://www.rockhall.com/inductee/jackson-Plaintiff>. As Plaintiff's manager, I approved the content of this biography prior to its publication, and the matters set forth therein are true and correct. Additionally, in 2002, Plaintiff was the fourth recipient of the John Steinbeck Award, given to artists whose works exemplify the

1 environmental and social values that were essential to the great California-born
2 author.

3 4. In 2007, Plaintiff was inducted into the Songwriters Hall of Fame.
4 Attached hereto as Exhibit C is the biography of Plaintiff maintained on the website
5 of the Songwriters Hall of Fame at
6 <http://www.songwritershalloffame.org/ceremony/entry/C3129/203912>. As
7 Plaintiff's manager, I approved the content of this biography prior to its publication,
8 and the matters set forth therein are true and correct.

9 5. Plaintiff's vocal style is distinctive, his voice earnest and endearing.
10 The uniqueness of Plaintiff's voice is difficult to put into words, however, the most
11 apt written description of Plaintiff's voice that I have read came from a 1972 *Rolling*
12 *Stone* article, a true and correct copy of which is attached hereto as Exhibit D.

13 6. Neither the Ohio Republican Party, the Republican National Committee
14 or Senator John McCain ("Defendants") sought or received permission to use
15 *Running on Empty* in any campaign advertisement. Typically, when a third party
16 wants to use a composition by an artist that I manage, a request is made, and if
17 approved the song is licensed for a monetary fee. Plaintiff did not receive
18 compensation, monetary or otherwise, from Defendants for their use of *Running on*
19 *Empty* in the commercial at issue in this litigation.

20 7. In my capacity as his manager, I am familiar with and have personal
21 knowledge of the identities of Plaintiff's other professional representatives and
22 where they do business. Cree Clover Miller and I are Plaintiff's managers and are
23 based in Studio City. Plaintiff's booking agent is Carole Kinzel of Creative Artists
24 Agency, who is based in Century City. Plaintiff's business manager is Tina
25 Fasbender, who is based in Santa Monica. Plaintiff's transactional attorney

26 ///

27 ///

28 ///

1 is Gary Gilbert of Manatt Phelps, based in West Los Angeles. Plaintiff's music
2 publishing is administered by Wixen Music Publishing based in Calabasas and
3 Plaintiff's record company is Inside Recordings, based in Studio City.

4 I declare under penalty of perjury under the laws of the United States of
5 America that the foregoing is true and correct.

6 Executed January 7, 2009, at Los Angeles, California.

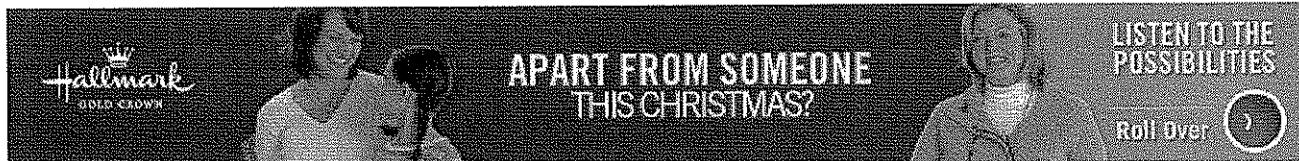
7 

8 _____
9 Donald Miller

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EXHIBIT A

Advertisement



PRINTER FRIENDLY

URL: <http://www.rollingstone.com/news/coverstory/500songs>**Rollingstone.com**Back to [The RS 500 Greatest Songs of All Time](#)

The RS 500 Greatest Songs of All Time (1-500)

Posted Dec 09, 2004 12:00 AM

1. *Like a Rolling Stone*, Bob Dylan
2. *Satisfaction*, The Rolling Stones
3. *Imagine*, John Lennon
4. *What's Going On*, Marvin Gaye
5. *Respect*, Aretha Franklin
6. *Good Vibrations*, The Beach Boys
7. *Johnny B. Goode*, Chuck Berry
8. *Hey Jude*, The Beatles
9. *Smells Like Teen Spirit*, Nirvana
10. *What'd I Say*, Ray Charles
11. *My Generation*, The Who
12. *A Change Is Gonna Come*, Sam Cooke
13. *Yesterday*, The Beatles
14. *Blowin' in the Wind*, Bob Dylan
15. *London Calling*, The Clash
16. *I Want to Hold Your Hand*, The Beatles
17. *Purple Haze*, Jimi Hendrix
18. *Maybellene*, Chuck Berry
19. *Hound Dog*, Elvis Presley
20. *Let It Be*, The Beatles

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**EXHIBIT A**

21. *Born to Run*, Bruce Springsteen
22. *Be My Baby*, The Ronettes
23. *In My Life*, The Beatles
24. *People Get Ready*, The Impressions
25. *God Only Knows*, The Beach Boys
26. *A Day in the Life*, The Beatles
27. *Layla*, Derek and the Dominos
28. *(Sittin on) the Dock of the Bay*, Otis Redding
29. *Help!*, The Beatles
30. *I Walk the Line*, Johnny Cash
31. *Stairway To Heaven*, Led Zeppelin
32. *Sympathy for the Devil*, The Rolling Stones
33. *River Deep - Mountain High*, Ike and Tina Turner
34. *You've Lost That Lovin' Feelin'*, The Righteous Brothers
35. *Light My Fire*, The Doors
36. *One*, U2
37. *No Woman, No Cry*, Bob Marley and the Wailers
38. *Gimme Shelter*, The Rolling Stones
39. *That'll Be the Day*, Buddy Holly and the Crickets
40. *Dancing in the Street*, Martha and the Vandellas
41. *The Weight*, The Band
42. *Waterloo Sunset*, The Kinks
43. *Tutti-Frutti*, Little Richard
44. *Georgia on My Mind*, Ray Charles
45. *Heartbreak Hotel*, Elvis Presley
46. *Heroes*, David Bowie
47. *Bridge Over Troubled Water*, Simon and Garfunkel
48. *All Along the Watchtower*, Jimi Hendrix
49. *Hotel California*, The Eagles
50. *The Tracks of My Tears*, Smokey Robinson and the Miracles
51. *The Message*, Grandmaster Flash and the Furious Five

