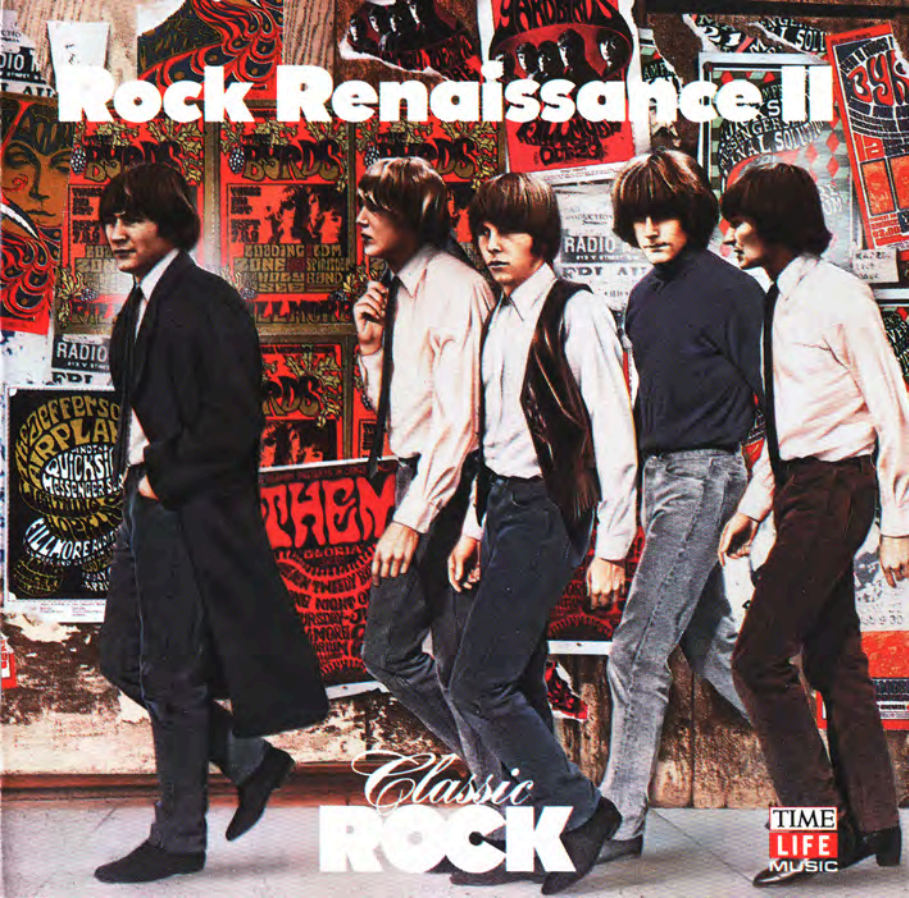


# Rock Renaissance II



*Classic*  
**ROCK**

**TIME**  
**LIFE**  
**MUSIC**

# Rock Renaissance II

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|---|--|
| <ul style="list-style-type: none"> <li>1 <b>White Room</b> Cream</li> <li>2 <b>Pushin' Too Hard</b> The Seeds</li> <li>3 <b>My Back Pages</b> The Byrds</li> <li>4 <b>Pay You Back with Interest</b> The Hollies</li> <li>5 <b>Bumblebee</b> The Searchers</li> <li>6 <b>Don't Bring Me Down</b> The Pretty Things</li> <li>7 <b>I Can't Control Myself</b> The Troggs</li> <li>8 <b>My Little Red Book</b> Love</li> <li>9 <b>Dedicated Follower of Fashion</b> The Kinks</li> <li>10 <b>Evil Ways</b> Santana</li> <li>11 <b>Forty Thousand Headmen</b> Traffic</li> <li>12 <b>Mystic Eyes</b> Them</li> <li>13 <b>Sweet Jane</b> The Velvet Underground</li> </ul> | <ul style="list-style-type: none"> <li>14 <b>Moondance</b> Van Morrison</li> <li>15 <b>Christine's Tune</b> The Flying Burrito Brothers</li> <li>16 <b>A Question of Temperature</b><br/>The Balloon Farm</li> <li>17 <b>Stroll On</b> The Yardbirds</li> <li>18 <b>Tales of Brave Ulysses</b> Cream</li> <li>19 <b>Sometimes Good Guys Don't Wear White</b><br/>The Standells</li> <li>20 <b>The Rains Came</b> Sir Douglas Quintet</li> <li>21 <b>Who Do You Love</b><br/>Quicksilver Messenger Service</li> <li>22 <b>Can't Find My Way Home</b> Blind Faith</li> </ul> |
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## SEE PROGRAM NOTES INSIDE

