

MOTOWN



Around the World



THE SOUND OF YOUNG AMERICA

IL SUONO DELL'GIOVANE AMERICA

DER TON VON JUNGEM AMERIKA

LE BRUIT DE LA JEUNE AMÉRIQUE

EL SONIDO DE AMÉRICA JOVEN

by Andrew Flory & Harry Weinger

Berry Gordy, Jr. founded Motown with the idea that his artists would cross borders, real and intangible.

His bold idea would bloom in late 1964, when the Supremes' "Baby Love" hit No. 1 in the U.K., and "The Sound Of Young America," as Motown later billed itself, spread around the world. Audiences who didn't know English knew the words to Motown songs. The Motortown Revue went to Europe. Fan letters in every language showed up at West Grand Boulevard.

Behind the infectious beat, inroads had been made overseas as early as spring 1963, when Mr. Gordy, along with Motown executives Esther Gordy Edwards and Barney Ales, made unprecedented sales visits to Italy, Germany, Belgium, Holland, France, Norway, Sweden and England. Two years later EMI U.K. created the Tamla Motown imprint, an international umbrella for the company's multi-label output. The stage was set for

an outpouring. At Mrs. Edwards' urging, Motown complemented these bold moves with several recordings in German, Spanish, Italian, and, unknown to the public at the time, French.

"We thought it would be hard to do, but learning the words and making the tracks work was enjoyable," said the Temptations' Otis Williams, humming "Mein Girl" with a smile. "The people flown in to teach us made it easy, and we got it down just enough to be understood."





Motown Around The World captures those tracks cut by Motown stars during the company's classic era.

It seems otherworldly to hear singers Diana Ross, David Ruffin, Edwin Starr, Levi Stubbs, Marvin Gaye, Smokey Robinson and Stevie Wonder sing familiar songs in languages foreign to them and to most of their American fans. Cal Gill of the Velveettes, who spoke high school French, had a bit of a leg up. But, as Otis recalled, everyone else learned their lines phonetically.

It's fun, too, to pick out the different mixes created for these versions. In the U.S. single mix of the Supremes' "You Can't Hurry Love," for example, the first verse was a duet between vocal and guitar, while "L'Amore Verra" has full bass and guitar behind Diana's vocals. In "Se Il Filo Spezzerai," the striking double-tracked vocals of "You Keep Me Hangin' On" are replaced with a single lead vocal and new background parts. "Jonny Und Joe" doesn't fade in. The Italian "What Becomes Of The Brokenhearted" mutes the background singers and nearly loses the rhythm section.

Then there are the translations. Lyricists from abroad were drafted to fulfill a near-impossible task: fitting new words to carefully constructed rhythm, meter and melody.

Most of these new words are not really literal translations, but maintain the spirit of the now-iconic English lyrics. “My Girl” in Italian became “Solamente Lei”—loosely, “Only Her”—while “Reach Out I’ll Be There” was roughly translated as “Turn, Turn,” and so on. “Where Did Our Love Go” in German was a little closer, “Wo Ist Unsere Liebe”—“Where Is Our Love.” For the German edition of “Come See About Me,” the storyline was shifted to a “Two Lovers” tale, and the song was re-titled “Jonny und Joe.”

But English creeps in. David Ruffin calls out “I love you girl” at the end of “Solamente Lei.” Marvin ad-libs in English in “Wie Schön Das Ist.” “Levi Stubbs exclaims “Reach Out!” during “Gira, Gira,” while Stevie Wonder abandons his phonetically-learned Italian in the middle of “Il Sole E’ Di Tutti.” And some of the backgrounds were not changed at all.

Although the majority of these releases were translated classics, a few were entirely new compositions by European songwriters. A package of German language songs recorded in early 1965 — “Moonlight And Kisses,” “Thank You Darling,” “Blue Bird,” and “Sympathetica” — were composed by Fini Busch and Werner Scharfenberger, a songwriting team who had already worked with other

American acts during the mid-1960s, including Connie Francis, Lesley Gore and Petula Clark. Stevie Wonder’s “Se Tu Ragazza Mia” was an Italian original written by Vittorio and Gabriella Ferri and Piero Pintucci. The single was recorded just a few weeks before Stevie’s appearance at the San Remo Song Festival in early 1969, where, backed by his own rhythm section and a full orchestra conducted by his music director Gene Kee, he performed a lively, riveting version—after he had already played harmonica behind Gabriella Ferri’s own interpretation.