52. When Doves Cry, Prince
53. Anarchy in the U.K., The Sex Pistols
54. When a Man Loves a Woman, Percy Sledge
55. Louie Louie, The Kingsmen
56. Long Tall Sally, Little Richard
57. Whiter Shade of Pale, Procol Harum
58. Billie Jean, Michael Jackson
59. The Times They Are A-Changin', Bob Dylan
60. Let's Stay Together, Al Green
61. Whole Lotta Shakin' Goin On, Jerry Lee Lewis
62. Bo Diddley, Bo Diddley
63. For What It's Worth, Buffalo Springfield
64. She Loves You, The Beatles
65. Sunshine of Your Love, Cream
66. Redemption Song, Bob Marley and the Wailers
67. Jailhouse Rock, Elvis Presley
68. Tangled Up in Blue, Bob Dylan
69. Crying, Roy Orbison
70. Walk On By, Dionne Warwick
71. California Girls, The Beach Boys
72. Papa's Got a Brand New Bag, James Brown
73. Summertime Blues, Eddie Cochran
74. Superstition, Stevie Wonder
75. Whole Lotta Love, Led Zeppelin
76. Strawberry Fields Forever, The Beatles
77. Mystery Train, Elvis Presley
78. I Got You (I Feel Good), James Brown
79. Mr. Tambourine Man, The Byrds
80. I Heard It Through the Grapevine, Marvin Gaye
81. Blueberry Hill, Fats Domino
82. You Really Got Me, The Kinks

- 83. Norwegian Wood (This Bird Has Flown), The Beatles
- 84. Every Breath You Take, The Police
- 85. Crazy, Patsy Cline
- 86. Thunder Road, Bruce Springsteen
- 87. Ring of Fire, Johnny Cash
- 88. My Girl, The Temptations
- 89. California Dreamin', The Mamas and The Papas
- 90. In the Still of the Nite, The Five Satins
- 91. Suspicious Minds, Elvis Presley
- 92. Blitzkrieg Bop, Ramones
- 93. I Still Haven't Found What I'm Looking For, U2
- 94. Good Golly, Miss Molly, Little Richard
- 95. Blue Suede Shoes, Carl Perkins
- 96. Great Balls of Fire, Jerry Lee Lewis
- 97. Roll Over Beethoven, Chuck Berry
- 98. Love and Happiness, Al Green
- 99. Fortunate Son, Creedence Clearwater Revival
- 100. You Can't Always Get What You Want, The Rolling Stones

Back to RS 500 Albums!

- 101. Voodoo Child (Slight Return), Jimi Hendrix
- 102. Be-Bop-A-Lula, Gene Vincent and His Blue Caps
- 103. Hot Stuff, Donna Summer
- 104. Living for the City, Stevie Wonder
- 105. The Boxer, Simon and Garfunkel
- 106. Mr. Tambourine Man, Bob Dylan
- 107. Not Fade Away, Buddy Holly and the Crickets
- 108. Little Red Corvette, Prince
- 109. Brown Eyed Girl, Van Morrison

- 110. I've Been Loving You Too Long (to Stop Now), Otis Redding
- 111. I'm So Lonesome I Could Cry, Hank Williams

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112. *That's All Right*, Elvis Presley
113. *Up on the Roof*, The Drifters
114. *Da Doo Ron Ron (When He Walked Me Home)*, The Crystals
115. *You Send Me*, Sam Cooke
116. *Honky Tonk Women*, The Rolling Stones
117. *Take Me to the River*, Al Green
118. *Shout (Parts 1 and 2)*, The Isley Brothers
119. *Go Your Own Way*, Fleetwood Mac
120. *I Want You Back*, The Jackson 5
121. *Stand By Me*, Ben E. King
122. *House of the Rising Sun*, The Animals
123. *It's a Man's Man's Man's World*, James Brown
124. *Jumpin' Jack Flash*, The Rolling Stones
125. *Will You Love Me Tomorrow*, The Shirelles
126. *Shake, Rattle & Roll*, Big Joe Turner
127. *Changes*, David Bowie
128. *Rock & Roll Music*, Chuck Berry
129. *Born to Be Wild*, Steppenwolf
130. *Maggie May*, Rod Stewart
131. *With or Without You*, U2
132. *Who Do You Love*, Bo Diddley
133. *Won't Get Fooled Again*, The Who
134. *In the Midnight Hour*, Wilson Pickett
135. *While My Guitar Gently Weeps*, The Beatles
136. *Your Song*, Elton John
137. *Eleanor Rigby*, The Beatles
138. *Family Affair*, Sly and the Family Stone
139. *I Saw Her Standing There*, The Beatles
140. *Kashmir*, Led Zeppelin
141. *All I Have to Do Is Dream*, The Everly Brothers
142. *Please, Please, Please*, James Brown

143. *Purple Rain*, Prince
144. *I Wanna Be Sedated*, The Ramones
145. *Everyday People*, Sly and the Family Stone
146. *Rock Lobster*, The B-52's
147. *Lust for Life*, Iggy Pop
148. *Me and Bobby McGee*, Janis Joplin
149. *Cathy's Clown*, The Everly Brothers
150. *Eight Miles High*, The Byrds
151. *Earth Angel*, The Penguins
152. *Foxy Lady*, Jimi Hendrix
153. *A Hard Day's Night*, The Beatles
154. *Rave On*, Buddy Holly and the Crickets
155. *Proud Mary*, Creedence Clearwater Revival
156. *The Sounds of Silence*, Simon and Garfunkel
157. *I Only Have Eyes for You*, The Flamingos
158. *(We're Gonna) Rock Around the Clock*, Bill Haley and His Comets
159. *I'm Waiting for the Man*, The Velvet Underground
160. *Bring the Noise*, Public Enemy
161. *I Can't Stop Loving You*, Ray Charles
162. *Nothing Compares 2 U*, Sinéad O'Connor
163. *Bohemian Rhapsody*, Queen
164. *Folsom Prison Blues*, Johnny Cash
165. *Fast Car*, Tracy Chapman
166. *Lose Yourself*, Eminem
167. *Let's Get It On*, Marvin Gaye
168. *Papa Was a Rollin' Stone*, The Temptations
169. *Losing My Religion*, R.E.M.
170. *Both Sides Now*, Joni Mitchell
171. *Dancing Queen*, Abba
172. *Dream On*, Aerosmith
173. *God Save the Queen*, The Sex Pistols