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**WARNER  
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*Classic*  
**ROCK**  
**Rock Renaissance II**

COMPACT  
**disc**  
DIGITAL AUDIO

2CLR-21  
OPCD-2588

**TIME**  
**LIFE**  
MUSIC

- 1 White Room 2 Pushin' Too Hard 3 My Back Pages 4 Pay You Back with Interest  
5 Bumblebee 6 Don't Bring Me Down 7 I Can't Control Myself  
8 My Little Red Book 9 Dedicated Follower of Fashion 10 Evil Ways  
11 Forty Thousand Headmen 12 Mystic Eyes 13 Sweet Jane  
14 Moondance 15 Christine's Tune 16 A Question of Temperature  
17 Stroll On 18 Tales of Brave Ulysses 19 Sometimes  
Good Guys Don't Wear White 20 The Rains Came  
21 Who Do You Love 22 Can't Find My Way Home

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# Rock Renaissance II

Rock 'n' roll has always been image conscious, and the good-vs.-evil battle lines drawn between Pat Boone and Elvis Presley factions in the '50s resurfaced with the Beatles-Rolling Stones rivalry. By 1965, everyone knew the score: The wholesome Beatles you'd invite for tea at Mum's, but the bad boy Stones—well, heaven help your whiskey supply and dope stash if they should drop by. Perceived differences aside, both groups had mined American R & B veins extensively before establishing themselves as songwriters. Their somewhat opposing musical approaches—sophisticated pop vs. blues-heavy rock—dominated the '60s and gave fledgling outfits everywhere two viable options in pursuing stardom.

Like the Beatles, the Searchers were a working-class quartet from Liverpool that established a name at the infamous Star Club in Hamburg, Germany. **Bumblebee**, which had been a minor hit for LaVern Baker, did well here, but it was never issued in England on 45. Fellow Beat merchants the Hollies didn't really click in the U.S. until 1966; yet back home this Manchester quintet became, next to the Beatles, Britain's most consistent hit-maker with 21 consecutive top-20 singles. The Hollies' unwillingness to move beyond lightweight pop such as **Pay You Back with Interest** irked co-writer Graham Nash, who felt his mates should explore heavier subject matter. They didn't, so in 1968 Nash left to join two other disgruntled musicians, David Crosby and Steve Stills.

British in name and look, the Sir Douglas Quintet actually hailed from Texas, hoibed for the conjunto, Western Swing and R & B elements that leader Doug Sahm embraced to beat the invading Brits at their own game. **The Rains Came**, spotlighting the shrill Vox organ playing of Augie Meyer, followed Sir Doug's smash *She's About a Moover*, which was heavily indebted to the Beatles' *She's a*

*Woman*. John Lennon phoned Meyer, when the quintet was in England, to ask how he got that incredible tone. The answer was simple—lots of reverb.

Thoroughly British and outrageous, the Pretty Things made even the Stones look like choirboys. Lead singer Phil May had the longest hair in London, and bearded guitarist Dick Taylor had played bass with the Stones before they turned professional. The Pretties not only cheekily took their name from a Bo Diddley tune, they also copped his swagger. Though highly regarded in England, they never broke in the States, where a misconstrued line from **Don't Bring Me Down** ("then I laid her on the ground") got the record banned.

From Belfast, Ireland, Them shared the Pretty Things' disdain for fashion and adopted a surly punk stance to challenge the Stones in late 1963. George Ivan (Van) Morrison had already logged four years fronting a show band but wanted something truer to his R & B roots. **Mystic Eyes** captures Them at their rawest. Producer Tony Scott pieced it together from an instrumental workout in which Van blew harp for seven minutes and then burst in with his stream-of-consciousness rap.

When Them broke up, Morrison moved to the U.S., enjoyed brief commercial success with *Brown-Eyed Girl* in 1967 and finally solidified his reputation on *Astral Weeks* and *Moonance*, albums combining a Lake poet's pastoral imagery with pure American soul. Normally his own worst critic, Morrison was so impressed by the swinging arrangement of **Moonance** that he claimed the song could be in Frank Sinatra's repertoire.

In the fast-paced '60s, group survival depended on resilience, evidenced by the pioneering Kinks, Byrds and Yardbirds. The satire of Kinks songster Ray Davies was pointed in **Dedicated Follower of Fashion**, inspired by a trendy



*England's real bad boys, the Pretty Things, lived down to their name with a raucous blend of raunch and roll.*

top who had angered Davies at a party. Roger McGuinn looked to Dylan with **My Back Pages**, taken from the Byrds' *Younger Than Yesterday* album. A rare Jeff Beck-Jimmy Page guitar duel is the high point of **Stroll On**, used in the sound track to *Blow-Up*, a film set in swinging London's fashion world. *Stroll On* is a thinly-disguised version of *The Train Kept A-Rollin'*, which the Yardbirds recorded twice—first with Beck and then on a live LP with Page (who had the record pulled citing its poor musical quality).