Few Americans realized that Motown’s influence was so far-reaching. *Motown Around The World* reminds us of the distance “The Sound Of Young America” traveled—a collection comprising the most significant body of foreign-language dubs created by an English language-based record company. These songs, but one element of Berry Gordy’s extensive, brilliant marketing strategy, illuminate the origins of Motown’s global popularity over the last 50 years.

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Disc 1
ITALIAN:
Il Suono Dell'Giovane America

The first series of Italian overdub sessions were held in Detroit's "Snakepit" studio between December 2 and 20, 1966. They were supervised by Peter Ricci, a.k.a. Gianpiero Ricci, of RCA Italy, and lyrics were supplied by a number of different writers. These singles were part of the first wave of releases by Italy's own Tamla Motown label.

1 THE SUPREMES

L'Amore Verra' – You Can't Hurry Love

(Brian Holland-Lamont Dozier-Edward Holland Jr., Italian lyrics by Alberto Testa)

Produced by Brian Holland and Lamont Dozier; Italian overdubs produced by Peter Ricci

Band track recorded June 11, 1966; recording completed July 5; Italian lead and group vocals overdubbed December 18, 1966



Italian title roughly translates as

"Love Will Come"

*Released on Tamla Motown TM8004 A,
April 3, 1967*

2 THE SUPREMES

Se Il Filo Spezzerei –

You Keep Me Hangin' On

(Brian Holland-Lamont Dozier-Edward Holland Jr., Italian lyrics by Giuseppe Cassia)

Produced by Brian Holland and Lamont

Dozier; Italian overdubs produced by Peter Ricci

*Band track recorded June 30, 1966;
recording completed July 1;*

Italian lead and group vocals overdubbed December 19, 1966

Italian title roughly translates as "If You Break The Thread" or "If The Thread Breaks"

Released on Tamla Motown TM8004 B, April 3, 1967

3 FOUR TOPS

Piangono Gli Uomini –

I Can't Help Myself (Sugar Pie, Honey Bunch)]

(Brian Holland-Lamont Dozier-Edward

Holland Jr., Italian lyrics by Corrado

Bonicatti and Antonio Latessa)

Produced by Brian Holland and Lamont

Dozier; Italian overdub produced by

Peter Ricci

Band track recorded March 31, 1965;

overdubs recorded April 8; strings and

other overdubs recorded

April 9 1965; Italian overdub recorded

December 13, 1966

Italian title roughly translates as

"The Men Cry" or "The Cry Of A Man"

Released on Tamla Motown TM8005 A,

April 3, 1967

(the B side was the English version of "Bernadette")



4 THE TEMPTATIONS Solamente Lei – My Girl

(William Robinson-Ronald White, Italian lyrics by Paolo Dossena)

Produced by Smokey Robinson and Ronald White;

Italian overdubs produced by Peter Ricci

Band track recorded September 25, 1964;

original vocals recorded November 10; strings added November 17, 1964; Italian group

overdub recorded December 6 1966; lead vocal overdub recorded December 11, 1966

Italian title roughly translates as "Only Her"

Released on Tamla Motown TM8006 A, April 3, 1967



5 THE TEMPTATIONS

Sei Solo Tu – The Way You Do The Things You Do

(William Robinson-Robert Rogers, Italian lyrics by Paolo Dossena)

Produced by Smokey Robinson; Italian overdub produced by Peter Ricci

Recorded January 9, 1964; Italian overdub recorded December 6, 1966

Italian title roughly translates as "You're The Only One"

Released on Tamla Motown TM8006 B, April 3, 1967



6 STEVIE WONDER

Il Sole E' Di Tutti – A Place In The Sun

(Ronald Miller-Bryan Wells, Italian lyrics by Giuseppe Cassia)