174. *Paint It, Black*, The Rolling Stones
175. *I Fought the Law*, The Bobby Fuller Four
176. *Don't Worry Baby*, The Beach Boys
177. *Free Fallin'*, Tom Petty
178. *September Gurls*, Big Star
179. *Love Will Tear Us Apart*, Joy Division
180. *Hey Ya!*, Outkast
181. *Green Onions*, Booker T. and the MG's
182. *Save the Last Dance for Me*, The Drifters
183. *The Thrill Is Gone*, B.B. King
184. *Please Please Me*, The Beatles
185. *Desolation Row*, Bob Dylan
186. *I Never Loved a Man (The Way I Love You)*, Aretha Franklin
187. *Back in Black*, AC/DC
188. *Who'll Stop the Rain*, Creedence Clearwater Revival
189. *Stayin' Alive*, The Bee Gees
190. *Knocking on Heaven's Door*, Bob Dylan
191. *Free Bird*, Lynyrd Skynyrd
192. *Wichita Lineman*, Glen Campbell
193. *There Goes My Baby*, The Drifters
194. *Peggy Sue*, Buddy Holly
195. *Maybe*, The Chantels
196. *Sweet Child O' Mine*, Guns N' Roses
197. *Don't Be Cruel*, Elvis Presley
198. *Hey Joe*, Jimi Hendrix
199. *Flash Light*, Parliament
200. *Loser*, Beck

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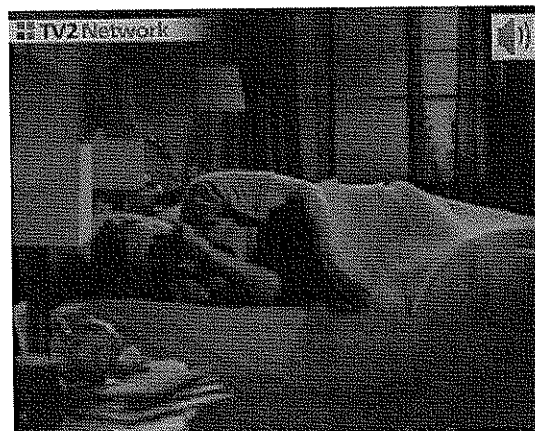
[Back to RS 500 Songs!](#)

201. *Bizarre Love Triangle*, New Order

202. *Come Together*, The Beatles

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203. *Positively 4th Street*, Bob Dylan
204. *Try a Little Tenderness*, Otis Redding
205. *Lean On Me*, Bill Withers
206. *Reach Out, I'll Be There*, The Four Tops
207. *Bye Bye Love*, The Everly Brothers
208. *Gloria*, Them
209. *In My Room*, The Beach Boys
210. *96 Tears*, ? and the Mysterians
211. *Caroline, No*, The Beach Boys
212. *1999*, Prince
213. *Your Cheatin' Heart*, Hank Williams
214. *Rockin' in the Free World*, Neil Young
215. *Sh-Boom*, The Chords
216. *Do You Believe in Magic*, The Lovin' Spoonful
217. *Jolene*, Dolly Parton
218. *Boom Boom*, John Lee Hooker
219. *Spoonful*, Howlin' Wolf
220. *Walk Away Renee*, The Left Banke
221. *Walk on the Wild Side*, Lou Reed
222. *Oh, Pretty Woman*, Roy Orbison
223. *Dance to the Music*, Sly and the Family Stone
224. *Good Times*, Chic
225. *Hoochie Coochie Man*, Muddy Waters
226. *Moondance*, Van Morrison
227. *Fire and Rain*, James Taylor
228. *Should I Stay or Should I Go*, The Clash
229. *Mannish Boy*, Muddy Waters
230. *Just Like a Woman*, Bob Dylan
231. *Sexual Healing*, Marvin Gaye
232. *Only the Lonely*, Roy Orbison
233. *We Gotta Get Out of This Place*, The Animals



234. *I'll Feel a Whole Lot Better*, The Byrds
235. *I Got a Woman*, Ray Charles
236. *Everyday*, Buddy Holly and the Crickets
237. *Planet Rock*, Afrika Bambaataa and the Soul Sonic Force
238. *I Fall to Pieces*, Patsy Cline
239. *The Wanderer*, Dion
240. *Son of a Preacher Man*, Dusty Springfield
241. *Stand!*, Sly and the Family Stone
242. *Rocket Man*, Elton John
243. *Love Shack*, The B-52's
244. *Gimme Some Lovin'*, The Spencer Davis Group
245. *The Night They Drove Old Dixie Down*, The Band
246. *(Your Love Keeps Lifting Me) Higher and Higher*, Jackie Wilson
247. *Hot Fun in the Summertime*, Sly and the Family Stone
248. *Rappers Delight*, The Sugarhill Gang
249. *Chain of Fools*, Aretha Franklin
250. *Paranoid*, Black Sabbath
251. *Mack the Knife*, Bobby Darin
252. *Money Honey*, The Drifters
253. *All the Young Dudes*, Mott the Hoople
254. *Highway to Hell*, AC/DC
255. *Heart of Glass*, Blondie
256. *Paranoid Android*, Radiohead
257. *Wild Thing*, The Troggs
258. *I Can See for Miles*, The Who
259. *Hallelujah*, Jeff Buckley
260. *Oh, What a Night*, The Dells
261. *Higher Ground*, Stevie Wonder
262. *Ooo Baby Baby*, Smokey Robinson
263. *He's a Rebel*, The Crystals
264. *Sail Away*, Randy Newman

265. *Tighten Up*, Archie Bell and the Drells
266. *Walking in the Rain*, The Ronettes
267. *Personality Crisis*, New York Dolls
268. *Sunday Bloody Sunday*, U2
269. *Roadrunner*, The Modern Lovers
270. *He Stopped Loving Her Today*, George Jones
271. *Sloop John B*, The Beach Boys
272. *Sweet Little Sixteen*, Chuck Berry
273. *Something*, The Beatles
274. *Somebody to Love*, Jefferson Airplane
275. *Born in the U.S.A.*, Bruce Springsteen
276. *I'll Take You There*, The Staple Singers
277. *Ziggy Stardust*, David Bowie
278. *Pictures of You*, The Cure
279. *Chapel of Love*, The Dixie Cups
280. *Ain't No Sunshine*, Bill Withers
281. *You Are the Sunshine of My Life*, Stevie Wonder
282. *Help Me*, Joni Mitchell
283. *Call Me*, Blondie
284. *(What's So Funny 'Bout) Peace Love and Understanding?*, Elvis Costello and the Attractions
285. *Smoke Stack Lightning*, Howlin' Wolf
286. *Summer Babe*, Pavement
287. *Walk This Way*, Run-DMC
288. *Money (That's What I Want)*, Barrett Strong
289. *Can't Buy Me Love*, The Beatles
290. *Stan*, Eminem featuring Dido
291. *She's Not There*, The Zombies
292. *Train in Vain*, The Clash
293. *Tired of Being Alone*, Al Green
294. *Black Dog*, Led Zeppelin
295. *Street Fighting Man*, The Rolling Stones

