

Rock Renaissance



Classic
ROCK

TIME
LIFE
MUSIC

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- 1 **Purple Haze** The Jimi Hendrix Experience
- 2 **Till the End of the Day** The Kinks
- 3 **All I Really Want to Do** The Byrds
- 4 **Get Me to the World on Time** The Electric Prunes
- 5 **Black Magic Woman** Fleetwood Mac
- 6 **Kentucky Woman** Deep Purple
- 7 **Whipping Post** The Allman Brothers Band
- 8 **Sookie Sookie** Steppenwolf
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- 21 **I-Feel-Like-I'm-Fixin'-to-Die Rag** Country Joe and the Fish
- 22 **Combination of the Two** Big Brother and the Holding Company

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Rock Renaissance

COMPACT
disc
DIGITAL AUDIO

2CLR-17
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9 Feellin' Alright 10 Sugar and Spice 11 Catch the Wind 12 Kick Out the Jams
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Rock Renaissance

Like an adolescent who wakes up one morning to find that nothing fits and his voice has changed, rock 'n' roll music underwent rapid changes in the mid-'60s. AM radio struggled to keep pace. The British Invasion groups and assorted American garage aggregations had thrown programs for a loop, which brought a healthy confusion to the airwaves between 1964 and 1966. The Kingsmen's bar-band approach to Barrett Strong's **Money** showed that not everyone had given over to the Fab Four. On the other hand, **I'm Gonna Love You Too**, a giddy version of a Buddy Holly song by England's bleached-blond Hullabalooos, and **Sugar and Spice**, a Searchers remake by the Cryan' Shames from Chicago, reinforced the notion of transatlantic exchange.

However, as rock songs became longer and more topical, AM radio proved an unreliable barometer for what was really happening. Three pivotal events in 1967 helped the music break free so that it was, in a sense, reborn. On April 7th, Tom Donahue inaugurated the progressive FM radio format over KMPX in San Francisco. His heady mixture of rock, blues, folk and jazz took off, eventually sweeping the nation. In June, Capitol released the Beatles' landmark *Sgt. Pepper's*, an album filled with heavy tracks that even AM jocks played. And the first rock festival, held at Monterey June 16-18, gave important public exposure to Big Brother and the Holding Company, the Who and the Grateful Dead.

Jimi Hendrix, one of Monterey's showstoppers, literally set the night on fire with his exciting guitar playing and lighter-fluid antics, reminiscent of Jerry Lee Lewis' legendary piano immolation in the '50s. Although this was Hendrix's first major U.S. gig, he had kicked around for years under the name Jimmy James, backing Sam Cooke, the Isley Brothers and Little Richard, among others. Animals bassist Chas Chandler "discovered" Jimmy in New

York and convinced him to move to London, where the Jimi Hendrix Experience was assembled. Fueled by the jazz drumming of Mitch Mitchell, the thunderous bass of Noel Redding and Jimi's otherworldly blues extrapolations, the Experience developed a wild stage act. "We don't always destroy our amps," Redding explained. "But if they begin to buzz or give us any trouble we do an instant repair job. ... We kick them in."

Warner Bros. cautiously marked the tape boxes of the group's first LP, *Are You Experienced?*: "Deliberate Distortion—Do not correct." **Purple Haze**, taken from the album, blew away post-Monterey America. Hendrix quickly became the ultimate hipster—a swaggering, left-handed guitar slinger, cool in his hussar's jacket and felt hat, cosmic with his "kiss the sky" lyrics. Jimi, the most influential rock musician of his day, harnessed technology to an incredible technique that allowed him to open up his instrument and expose its human ability to cry, sing, or roar. At the time of his death in 1970, he was headed toward jazz-rock fusion, a genre British guitarist John McLaughlin explored successfully in the early '70s.

While Hendrix was a potent '60s icon, he took a backseat to Bob Dylan. When Scottish-born singer Donovan Leitch made his recording debut in 1965 with **Catch the Wind**, his nasal delivery, blue denim cap and harmonica stand betrayed his inspirational source. Less overt were the Byrds, whose cover of Dylan's **All I Really Want to Do** was issued after *Mr. Tambourine Man* did well. A competing version by Cher, a Byrds fan since their days at Ciro's on the Sunset Strip, won the chart battle, settling in at No. 15. Roger McGuinn's **Ballad of Easy Rider** (used in the movie *Easy Rider*), despite following years of Byrds raga- and country-rock, reveals unmistakable Dylan overtones.

"What's happening?" was an oft-posed question in the '60s. For one Los Angeles garage band, the question in-

*The Allman Brothers Band,
pioneers of Southern rock*



spired a name. "The leaves are really happening," answered drummer "Ambrose" Ray. The Leaves owed their record deal with the Mira label to Pat Boone, their poster art to the marijuana leaf and their fame to **Hey Joe**, which every L.A. group worth its leather and fringe played at the time. The song survived renditions by Cher, Deep Purple and the Arbors and a ridiculous parody titled *Flower Punk* by Frank Zappa. Various attributed to Chet Powers and Dino Valenti (Powers' stage name), *Hey Joe* was in fact penned by obscure West Coast songwriter Billy Roberts.