Produced by Clarence Paul; Italian overdub produced by Peter Ricci

Band track recorded June 19, 1966, assigned to R. Dean Taylor; re-assigned to Stevie Wonder and his lead vocal recorded July 27 and September 1;

Italian overdub recorded December 10, 1966

Italian title roughly translates as "The Sun Is For Everyone"

Released on Tamla Motown TM8007 A, April 3, 1967

7 STEVIE WONDER

Passo Le Mie Notti Qui Da Solo – Music Talk

(Ted Hull-Stevie Wonder-Clarence Paul, Italian lyrics by Corrado Bonicatti and Antonio Latessa) Produced by Clarence Paul; Italian overdub produced by Peter Ricci

Band track recorded January 12, 1965; original lead vocal recorded January 14; additional overdubs recorded January 21, 1965; vocal demo, likely Italian, recorded December 12, 1966; Stevie's Italian overdub recorded December 20, 1966

Italian title roughly translates as "I Spend My Nights Here Alone"

Released on Tamla Motown TM8007 B, April 3, 1967

8 THE MIRACLES *Non Sono Quello Che Tu Vuoi – (Come 'Round Here) I'm The One You Need*

(Brian Holland-Lamont Dozier-Edward Holland Jr., Italian lyrics by Paolo Dossena)

Produced by Brian Holland and Lamont Dozier; Italian overdub produced by Peter Ricci

Band track recorded August 30, 1966; re-cut September 13; demo lead vocal recorded September 17;

original background vocals recorded September 18; original lead vocal recorded September 21, 27 and 29;

Italian lead vocal overdub recorded December 4; Italian group overdub recorded December 15, 1966

Italian title roughly translates as "I'm Not The One You Need"

Released on Tamla Motown TM8008 A, April 3, 1967; B-side was English version of The Love I Saw In You Was Just A Mirage



9 JIMMY RUFFIN

Se Decidi Così – What Becomes Of The Brokenhearted

(James Dean-William Weatherspoon-Paul Riser, Italian lyrics by Giuseppe Cassia)

Produced by William "Mickey" Stevenson; Italian overdub produced by Peter Ricci



Band track recorded August 3, 1965, assigned to Ivy Hunter, re-assigned to Jimmy Ruffin and his lead vocal recorded November 9, 1965; strings recorded February 23, 1966; Italian vocal overdub recorded December 2, 1966

Italian title roughly translates as "If You Decide This Way"

Released on Tamla Motown TM8009 A, April 3, 1967; B-side was English version of I've Passed This Way Before

10 **FOUR TOPS**

Gira, Gira – Reach Out I'll Be There

(Brian Holland-Lamont Dozier-Edward Holland Jr., Italian lyrics by Cassia/Cenci)

Produced by Brian Holland and Lamont Dozier; Italian overdub produced by Peter Ricci

Band track recorded July 8, 1966; various overdubs recorded July 21; background vocals recorded July 26 and 27; Italian lead vocal overdubbed December 7; Italian group vocals recorded December 8, 1966

Italian title roughly translates as "It Turns, It Turns" or "Round And Round"

Released on Tamla Motown TM8014 A, April 3, 1967 (the B side was a reissue of "Piangono Gli Uomini")

Further Italian overdub sessions were held between March 27-29, 1968.

Just three tracks were recorded and the producer of these versions is unknown.

11 **FOUR TOPS** L'Arcobaleno –

Walk Away, Renee

(Mike Lookofsky-Bob Cailli-Tony Sansone, Italian lyrics by Paolo Dossena)

Produced by Brian Holland and Lamont Dozier;

Italian overdub producer unknown

Band track recorded October 6, 1966; strings recorded October 8; background vocals recorded October 24 and 25, 1966; lead vocal recorded January 4, 1967; Italian lead vocal overdub recorded March 27, 1968; Italian group overdub recorded March 28, 1968

Italian title roughly translates as "The Rainbow"



Released on Tamla Motown TM8025 A, 1968 (the B side was the English version of "You Keep Running Away")



12 **STEVIE WONDER** Dove Vai?