296. *Get Up, Stand Up*, Bob Marley and the Wailers

297. *Heart of Gold*, Neil Young

298. *One Way or Another*, Blondie

299. *Sign 'O' the Times*, Prince

300. *Like a Prayer*, Madonna

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301. *Do Ya Think I'm Sexy?*, Rod Stewart

302. *Blue Eyes Crying In the Rain*, Willie Nelson

303. *Ruby Tuesday*, The Rolling Stones

304. *With a Little Help From My Friends*, The Beatles

305. *Say It Loud -- I'm Black and Proud*, James Brown

306. *That's Entertainment*, The Jam

307. *Why Do Fools Fall In Love*, Frankie Lymon and the Teenagers

308. *Lonely Teardrops*, Jackie Wilson

309. *What's Love Got To Do With It*, Tina Turner

310. *Iron Man*, Black Sabbath

311. *Wake Up Little Susie*, The Everly Brothers

312. *In Dreams*, Roy Orbison

313. *I Put a Spell on You*, Screamin' Jay Hawkins

314. *Comfortably Numb*, Pink Floyd

315. *Don't Let Me Be Misunderstood*, The Animals

316. *Wish You Were Here*, Pink Floyd

317. *Many Rivers to Cross*, Jimmy Cliff

318. *Alison*, Elvis Costello

319. *School's Out*, Alice Cooper

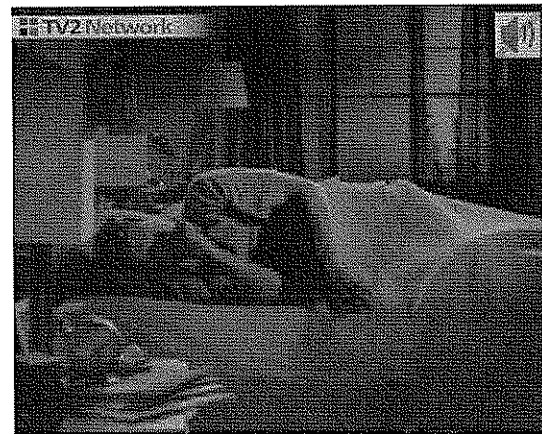
320. *Heartbreaker*, Led Zeppelin

321. *Cortez the Killer*, Neil Young

322. *Fight the Power*, Public Enemy

323. *Dancing Barefoot*, Patti Smith Group

324. *Baby Love*, The Supremes



325. Good Lovin', The Young Rascals
326. Get Up (I Feel Like Being a) Sex Machine, James Brown
327. For Your Precious Love, Jerry Butler and the Impressions
328. The End, The Doors
329. That's the Way of the World, Earth, Wind and Fire
330. We Will Rock You, Queen
331. I Can't Make You Love Me, Bonnie Raitt
332. Subterranean Homesick Blues, Bob Dylan
333. Spirit in the Sky, Norman Greenbaum
334. Wild Horses, The Rolling Stones
335. Sweet Jane, The Velvet Underground
336. Walk This Way, Aerosmith
337. Beat It, Michael Jackson
338. Maybe I'm Amazed, Paul McCartney
339. You Keep Me Hanging On, The Supremes
340. Baba O'Riley, The Who
341. The Harder They Come, Jimmy Cliff
342. Runaround Sue, Dion
343. Jim Dandy, Lavern Baker
344. Piece of My Heart, Big Brother and the Holding Company
345. La Bamba, Ritchie Valens
346. California Love, Dr. Dre and 2Pac
347. Candle in the Wind, Elton John
348. That Lady (Part 1 and 2), The Isley Brothers
349. Spanish Harlem, Ben E. King
350. The Locomotion, Little Eva
351. The Great Pretender, The Platters
352. All Shook Up, Elvis Presley
353. Tears in Heaven, Eric Clapton
354. Watching the Detectives, Elvis Costello
355. Bad Moon Rising, Creedence Clearwater Revival

356. *Sweet Dreams (Are Made of This)*, Eurythmics
357. *Little Wing*, Jimi Hendrix
358. *Nowhere to Run*, Martha and the Vandellas
359. *Got My Mojo Working*, Muddy Waters
360. *Killing Me Softly With His Song*, Roberta Flack
361. *Complete Control*, The Clash
362. *All You Need Is Love*, The Beatles
363. *The Letter*, The Box Tops
364. *Highway 61 Revisited*, Bob Dylan
365. *Unchained Melody*, The Righteous Brothers
366. *How Deep Is Your Love*, The Bee Gees
367. *White Room*, Cream
368. *Personal Jesus*, Depeche Mode
369. *I'm A Man*, Bo Diddley
370. *The Wind Cries Mary*, Jimi Hendrix
371. *I Can't Explain*, The Who
372. *Marquee Moon*, Television
373. *Wonderful World*, Sam Cooke
374. *Brown Eyed Handsome Man*, Chuck Berry
375. *Another Brick in the Wall Part 2*, Pink Floyd
376. *Fake Plastic Trees*, Radiohead
377. *Hit the Road Jack*, Ray Charles
378. *Pride (In The Name of Love)*, U2
379. *Radio Free Europe*, R.E.M.
380. *Goodbye Yellow Brick Road*, Elton John
381. *Tell It Like It Is*, Aaron Neville
382. *Bitter Sweet Symphony*, The Verve
383. *Whipping Post*, The Allman Brothers Band
384. *Ticket to Ride*, The Beatles
385. *Ohio*, Crosby, Stills, Nash and Young
386. *I Know You Got Soul*, Eric B and Rakim

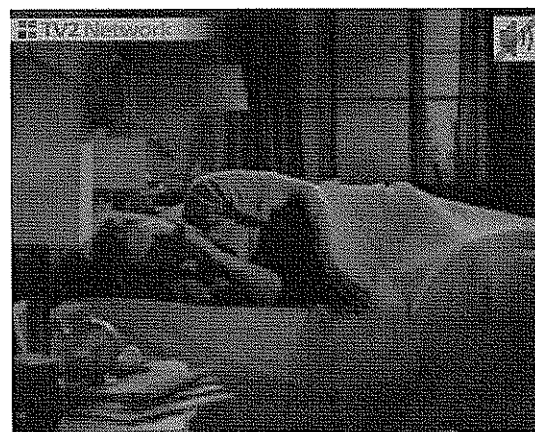
387. *Tiny Dancer*, Elton John
388. *Roxanne*, The Police
389. *Just My Imagination*, The Temptations
390. *Baby I Need Your Loving*, The Four Tops
391. *Band of Gold*, Freda Payne
392. *O-o-h Child*, The Five Stairsteps
393. *Summer in the City*, The Lovin' Spoonful
394. *Can't Help Falling in Love*, Elvis Presley
395. *Remember (Walkin' in the Sand)*, The Shangri-Las
396. *Thirteen*, Big Star
397. *(Don't Fear) the Reaper*, Blue Oyster Cult
398. *Sweet Home Alabama*, Lynyrd Skynyrd
399. *Enter Sandman*, Metallica
400. *Kicks*, Paul Revere and the Raiders