Another L.A. proponent of *Hey Joe* was Love, fronted by the outrageous Arthur Lee, who, like his buddy Jimi Hendrix, stood out as one of the few black men operating in the predominantly white psychedelic style. Alban "Snoopy" Pfisterer supposedly required 60 takes to get the militaristic drum part down on **7 and 7 Is**, a bizarre Lee concoction capped by an atomic bomb blast.

Rock promoter Bill Graham's intro ("four gentlemen and one great, great broad") to the San Francisco sound of Big Brother and the Holding Company's **Combination of the Two**, captured live at the Fillmore, barely suggests the stardom awaiting Janis Joplin, who had officially arrived after Monterey. Audiences latched onto this hard-drinking outcast from Port Arthur, Texas, handing her bottles of Southern Comfort, perhaps hoping to see her self-destruct on stage. *Combination of the Two*, featuring Joplin and Sam Andrews on vocals, kicks off *Cheap Thrills*, a sloppy but honest collection that topped the album charts.

Across the bay in the free-speech environment of Berkeley, Country Joe and the Fish raised political consciousness with satire such as **I-Feel-Like-I'm-Fixin'-to-Die Rag**. A Navy vet named for Joseph Stalin by his leftist parents, Joe McDonald achieved the honor of being the first to receive \$10,000 from Ed Sullivan *not* to appear on his


The MCS's sonic onslaught anticipated the punk style of the '70s.



show. Joe's crowning moment occurred in 1969 when he led the peace-love Woodstock nation in his infamous F-I-S-H cheer, respelled as everyone's favorite expletive deleted.

A more militant protest emanated from the Motor City's MC5, pawns, at first, for John Sinclair's White Panther party, a coalition that tried to cash in on the growing countercultural angst of white kids in America's suburbs. The MC5, known for its profanity-spiced sloganeering, espoused its politics at the 1968 Democratic Convention riots in Chicago through songs like **Kick Out the Jams**. The message, however, was all but lost behind the MC5's crude sonic onslaught, which anticipated '70s punk rock.

For many of the less volatile British groups, the late '60s were business as usual. Procol Harum repeated the classical propriety of *A Whiter Shade of Pale* in **Homburg**; Deep Purple again charted by covering someone else's song, this



From Los Angeles, Love, fronted by Arthur Lee (with glasses), moved from folk-rock to psychedelia and became a seminal '60s band.

time Neil Diamond's **Kentucky Woman**; and the Kinks recycled one of their tough guitar riffs in **Till the End of the Day**. Traffic, formed in 1967 by 19-year-old Steve Winwood and friends Dave Mason, Jim Capaldi and Chris Wood, provided a breath of fresh air to the Summer of Love when **Paper Sun** grazed the U.S. charts to the tune of flute, sitar and tablas. One of Traffic's more commercially viable songs, **Feelin' Alright**, clicked for Joe Cocker in 1969.



Guitar heroes, both in England and America, flourished throughout the '60s. When Jimmy Page joined the Yardbirds in June of 1966, fans were treated briefly to the "stereo" leads he devised with Jeff Beck. Their siren rave-up on **Happenings Ten Years Time Ago** is one of the few Beck-Page guitar duels recorded. In 1967, Peter Green unveiled his stone-cold blues band Fleetwood Mac, named for drummer Mick Fleetwood and bassist John McVie, renegades from John Mayall's Bluesbreakers. Green's chilling **Black Magic Woman** seems almost primitive next to Santana's hit cover version and to subsequent Mac efforts with Green spearheading a triple-guitar attack.

The most fully realized guitar tandem, however, belonged to the Allman Brothers' Dickey Betts and Duane "Sky Dog" Allman. On a good night, these Southern boys could easily stretch **Whipping Post** to a half hour, without the monotony of most epic-length jams.

Duane's lyrical slide guitar work, smoothly executed with a pill bottle, was the best around, as he proved conclusively with Eric Clapton on his *Layla* album. "Sky Dog" was just 24 when his motorcycle crashed on October 29, 1971, making him the fourth casualty in a 14-month period that saw the passing of Hendrix, Joplin and Jim Morrison—all aged 27. They buried Allman in Macon, Georgia, with his Gibson guitar and a Coricidin bottle placed on his ring finger. Just in case.

—Charles McCardell

Full-fledged members of the Woodstock Nation, Country Joe and the Fish were famous for their F-I-S-H cheer.