– Travlin' Man

(Ronald Miller-Bryan Wells, Italian lyrics by Ciotti)

Produced by Clarence Paul; Italian overdub producer unknown

Band track recorded November 17, 1966; lead vocal recorded December 13; background vocals recorded December 14, 1966 and January 6, 1967; strings added January 10, 1967; Italian lead vocal overdub recorded March 27, 1968 Italian title roughly translates as "Where Do You Go" or "Where Are You Going"

Released on Tamla Motown TM8034 A, 1968



13 STEVIE WONDER

Non Sono Un Angelo – I'm Wondering

(Henry Cosby-Sylvia Moy-Stevie Wonder, Italian lyrics by Bardotti)

Produced by Henry Cosby; Italian overdub producer unknown

Band track recorded August 7, 1967; demo lead vocal recorded August 8; Stevie's lead vocal recorded August 12 and 13; ; background vocals and strings added August 16, 1967; vocal demo, likely Italian, recorded March 25, 1968, Stevie's Italian vocal overdub recorded March 29, 1968

Italian title roughly translates as "I Am Not An Angel"

Released on Tamla Motown TM8034 B, 1968

The next track was a new song recorded only in Italian, and was also recorded by the Italian pop group Camaleonti.

14 STEVIE WONDER

Se Tu Ragazza Mia

(Vittorio Ferri-Gabriella Ferri-Piero Pintucci)

Produced by Henry Cosby

Band track recorded December 30, 1968; horns

and strings recorded at Studio B December 31;

lead vocal recorded January 5, 1969

Title translates as "If You Were My Girl

Released on Tamla Motown TM8043 A, 1969;

B-side was English version of Shoo-Be-Doo-Be-Doo-Da-Day; also issued in Spain as M-5054, with label stating "San Remo 69"



The final Italian overdub sessions were held on December 1-17 and 29-30, 1969. Again, no producer is credited, but Peter Ricci, who produced the first Italian overdub session, wrote the Italian lyrics to three of the four songs.

15 STEVIE WONDER *My Cherie Amor – My Cherie Amour*

(Henry Cosby-Stevie Wonder-Sylvia Moy, Italian lyrics by Franco Califano)

Produced by Henry Cosby; Italian overdub produced by Gianpiero Ricci

Band track recorded November 8, 1967; horns and strings recorded at Studio B November 17,

1967; lead vocal recorded January 15, 1968; Italian overdub recorded December 16, 1969 Released on Tamla Motown TM8051 A, March 1970

16 STEVIE WONDER *Solo Te Solo Me Solo Noi –*

Yester Me, Yester You, Yesterday

(Ronald Miller-Bryan Wells, Italian lyrics by Peter Ricci)

Produced by Harvey Fuqua and Johnny Bristol; Italian overdub produced by Gianpiero Ricci; LP release adds the credit "the Moderni singers of Alessandrini directed by Berto Pisano"

Band track recorded December 9, 1966,

assigned to Barbara McNair; re-assigned to Stevie Wonder and his lead vocal recorded

January 21, 1967; background vocals recorded January 24, 1967; Italian overdub recorded December 16 and 17, 1969

Italian title roughly translates as "Only You, Only Me, Only Us"

Released on Tamla Motown TM8051 B, March 1970



17 EDWIN STARR

Che Forza – Soul Master

(Richard Morris, Italian lyrics by Peter Ricci)

Produced by Richard Morris; Italian overdub produced by Gianpiero Ricci; single label adds the credit "the Moderni singers of Alessandrini directed by Berto Pisano"

Band track recorded December 21, 1967;

lead recorded at Studio B January 17, 1968;

background vocals recorded March 7, 1968;

Italian overdub recorded December 29, 1969

Italian title roughly translates as "What Strength"

Released on Tamla Motown TM8052 A, March 1970



18 **EDWIN STARR** *Dolce Amore – Oh How Happy*

(Charles Hatcher, Italian lyrics by Peter Ricci)

Produced by Clarence Paul; Italian overdub produced by Gianpiero Ricci; single label adds the credit "the Modern singers of Alessandrini directed by Berto Pisano"

Band track recorded May 5, 1967; lead demo vocal recorded May 8; background vocals recorded May 11; original lead recorded June 28, 1967; Italian overdub recorded December 30, 1969