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401. *Tonight's the Night*, The Shirelles
402. *Thank You (Falettinme Be Mice Elf Agin)*, Sly & the Family Stone
403. *C'mon Everybody*, Eddie Cochran
404. *Visions of Johanna*, Bob Dylan
405. *We've Only Just Begun*, The Carpenters
406. *I Believe I Can Fly*, R. Kelly
407. *In Bloom*, Nirvana
408. *Sweet Emotion*, Aerosmith
409. *Crossroads*, Cream
410. *Monkey Gone to Heaven*, Pixies
411. *I Feel Love*, Donna Summer
412. *Ode to Billie Joe*, Bobbie Gentry
413. *The Girl Can't Help It*, Little Richard
414. *Young Blood*, The Coasters
415. *I Can't Help Myself*, The Four Tops

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416. *The Boys of Summer*, Don Henley
417. *Fuck tha Police*, N.W.A.
418. *Suite: Judy Blue Eyes*, Crosby, Stills and Nash
419. *Nuthin' But a 'G' Thang*, Dr. Dre
420. *It's Your Thing*, The Isley Brothers
421. *Piano Man*, Billy Joel
422. *Lola*, The Kinks
423. *Blue Suede Shoes*, Elvis Presley
424. *Tumbling Dice*, The Rolling Stones
425. *William, It Was Really Nothing*, The Smiths
426. *Smoke on the Water*, Deep Purple
427. *New Year's Day*, U2
428. *Devil With a Blue Dress On/Good Golly Miss Molly*, Mitch Ryder and the Detroit Wheels
429. *Everybody Needs Somebody to Love*, Solomon Burke
430. *White Man in Hammersmith Palais*, The Clash
431. *Ain't It a Shame*, Fats Domino
432. *Midnight Train to Georgia*, Gladys Knight and the Pips
433. *Ramble On*, Led Zeppelin
434. *Mustang Sally*, Wilson Pickett
435. *Beast of Burden*, The Rolling Stones
436. *Alone Again Or*, Love
437. *Love Me Tender*, Elvis Presley
438. *I Wanna Be Your Dog*, The Stooges
439. *Pink Houses*, John Cougar Mellencamp
440. *Push It*, Salt-n-Pepa
441. *Come Go With Me*, The Del-Vikings
442. *Keep a Knockin'*, Little Richard
443. *I Shot the Sheriff*, Bob Marley and the Wailers
444. *I Got You Babe*, Sonny and Cher
445. *Come As You Are*, Nirvana
446. *Pressure Drop*, Toot and the Maytals

447. Leader of the Pack, The Shangri-Las
448. Heroin, The Velvet Underground
449. Penny Lane, The Beatles
450. By the Time I Get to Phoenix, Glem Campbell
451. The Twist, Chubby Checker
452. Cupid, Sam Cooke
453. Paradise City, Guns n' Roses
454. My Sweet Lord, George Harrison
455. All Apologies, Nirvana
456. Stagger Lee, Lloyd Price
457. Sheena Is a Punk Rocker, Ramones
458. Soul Man, Sam and Dave
459. Rollin' Stone, Muddy Waters
460. One Fine Day, The Chiffons
461. Kiss, Prince
462. Respect Yourself, The Staple Singers
463. Rain, The Beatles
464. Standing in the Shadows of Love, The Four Tops
465. Surrender, Cheap Trick
466. Runaway, Del Shannon
467. Welcome to the Jungle, Guns n' Roses
468. Search and Destroy, The Stooges
469. It's Too Late, Carole King
470. Free Man in Paris, Joni Mitchell
471. On the Road Again, Willie Nelson
472. Where Did Our Love Go, The Supremes
473. Do Right Woman, Do Right Man, Aretha Franklin
474. One Nation Under a Groove, Funkadelic
475. Sabotage, Beastie Boys
476. I Want to Know What Love Is, Foreigner
477. Super Freak, Rick James

478. *White Rabbit*, Jefferson Airplane
479. *Lady Marmalade*, Labelle
480. *Into the Mystic*, Van Morrison
481. *Young Americans*, David Bowie
482. *I'm Eighteen*, Alice Cooper
483. *Just Like Heaven*, The Cure
484. *I Love Rock 'N Roll*, Joan Jett
485. *GraceLand*, Paul Simon
486. *How Soon Is Now?*, The Smiths
487. *Under the Boardwalk*, The Drifters
488. *Rhiannon (Will You Ever Win)*, Fleetwood Mac
489. *I Will Survive*, Gloria Gaynor
490. *Brown Sugar*, The Rolling Stones
491. *You Don't Have to Say You Love Me*, Dusty Springfield
492. *Running on Empty*, Jackson Browne
493. *Then He Kissed Me*, The Crystals
494. *Desperado*, The Eagles
495. *Shop Around*, Smokey Robinson and the Miracles
496. *Miss You*, The Rolling Stones
497. *Buddy Holly*, Weezer
498. *Rainy Night in Georgia*, Brook Benton
499. *The Boys Are Back in Town*, Thin Lizzy
500. *More Than a Feeling*, Boston

[Back to RS 500 Albums!](#)

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EXHIBIT B



ROCK AND ROLL HALL OF FAME + MUSEUM

Jackson Browne

Induction Year: 2004

Induction Category: Performer

Jackson Browne (vocals, guitar, keyboards; born October 9, 1948)

Jackson Browne has been both an introspective, cerebral songwriter and a politically attuned voice of conscience. He emerged in the early Seventies as a soul-baring young folksinger whose songs dealt with riddles of romance and existence. In his middle period he became a more extroverted rock and roller. Later work grew more topical in nature as Browne sang of political and social realities within and beyond our borders. "In a way, I don't choose what I write about - my subjects kind of choose me," this vanguard singer/songwriter explained in 1993. "It's a healing thing, a way of confronting what's important in my life at the time."