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Purple Haze** The Jimi Hendrix Experience • Music and lyrics by Jimi Hendrix. Unichappell Music. BMI. Reprise 0597 (1967). Produced under license from Warner Bros. Records Inc. No. 65*
- 2. Till the End of the Day** The Kinks • Music and lyrics by Ray Davies. ABKCO Music/Unichappell Music. BMI. Reprise 0454 (1966). Courtesy of Precision Records and Tapes. No. 50*
- 3. All I Really Want to Do** The Byrds • Music and lyrics by Bob Dylan. Warner Bros. Music, A Division of Warner Bros. Inc. ASCAP. Columbia 43332 (1965). Produced under license from CBS Special Products, A Division of CBS Records, A Service of CBS Inc. No. 40*
- 4. Get Me to the World on Time** The Electric Prunes • Music and lyrics by Annette Tucker and Jill Jones. Pomona Music Corp. BMI. Reprise 0564 (1967). Produced under license from Warner Bros. Records Inc. No. 27*
- 5. Black Magic Woman** Fleetwood Mac • Music and lyrics by Peter Green. Bourne Music Ltd. (PRS)/Murbo Music Publishing. BMI. Epic LP 26446 (1969). Licensed from Blue Horizon Records USA. Did not chart.
- 6. Kentucky Woman** Deep Purple • Music and lyrics by Neil Diamond, Tallyrand Music, Inc. BMI, Tetragrammaton 1508 (1968). © 1978 Warner Bros. Records Inc. No. 38*
- 7. Whipping Post** The Allman Brothers Band • Music and lyrics by Gregg Allman. Unichappell Music Inc./Elijah Blue Music. BMI. Atco LP 308 (1969). Courtesy of PolyGram Special Products, A Division of PolyGram Records, Inc. Did not chart.
- 8. Sookie Sookie Steppenwolf** • Music and lyrics by Don Covay and Steve Cropper. Irving Music Inc./Cottillon Music Inc. BMI. Dunhill LP 50029 (1968). Courtesy of MCA Records, Inc. Did not chart.
- 9. Feelin' Alright** Joe Cocker • Music and lyrics by David Mason. Island Music Inc. BMI. A & M 1063 (1969). Courtesy of A & M Records, Inc. No. 69*
- 10. Sugar and Spice** The Cryan' Shames • Music and lyrics by Fred Nightingale. MCA Music, A Division of MCA, Inc. ASCAP. Destination 624 (1966). Produced under license from CBS Special Products, A Division of CBS Records, A Service of CBS Inc. No. 49*
- 11. Catch the Wind** Donovan • Music and lyrics by Donovan Leitch. Southern Music. ASCAP. Hickory 1309 (1965). Courtesy of Precision Records and Tapes. No. 23*
- 12. Kick Out the Jams** MC5 • Music and lyrics by Rob Tyner, Michael Davis, Dennis Tomich, Fred Smith and Wayne Kambes. Warner-Tamerlane Publishing Corp. BMI. Elektra 45648 (1969). Produced under license from Elektra/Asylum Records. No. 82*
- 13. 7 and 7 is Love** • Music and lyrics by Arthur Lee. Grass Root Productions. BMI. Elektra 45605 (1966). Produced under license from Elektra/Asylum Records. No. 33*
- 14. I'm Gonna Love You Too** The Hullabaloo's • Music and lyrics by Joe Mauldin, Niki Sullivan and Norman Petty. Wren Music Co., Inc. BMI. Roulette 4587 (1964). Licensed from Rhino Records, Inc. No. 56*
- 15. Ballad of Easy Rider** The Byrds • Music and lyrics by Roger McGuinn. Last Minute Music/Blackwood Music, Inc. BMI. Columbia 44990 (1969). Produced under license from CBS Special Products, A Division of CBS Records, A Service of CBS Inc. No. 65*
- 16. Paper Sun Traffic** • Music and lyrics by Steve Winwood and Jim Capaldi. Essex Music/Island Music. ASCAP. United Artists 50195 (1967). Courtesy of Island Records. No. 94*
- 17. Homburg** Procol Harum • Music by Gary Brooker, lyrics by Keith Reid. Total Music Services Inc. BMI/Westminster Music Ltd. (PRS) © 1972 A & M Records, Inc. A & M 885 (1967). Courtesy of A & M Records, Inc. No. 34*
- 18. Hey Joe** The Leaves • Music and lyrics by Billy Roberts. Third Story Music Inc. BMI. Mira 222 (1966). Courtesy of Vee-Jay Records. No. 31*
- 19. Money** The Kingsmen • Music and lyrics by Berry Gordy Jr. and Janie Bradford. Stone Gate Music. BMI/Jobete Music Corp. ASCAP. Wand 150 (1964). Courtesy of Gusto Records. No. 16*
- 20. Happenings Ten Years Time Ago** The Yardbirds • Music and lyrics by Keith Reff, James McCarty, Jeff Beck and Jimmy Page. Glenwood Music Corp. ASCAP. Epic 10094 (1967). Courtesy of the Yardbirds. No. 30*
- 21. I-Feel-Like-I'm-Fixin'-to-Die Rag** Country Joe and the Fish • Music and lyrics by Joe McDonald. Alkatraz Komer Music. BMI. Vanguard 35112 (1967). Courtesy of Vanguard Records, A Welk Record Group Co. Did not chart.
- 22. Combination of the Two** Big Brother and the Holding Company • Music and lyrics by Sam Andrew. Cheap Thrills Music. ASCAP. Columbia LP 9700 (1968). Produced under license from CBS Special Products, A Division of CBS Records, A Service of CBS Inc. Did not chart.

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Rock Renaissance was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md. CD mastering by Trutone Records, Haworth, N.J.

Time-Life Music wishes to thank William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.

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