Italian title roughly translates as "Sweet Love"

Released on Tamla Motown TM8052 B, March 1970



Disc 2

GERMAN:

Der Ton von Jungem Amerika

German overdub sessions for the hit tracks were held at Hitsville between January 28 and February 3, 1965. L.A.-recorded backing tracks were used for the four new songs. The titles were issued as four singles, with an original title on one side and a hit remake on the other, and the singles were released in Germany on the CBS label. The two Supremes 45s were also issued in Holland on Artone and subsequently on Dutch Tamla Motown with similar catalog numbers.

Martha Reeves once recalled to David Bell that the man who flew in from Germany to supervise the recordings knew so little English that Berry Gordy ended up producing the tracks. She also remembered recording two songs herself during the sessions, a German version of "Dancing In The Street" and an original title, "Die Welt Ist Grosse Liebe." Unfortunately, these masters have not survived.

1 **THE SUPREMES** *Moonlight And Kisses*

(Fini Busch-Werner Scharfenberger)

Produced by Marc Gordon and Hal Davis; German overdub produced by Berry Gordy Band track recorded in California, dates unknown; German vocals recorded February 1, 1965

Released on CBS 1719 A and Artone G04242-609 A, May 1965; Dutch Tamla Motown GO 42.609 A



2 **THE SUPREMES**

Baby, Baby, Wo Ist Unsere Liebe – Where Did Our Love Go

(Brian Holland-Lamont Dozier-Edward Holland Jr., German lyrics by P. Puma)

Produced by Brian Holland and Lamont Dozier; German overdub produced by Berry Gordy Recorded April 8, 1964, German vocals recorded January 28, 1965

German title roughly translates as Released on CBS 1719 B and Artone G04242-609 B, May 1965; Dutch Tamla Motown GO 42.609 B

3 **THE SUPREMES**

Thank You Darling

(Fini Busch-Werner Scharfenberger)

Produced by Marc Gordon and Hal Davis; German overdub produced by Berry Gordy Band track recorded in California, dates unknown; German vocals recorded February 1, 1965

Working Title: *That Old Feeling*

Released on Germany CBS 1839 A and Artone G04242-625 A, October 1965; Dutch Tamla GO 42.625 A



4 THE SUPREMES *Jonny Und Joe – Come See About Me*
 (Brian Holland-Lamont Dozier-Edward Holland Jr., German lyrics by Kurt Feltz)
 Produced by Brian Holland and Lamont Dozier; German overdub produced by Berry Gordy
 Recorded July 13, 1964, German vocals recorded January 29, 1965
 German title translates as "Johnny And Joe"
 Released on CBS 1839 B and Artone G04242-625 B, October 1965;
 Dutch Tamla GO 42.625 B



5 THE TEMPTATIONS
Mein Girl – My Girl
 (William Robinson-Ronald White, German lyrics by Gunter Loose)
 Produced by Smokey Robinson and Ronald White; German overdub produced by Berry Gordy
 Band track recorded September 25, 1964; original vocals recorded November 10; strings added November 17, 1964; German vocals recorded January 28, 1965
 Released on CBS 1840 A, December 1965

6 THE TEMPTATIONS *Blue Bird*
 (Werner Scharfenberger-Fini Busch)

Produced by Marc Gordon and Hal Davis; German overdub produced by Berry Gordy
 Band track recorded in California, dates unknown; German vocals recorded January 29, 1965
 Released on CBS 1840 B, December 1965

7 MARVIN GAYE *Wie Schön Das Ist – How Sweet It Is (To Be Loved By You)*
 (Brian Holland-Lamont Dozier-Edward Holland Jr., German lyrics by Fini Busch)
 Produced by Brian Holland and Lamont Dozier; German overdub produced by Berry Gordy
 Recorded July 24, 1964, German vocals recorded February 2, 1965
 German title roughly translates as "How Sweet It Is" or "How Beautiful It Is"
 Released on CBS 1841 A, December 1965