Though he was born on a German army base, Browne has lived in Southern California virtually all his life. He was only 23 when he released the auspicious debut album, *Jackson Browne (Saturate Before Using)*. Yet he'd been making waves as a songwriter for seven years. As an Orange County high-schooler, he fell in with a folksinging clique that included Tim Buckley, Steve Noonan and Greg Copeland. In 1967 he ventured to New York, brushing against Andy Warhol's scene and befriending Leonard Cohen and Lou Reed. A publishing deal with Elektra Records led to demo recordings of 30 original songs. During this period, other performers discovered his material. Browne seemed far wiser than his years on such early gems as "These Days" and "Shadow Dream Song," which were recorded by Tom Rush, Nico, Gregg Allman and others.

Browne signed with David Geffen's Asylum label in 1971. In fact, Geffen's desire to show Browne's talent to the world is a major reason he launched Asylum, which would become home to the Eagles, Joni Mitchell, Tom Waits and others. Browne's first three albums - *Saturate Before Using* (1972), *For Everyman* (1973) and *Late for the Sky* (1974) - are confessional singer-songwriter classics. From the outset he paid careful attention to the melding of words and music. Browne wasn't a folk purist, and songs like "Doctor My Eyes" - his first single and a Top Ten hit - rocked out in a rolling, Southern California way. Yet his early lyrics took a more genteel, eloquent and even courtly approach than the pop norm. "It was my literary period," Browne told *Rolling Stone*. "Long-form rambling songs in iambic pentameter with the run-on philosophical attitude. I was searching bleary-eyed for God in the

crowds.”

Saturate Before Using was rife with thoughtful, lilting classics, including “Rock Me on the Water” and “Jamaica Say You Will.” In a 1974 *Rolling Stone* profile, Cameron Crowe noted Browne’s penchant for writing “song[s] of retrospection, of the man looking back at the child.” *For Everyman* refined his burnished folk-rock approach and added two classics - “I Thought I Was a Child” and the optimistic “For Everyman” - to his growing canon. It also included his own versions of “These Days” and “Take It Easy,” the Eagles hit he wrote with Glenn Frey.

Browne’s third album, *Late for the Sky*, was his most ambitious and densely allegorical album. Its ambitious, big-themed songs included “Late for the Sky,” “Fountain of Sorrow,” “For a Dancer,” “The Late Show” and the antinuclear finale, “Before the Deluge.” It remains many hardcore fans’ favorite Jackson Browne album. Two years passed before the release of *The Pretender* (1976), a cathartic album that had “the right blend of pessimism and endurance,” according to Browne. His first wife, Phyllis, took her life early in its making, and Browne, after a period of mourning, responded with songs of painful, unflinching autobiography, including “Your Bright Baby Blues,” “Here Come Those Tears Again” and “Sleep’s Dark and Silent Gate.” The popular title track made a compelling statement about the collision between soul and commerce that left many “caught between the longing for love and the struggle for the legal tender.”

Browne followed it with the brilliantly conceived *Running On Empty* (1977), an audio-verite tour documentary drawn from concert performances and various settings on the road. His fine-tuned band included guitarist David Lindley - Browne’s chief accompanist since *For Everyman* - whose parts perfectly suited Browne’s songs. Their high-spirited performances of “Running on Empty” (#11) and the soulful oldie “Stay” (#20) made a multiplatinum phenomenon of *Running On Empty*. It reached #3, stayed on the charts for over a year, and sold more than 7 million copies. Moreover, the album further moved Browne from a folkish orientation to harder-rocking fare.

Browne’s activist streak emerged in the late Seventies. In October 1979, he and Bonnie Raitt organized a series of star-studded benefit concerts for MUSE (Musicians United for Safe Energy). A triple live album from those shows, *No Nukes/The MUSE Concerts for a Non-Nuclear Future*, included Browne’s performance of “Before the Deluge.” His next album, *Hold Out* (1980), was Browne’s first to reach #1, and it gave him two hit singles: “Boulevard” (#19) and “That Girl Could Sing” (#22). The biggest hit of Browne’s career came in 1982 when “Somebody’s Baby,” from *Fast Times at Ridgmont High*, reached #7.

On his subsequent Eighties albums - *Lawyers in Love* (1983), *Lives in the Balance* (1986) and *World in Motion* (1989) - an increasingly politicized Browne paid increasing attention to real-world matters and expressed criticism of U.S. foreign policy during the Reagan years. While some wondered about his

shift from the personal to the political, Browne argued that “nothing is more personal than your political beliefs.” He made good on his convictions by performing at numerous benefit concerts. Browne came full circle with a highly personal late-career masterwork, *I'm Alive* (1993), whose artfully introspective tone harked back to his beginnings. *Looking East* (1996) took a more varied approach, mingling leftist politics, world music, love songs and paeans to Los Angeles.

The 25th anniversary of Browne's debut album, *Saturate Before Using*, was marked by his first compilation, *The Next Voice You Hear: The Best of Jackson Browne* (1997). Browne undertook a series of solo acoustic tours in the new millennium. On *The Naked Ride Home* (2002), he tied the various strands of his songwriting - from the mystical language of the heart to matters of social and political concern - into a coherent whole.

TIMELINE

October 9, 1948: Jackson Browne is born on a U.S. Army base in Heidelberg, West Germany.

1966: Jackson Browne signs a songwriting contract with Elektra Records. His early songs will be recorded by such artists as Tom Rush, Nico and the Nitty Gritty Dirt Band.

January 2, 1972: Jackson Browne's debut album, *Saturate Before Using*, is released. Propelled by the hit single “Doctor My Eyes” (#8), the album establishes Browne as a key singer/songwriter in the early Seventies.

October 15, 1973: *For Everyman*, Jackson Browne's second album, is released.

September 19, 1974: Jackson Browne's *Late for the Sky*, which completes a trilogy of brooding, metaphysical folk-rock albums, is released.

November 20, 1976: *The Pretender*, by Jackson Browne, enters the charts. Keyed by FM radio's adoption of the title song, the album reaches #4 - Browne's strongest showing to date.

December 6, 1977: Jackson Browne's *Running On Empty* - a conceptual live album drawn from the previous summer's tour - is released. It stays on the charts for over a year, peaking at #3.

September 19, 1979: The first in a series of antinuclear concerts, organized by Bonnie Raitt and Jackson Browne, is held at New York City's Madison Square Garden. A three-record set, *No Nukes/The MUSE Concerts for a Non-Nuclear Future*, will reach #19.

June 27, 1980: *Hold Out*, Jackson Browne's sixth album (and first to go #1), is released.

August 21, 1982: Jackson Browne's biggest hit, “Somebody's Baby” (#7), enters the Top Forty.

February 18, 1986: Jackson Browne releases *Lives in the Balance*, his fourth consecutive Top Ten album.