The summer of 1969 brought not only Woodstock but also the only U.S. tour of the supergroup Blind Faith. The acoustic guitars behind Steve Winwood's **Can't Find My Way Home** echoed the folkly sound of Traffic that had made **Forty Thousand Headmen** an FM radio favorite. Blind Faith's power came from Eric Clapton and Ginger Baker, both of whom had elevated interminable soloing into an art form with Cream. **Tales of Brave Ulysses** and **White Room**, with basically the same chord progressions allowing space for Clapton's guitar to weep, hint at the creative tension that made Cream an exciting live act but that eventually burned them out.

Woodstock opened the nation's eyes to many new bands, none more enduring than Santana from San Francisco. A nervous Carlos Santana had taken drugs to mellow out after being told he wouldn't go on for several hours. Plans abruptly changed, and the group was hustled onstage where, as Carlos recalled, the neck of his guitar "felt like a rubber band." His mantric prayer, "Lord, please keep me in time and in tune," was answered as Santana stole the show with the explosive Latin-rock of *Soul Sacrifice*. They had already recorded the song for their debut LP, which yielded the band's first top-10 single, **Evil Ways**. Another popular San Francisco outfit, Quicksilver Messenger Service, took the rambling acid-rock route and headlined at the hippie venues Fillmore West and Avalon Ballroom. The single version of **Who Do You Love** is phase one of a live 24-minute *Who Do You Love Suite*, sparked by the snaky



Steve Winwood, Rick Grech, Ginger Baker and Eric Clapton equaled B



and Faith, one of the shortest-lived supergroups.

guitar licks of founding member John Cipollina.

In Los Angeles, folk- and garage-rock flourished. Love ripped into Bacharach-David's **My Little Red Book**, a song previously covered by Manfred Mann. The Standells exhibited a cocksure posture in **Sometimes Good Guys Don't Wear White**, which was composed by their producer Ed Cobb. One-riff wonders the Seeds didn't let ineptitude keep them from scoring with **Pushin' Too Hard**, written by lead singer Sky Saxon in, as he put it, "about three minutes." Saxon's creative juices flowed in protest to the demolition of Pandora's Box, the L.A. nightspot featured in *Riot on Sunset Strip*, a film that failed to make movie stars out of the Standells. The Seeds also landed a small role in *Psych-Out*, starring Jack Nicholson as the ponytailed leader of an acid-rock band.

Based on their continuing influence, the Velvet Underground and the Flying Burrito Brothers were two of the most important acts of the late '60s. "People would leave looking dazed and damaged," explained Velvet champion Andy Warhol about the band's defiantly abrasive live performances of songs that broached the unsavory topics of drugs, prostitutes and transsexuals. These brutal exposés of Manhattan street life were set to Lou Reed's howling guitar, John Cale's electric viola drones and drummer Maureen Tucker's insistent pounding. The Velvets turned to "straight" rock on their fourth LP, *Loaded*, which included a future Reed anthem, **Sweet Jane**.

Back in L.A., Gram Parsons, the Southern charmer with the Hank Williams ache in his voice, envisaged creating "cosmic American music," roughly translated as country-rock. Parsons joined the Byrds briefly in 1968 and then split, taking Chris Hillman with him to write songs and put the Burrito Brothers together. **Christine's Tune**, the tale of a bizarre groupie, Miss Christine, finds Parsons and Hillman singing close, Everly Brothers harmonies, with Sneaky Pete Kleinow providing wild pedal-steel leads.

After two albums, the Burritos barely had a cult follow-

*The Standells proved that sometimes good guys wore black.*



ing, so Parsons drifted away and tasted the high life with the Stones. He finally recorded two solo albums, but before completing his comeback, the 26-year-old Parsons died from a booze- and morphine-induced heart attack at the Joshua Tree National Monument, where he had once told his manager Phil Kaufman he wanted his cremated ashes spread. Kaufman hijacked Parsons' coffin, took it to the desert site, doused it with gasoline and torched it, sending a fireball skyward. Parsons' sober-minded sister Avis in Tennessee called his friends claiming she had seen him peek in her window, smile, wink and give the thumbs-up sign. Parsons' buddies figured ol' G.P. laughed all the way to hillbilly heaven.