8 MARVIN GAYE *Sympatica*
 (Werner Scharfenberger-Fini Busch)
 Produced by Marc Gordon and Hal Davis; German overdub produced by Berry Gordy
 Band track recorded in California, dates unknown; German vocals recorded February 3, 1965
 Released on CBS 1841 B, December 1965



**FRENCH:
 Le Bruit de la Jeune Amérique**

A few months following the German sessions, Motown overdubbed a number of tracks in French, with the assistance of lyricist Pierre Berjot, who later became a prolific jazz producer; he likely produced these sessions. There is no record of the Velvelettes' sessions in the Studio A logs, although the date on the tape box is August 28, 1965. These recordings were not released at the time but surfaced on the group's 2004 Anthology set. In the vault is an incomplete French language version of "Castles In The Sand" by Stevie Wonder, hardly worthy of release.

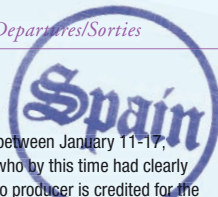
9 THE VELVELETTES
Puisque Je Sais Qu'il Est À Moi – As Long As I Know He's Mine
 (William Robinson, French lyrics by Pierre Berjot)
 Produced by William Robinson; French overdub producer unknown
 Recorded July 16, 1963 by the Marvelettes; Velvelettes' French overdub date unknown
 French title translates as "Since I Know He Is With Me"

10 THE VELVELETTES
Tu Perds Le Plus Merveilleux Garçon – You Lost The Sweetest Boy
 (Brian Holland-Lamont Dozier-Edward Holland Jr., French lyrics by Pierre Berjot)
 Produced by Brian Holland and Lamont Dozier; French overdub producer unknown
 Recorded July 15, 1963 by Mary Wells; dub-ins July 22, and August 15, 1963; Velvelettes' French overdub date unknown
 French title translates as

11 **THE VEVELETTES** *Le Hoky Poky – (Monkey) The Hoky Poky*
 (William Stevenson-Robert Gordy, French lyrics by Pierre Berjot)
 Produced by William "Mickey" Stevenson; French overdub producer unknown
 Recorded at the Graystone Ballroom September 10, 1963; French overdub date unknown
 French title translates as "You Lost The Most Marvelous Boy"

12 **THE VEVELETTES** *Je Veux Crier – My Foolish Heart (Keeps Hanging On To A Memory)*
 (Robert Hamilton-William Stevenson, French lyrics by Pierre Berjot)
 Produced by Clarence Paul; French overdub producer unknown
 Recorded February 9, 1963; French overdub date unknown
 French title translates as "I Want To Shout"

#9-12 first issued on *The Velvelettes Anthology*, Motown 980 937-2, November 8, 2004



**SPANISH:
 El Sonido de América Joven**

One series of Spanish overdub sessions was held in Detroit, between January 11-17, 1970, resulting in six tracks, four of them by Stevie Wonder, who by this time had clearly emerged as Motown's most fluent foreign language singer. No producer is credited for the sessions, though Cholo Baltazar contributed lyrics to all but one of the titles. Like England and Italy, Spain by now also had a Tamla Motown label.

13 **MARTHA REEVES & THE VANDELLAS**
Yo Necesito De Tu Amor – I'm Ready For Love
 (Brian Holland-Lamont Dozier-Edward Holland Jr., Spanish lyrics by Amart and Cholo Baltazar)
 Produced by Brian Holland and Lamont Dozier; Spanish overdub producer unknown
 Band track recorded in Los Angeles, August 12, 1966; lead and group vocals recorded September 8; lead vocal re-cut September 14; strings added September 15, 1966; Spanish lead vocal recorded January 11, 1970; background vocals recorded January 12; lead vocal re-cut January 13, 1970
 Spanish title translates as "I Need Your Love"
 Released as Tamla Motown M5076 A, 1970



14 **MARTHA REEVES & THE VANDELLAS** Jimmy Mack
 (Brian Holland-Lamont Dozier-Edward Holland Jr., Spanish lyrics by Amart and Cholo Baltazar)
 Produced by Brian Holland and Lamont Dozier; Spanish overdub producer unknown
 Recorded March 2, 1964; miscellaneous overdubs January 17, 1967; background vocals and miscellaneous overdubs for Spanish version recorded January 12, 1970; Spanish lead vocal recorded January 13, 1970
 Released as Tamla Motown M5076 B, 1970