June 6, 1989: *World in Motion*, Jackson Browne's most overtly political album, is released.

October 11, 1983: *I'm Alive*, Jackson Browne's critically acclaimed tenth album, is issued.

February 13, 1996: *Looking East*, by Jackson Browne, makes its debut. It is only his second album of the Nineties.

September 1997: Jackson Browne's first greatest hits album, *The Next Album You Hear*, is released.

September 24, 2002: Jackson Browne releases *The Naked Ride Home*, his first new album in six years.

March 15, 2004: Jackson Browne is inducted into the Rock and Roll Hall of Fame at the nineteenth annual induction dinner. Bruce Springsteen is his presenter.

Essential Songs

The Pretender
Doctor My Eyes
Running on Empty
These Days
Late For the Sky
Fountain of Sorrow
Rock Me On the Water
For Everyman
Lives in the Balance
In the Shape of a Heart

Recommended Reading

"A Child's Garden of Jackson Browne."

Cameron Crowe. *Rolling Stone* (May 23, 1974): 39-44.

"Are You Prepared for the Pretender—Jackson Browne?"

Paul Nelson. *Rolling Stone* (December 10, 1976): 56-65.

"Jackson Browne Adapts."

Steve Pond. *Rolling Stone* (September 15, 1983): 33-39.

Jackson Browne: The Story of a Hold Out

EXHIBIT C

SEARCH

2007 AWARD & INDUCTION CEREMONY



» VIEW HALL OF FAME EXHIBIT

Jackson Browne

Over the course of more than three decades, Jackson Browne has written and performed some of the most literate and moving songs in popular music. With classic albums including *Late For The Sky*, *The Pretender*, *Running On Empty*, and *For Everyman*, and songs like "Doctor My Eyes," "Rock Me On The Water," and "Lives In The Balance," he has defined a genre of songwriting that is charged with honesty, emotion and personal politics.

Jackson's artistry was recognized with his 2004 induction into the Rock and Roll Hall of Fame. He also received in 2004 an honorary Doctorate of Music from Occidental College in Los Angeles, for "a remarkable musical career that has successfully combined an intensely personal artistry with a broader vision of social justice."

Browne's last album release was 2005's GRAMMY®-nominated *Jackson Browne Solo Acoustic Vol. 1*, presenting twelve songs culled from his acclaimed solo acoustic concerts performed worldwide.

Tracing the roots of Browne's career leads back to the mid-'60s and Los Angeles/Orange County folk clubs, where he played solo. Born in Germany to American parents, Jackson moved to Los Angeles at age 3, and, except for a short period living and working in New York City in the late 1960s, has always lived in Southern California.

His integral presence in the coffeehouse scene there ultimately led to his celebrated 1972 debut album, *Jackson Browne*. The now classic LP introduced ten original songs, including "Rock Me On The Water," and "Jamaica Say You Will," featuring David Crosby on harmony vocals. Crosby and Graham Nash sang on "Doctor My Eyes," the album's first single, which became a #8 hit on Billboard's pop singles chart.

Browne's 1973 follow-up, *For Everyman*, included "These Days," and "Take It Easy," co-written with Glenn Frey, which had been The Eagles' debut single and breakthrough hit the year before. 1974's *Late For The Sky*—cited by Rolling Stone that year as one of the '100 Best Albums,' and again in 1997 as one of the '200 Essential Rock Collection Albums,' and in 2003 as one of the '500 Greatest Albums Of All Time'—was Jackson's confessional masterpiece of lyrical introspection. The Pretender, following two years later, was a breakthrough album—Jackson's first to chart in the Billboard Top 10, peaking at #5. On the heels of that success came what stands as Jackson's top-selling album, 1977's seven-times platinum, life-on-the-road concept opus *Running On Empty*.

Browne's next project was the all-star series of concerts organized by Bonnie Raitt, Graham Nash, John Hall and Jackson in 1979 to benefit MUSE (Musicians United for Safe Energy). In addition to serving on the MUSE Foundation Board, Jackson helped edit and compile the 1980 3-LP live album from those shows. *No Nukes/The MUSE Concerts for a Non-Nuclear Future* featured a line-up including Bruce Springsteen, The Doobie Brothers, Carly Simon, James Taylor, Ry Cooder, Chaka Khan, Peter Tosh, and Tom Petty, among many others. The album, which includes Jackson's "Before The Deluge," climbed to #23 on Billboard's pop chart, a considerable feat for a triple-disc collection.

Jackson's studio work continued with 1980's *Hold Out*, a #1 album, featuring the hits "Boulevard" and "That Girl Could Sing." In 1982, Browne scored a #7 hit with the single "Somebody's Baby," from the soundtrack for *Fast Times at Ridgemont High*.

1983's *Lawyers In Love* also spawned several popular singles, including "Tender Is The Night" and "For A Rocker." In 1986, Jackson continued to develop his social focus with *Lives In The Balance*. This topical disc was included in Rolling Stone's 1986 'Best 100 Albums,' and again in their 1990 special issue of '100 Greatest Albums of the 1980s.' 1989's *World In Motion* was a call to action even more explicitly political than its predecessor.

I'm Alive was a striking return to the personal and romantic subject matter that characterized Jackson's earlier work. Released in 1993, and widely considered a career highlight, the disc found Jackson revisiting matters of the heart and soul on tracks including "My Problem Is You" and "Sky Blue and Black." On 1996's *Looking East*, he addresses various aspects of personal growth and social struggles, and their

SHOF Inductees

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EXHIBIT C

interconnectedness in the world around him.


2002 marked the release of *The Naked Ride Home*, Jackson's first suite of all new songs since *Looking East*, and one of the most eclectic of his career, exploring the human condition with a grace and insight that became his trademarks.

Jackson Browne's overall body of work was celebrated in 2004 with the release of Elektra-Rhino's 2CD compilation *The Very Best of Jackson Browne*, featuring 32 songs selected from throughout his career. The one earlier compilation of Jackson's work is Elektra's 1997 single-disc overview *The Next Voice You Hear: The Best of Jackson Browne*.

In 2002, Jackson became the fourth recipient of the John Steinbeck Award, given to artists whose works best exemplify the environmental and social values that were essential to the great California-born author. Browne joins a group of honorees that now includes filmmaker John Sayles, playwrights Arthur Miller and Lanford Wilson, musician Bruce Springsteen, authors Tom Wolfe and Kurt Vonnegut, and Studs Terkel.

The search for truth and one's place in the world remain central to Jackson Browne's songs. "Everything in life is colored by your personality," Steinbeck once wrote, adding, "but as you mature you become more aware of outside things, less concerned about yourself." In that regard, Jackson has been an ever evolving and maturing creative voice, and a world citizen, for most of his life.

EXHIBIT D

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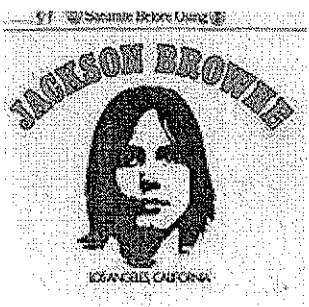
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Jackson Browne


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Album Reviews



Jackson Browne

Jackson Browne (Saturate Before Using)

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RS: AVERAGE USER RATING:

2003

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EXHIBIT D

It's not often that a single album is sufficient to place a new performer among the first rank of recording artists. Jackson Browne's long-awaited debut album chimes in its author with the resounding authority of an *Astral Weeks*, a *Gasoline Alley*, or an *After the Gold Rush*. Its awesome excellence causes one to wonder why, with Browne's reputation as an important songwriter established as far back as 1968, this album was so long in coming. Perhaps Browne acquired performing abilities worthy of his writing skill only after much hard work. Whatever the reason, *Jackson Browne* (Asylum SD 5051) is more than worth the years it took to be hatched.

I mention the possibility that Browne has honed his performing skill mainly because of a vocal style that bears a certain resemblance to Van Morrison's. Browne may well have used Morrison as a model, because that singer's dynamic phrasing and syntax—with those mid-phrase halts, word-packing and spreading, and drawn-out syllables—are integral parts of Browne's style, too. The Morrison influence is most audible in "Rock Me on the Water" and "Under the Falling Sky," with their lilting, gospel-like movement (these two would make excellent singles) but it comes across in subtler ways in several other songs.

But what might have seemed uncomfortably derivative in other hands becomes merely a sound starting point for Jackson; his artistry takes the Morrison elements to a place completely his own. For one thing, Browne's voice is uncolored except for a bluegrassnasality; it's not a particularly powerful voice, either, but it's quite flexible. That straight-faced, country-boy sound—somewhat akin to Clarence White's in tone—lends his vocal style an endearing, innocent earnestness that enables Browne to deal with overtly romantic themes without ever coming across as self-conscious or precious.

The songs themselves reveal Browne as a classic romanticist; they're possessed of that same earnest intensity found in his voice, and their prevailing moods are so strong that singers as diverse as Tom Rush, Johnny Darrell, Nico, and Clarence White can sing them without significantly altering their tone or substance. Browne's songs, no matter who sings them, seem to have a life of their own. After hearing this LP, it's clear to me that no one has done them nearly as well as Jackson himself, and it's not likely that anyone will.

"Jamaica, Say You Will," the opening track, is an exquisite love song, and it perfectly embodies Browne's writing and performing approach. This narrative of the relationship between the singer and Jamaica, the daughter of a long-absent sailor, vividly confirms Richard Goldstein's 1968 perception that "Jackson writes with rocky seacoasts in his head."

A full-chorded grand piano gives the song a rolling, even motion and a certain austerity of mood. Browne plays his voice off the piano's restrained tone, soaring up from his own basically understated vocal in mid-verse and chorus. This underplaying of mood lights Jackson's simple but evocative images with a muted radiance that aurally captures the look of *McCabe and Mrs. Miller*.

While the music sets the tone, Browne deftly tells the tale, his imagery charged with vivid suggestion. Jamaica and her lover share an idyllic, youthful romance in the high grass of a coastal village, but the singer feels a twinge of apprehension cut into his bliss: "Her father was a captain on the rolling seas,/She would stare across the water from the trees./The last time he was home, he held her on his knee/Told her next time they would sail together, just where they pleased...."

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Inevitably, the time comes; the singer laments that one day they'd been hiding from the world together, and on the next, without warning, "They had brought her things down to the bay./What could I do?" And his callow plea in the first chorus to "Fill my empty hours" becomes a plea of teeth-gritting urgency in the third to "Fill my sails/And we will sail until our waters have run dry." But there's no chance of his fulfilling his dream, as he's known all along.

Much of the dramatic force of "Jamaica" derives from its gorgeous choruses. Each chorus builds tension by offsetting its lyrical meter from the movement of the music, so that the first part of each line is packed tightly and the second part is stretched out, as here, in the second chorus:

*Jamaica Sayyy youu wi-lll
Help-me-find-a Wayyy tooo fi-lll
My-lifeless-sails-and Stayyy uhhhtll
My ships have found the sea.*

Harmonies enter at the "Sayyy" section of each of the first three lines, accenting the rush of words that precedes them. All the tension built up by the struggle for balance between the lyrical and musical structures resolves itself gracefully in the even last line. Naturally, Browne's single-minded delivery drives the tension to even greater heights, and the song soars. It's as moving a love song as I've ever heard.

What's astounding about this record is that there are a half dozen tracks of "Jamaica"-beauty ("Song for Adam" and "From Silver Lake" are especially affecting), and none of the ten songs is any less than brilliant and lovely. Each has the immediacy of a touch, due in part to Jackson's first-person approach.

The music is as direct and fluid as the lyrical content. It's arranged and played with appropriate restraint by a dozen Los Angeles session favorites, among them Sneaky Pete, Craig Doerge (his piano playing is particularly sensitive), Lee Sklar, and Russ Kunkel. David Crosby's harmonies haven't sounded this real since he left the Byrds. And although you'll hear, aside from the standard acoustic guitar, piano, and bass, the sounds of electric guitar, organ, mouth harp, pedal steel, and viola, these instruments are subdued and spread carefully through the ten songs. No one gets in Jackson's way it's completely his album.

Jackson Browne's sensibility is romantic in the best sense of the term: his songs are capable of generating a highly charged, compelling atmosphere throughout, and—just as important—of sustaining that pitch in the listener's mind long after they've ended.

Don't miss it.


BUD SCOPPA

(Posted: Mar 2, 1972)

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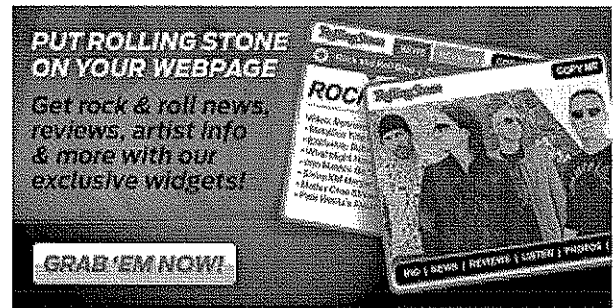


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