15 STEVIE WONDER
*Mi Ayer, Tu Ayer, El Ayer –
 Yester-Me, Yester-You, Yesterday*
 (Ronald Miller-Bryan Wells, Spanish lyrics by
 Cholo Baltazar and Amart)
 Produced by Harvey Fuqua, Johnny Bristol;
 Spanish overdub producer unknown
 Band track recorded December 9, 1966,
 assigned to Barbara McNair; re-assigned to
 Stevie Wonder and his lead recorded January
 21, 1967; background vocals recorded January
 24, 1967; Spanish lead vocal recorded January 14; background vocals recorded January 15;
 both re-cut January 17, 1970
 Spanish title translates as “Me Yesterday, You Yesterday, He Yesterday”
 Released as Tamla Motown M5077 A, 1970

16 STEVIE WONDER *Mi Querido Amor – My Cherie Amour*
 (Henry Cosby-Stevie Wonder-Sylvia Moy, Spanish lyrics by Cholo Baltazar and Amart)
 Produced by Henry Cosby; Spanish overdub producer unknown
 Band track recorded November 8, 1967; horns and strings added at Studio B November 17,
 1967; lead vocal recorded January 15, 1968; demo lead vocal (probably Spanish) dubbed
 January 13, 1970; Stevie’s Spanish lead vocal overdub recorded January 14, 1970
 Spanish title translates as “My Dearest Love”
 Released as Tamla Motown M5077 B, 1970

17 STEVIE WONDER *Un Lugar En El Sol – A Place In The Sun*
 (Ronald Miller-Bryan Wells, Spanish lyrics by Amart and Cholo Baltazar)
 Produced by Clarence Paul; Spanish overdub producer unknown
 Band track recorded June 19, 1966, assigned to R. Dean Taylor; re-assigned to Stevie Wonder
 and his lead recorded July 27 and September 1; demo lead vocal (probably Spanish) dubbed
 January 13, 1970; Spanish lead vocal recorded January 14; background vocals recorded
 January 15 and 17, 1970
 Released as Tamla Motown M5078 A, 1970

18 STEVIE WONDER *Por Primera Vez – For Once In My Life*
 (Ronald Miller-Orlando Murden, Spanish lyrics by Amart and Duarte)
 Produced by Henry Cosby; Spanish overdub
 producer unknown
 Band track recorded at Studio B January 18,
 1968; lead vocal recorded January 19; strings
 added at Studio B January 25; background vocals
 recorded August 28; lead vocal and harmonica
 solo recorded September 9, 1968; demo lead vo-
 cal (probably Spanish) dubbed January 13, 1970;
 Spanish lead vocal recorded January 14; lead and
 background vocals re-cut January 17, 1970
 Spanish title translates as “For The First Time”
 Released as Tamla Motown M5078 B, 1970



The remaining Spanish bonus tracks here were cut at different points during the 1970s and 1980s.

19 JERMAINE JACKSON *Seamos Serios – Let’s Get Serious*
 (Stevie Wonder-Lee Garrett; Spanish translation by Jose Silva)
 Produced and Arranged by Stevie Wonder
 Executive producers: Hazel G. Jackson and Berry Gordy
 Spanish title translates as “We Are Serious”
 Released as international 12-inch Motown 501 7061-A, 1980

20 SMOKEY ROBINSON *Aqui Con Tigo – Being With You*
 (Smokey Robinson, Spanish translation by Mario Salinas)
 Produced and Arranged by George Tobin in Association with Mike Piccirillo for George Tobin
 Productions, Inc.
 Spanish title translates as “Here With You”
 Released as Tamla T54325F, April 13, 1981; B-side was same title with lyrics sung in both
 English and Spanish

Visas

Entries/Entrées

Departures/Sorties

All sessions up to 1972 recorded at
Hitsville USA Studios, Detroit, unless otherwise noted.

Annotations by Keith Hughes, www.dftmc.info
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