—Charles McCardell



## DISCOGRAPHY

\*Indicates highest Billboard chart position

- 1. White Room** Cream • Music and lyrics by Jack Bruce and Pete Brown. Unichappell Music Inc. BMI. Atco 6617 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 6\*
- 2. Pushin' Too Hard** The Seeds • Music and lyrics by Sky Saxon. Neil Music Inc. BMI. GNP Crescendo 372 (1966). Licensed by GNP Crescendo Records. No. 36\*
- 3. My Back Pages** The Byrds • Music and lyrics by Bob Dylan. M. Witmark and Sons Inc. ASCAP. Columbia 44054 (1967). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records Inc. No. 30\*
- 4. Pay You Back with Interest** The Hollies • Music and lyrics by Allan Clarke, Tony Hicks and Graham Nash. Dick James Music, Inc. BMI. Imperial 66240 (1967). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 28\*
- 5. Bumblebee** The Searchers • Music and lyrics by Leroy Fallyloue. Malapi Music. BMI. Kapp 49 (1965). Licensed from Rhino Records, Inc. No. 21\*
- 6. Don't Bring Me Down** The Pretty Things • Music and lyrics by Gerald Goffin and Carole King. Screen Gems-EMI Music, Inc. BMI. Fontana 1941 (1964). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.
- 7. I Can't Control Myself** The Troggs • Music and lyrics by Reginald Presley. Dick James Music, Inc. BMI. Fontana 1557 (1966). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 43\*
- 8. My Little Red Book** Love • Music and lyrics by Bart Bacharach and Hal David. EMI U Catalog Inc. ASCAP. Elektra 45603 (1966). Produced under license from Elektra Entertainment. No. 52\*
- 9. Dedicated Follower of Fashion** The Kinks • Music and lyrics by Ray Davies. Unichappell Music Inc./ABKCO Music, Inc. BMI. Reprise 0471 (1966). Licensed from Rhino Records, Inc. No. 36\*
- 10. Evil Ways** Santana • Music and lyrics by Clarence Henry. Rich Car Music Corp. BMI. Columbia 45069 (1970). Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records Inc. No. 9\*
- 11. Forty Thousand Headmen** Traffic • Music and lyrics by Steve Winwood and Jim Capaldi. Warner-Tamerlane Publ. Corp./Island Music Inc. BMI. United Artists LP 6676 (1968). Courtesy of Island Records. Did not chart.
- 12. Myatic Eyes** Them • Music and lyrics by Van Morrison. Wemar Music Corp. BMI. Parrot 9796 (1965). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 33\*
- 13. Sweet Jane** The Velvet Underground • Music and lyrics by Lou Reed. Oakfield Avenue Music, Ltd. BMI. Cotillion LP SD 9034 (1970). Produced under license from Atlantic Recording Corp. Did not chart.
- 14. Moonance** Van Morrison • Music and lyrics by Van Morrison. WB Music Corp./Caledonia Productions Inc. ASCAP. Warner Bros. LP 1835 (1969). Produced under license from Warner Bros. Records Inc. Did not chart.
- 15. Christine's Tune** The Flying Burrito Brothers • Music and lyrics by Gram Parsons and Chris Hillman. Irving Music, Inc. BMI. A&M LP 4175 (1969). Courtesy of A&M Records, Inc. Did not chart.
- 16. A Question of Temperature** The Balloon Farm • Music and lyrics by Michael Appel, Edward Schnug and Donald Henry. Raton Songs, Inc. BMI. Laurie 3405 (1966). Released by arrangement with 3C Records. No. 37\*
- 17. Stroll On** The Yardbirds • Music and lyrics by Keith Relf, Jimmy Page, Jeff Beck and Chris Dreja. EMI Miller Catalog Inc. ASCAP. MGM LP 4447 (1966). Courtesy of Charly International APS. Did not chart.
- 18. Tales of Brave Ulysses** Cream • Music and lyrics by Eric Clapton and Martin Sharpe. Unichappell Music Inc. BMI. Atco LP 232 (1967). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.
- 19. Sometimes Good Guys Don't Wear White** The Standells • Music and lyrics by Ed Cobb. Equinox Music. BMI. Tower 257 (1966). Courtesy of AVI Record Productions, Inc. No. 43\*
- 20. The Rains Came** Sir Douglas Quaiet • Music and lyrics by Huey P. Meaux. Crazy Cajun Music. BMI. Tribe 8314 (1966). Courtesy of Tribe Records. No. 31\*
- 21. Who Do You Love** Quicksilver Messenger Service • Music and lyrics by Elias McDaniel. Arc Music Corp. BMI. Capitol 2557 (1969). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 91\*
- 22. Can't Find My Way Home** Blind Faith • Music and lyrics by Steve Winwood, Warrior-Tamerlane Publ. Corp. BMI. Atco LP 304 (1968). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. Did not chart.

## Rock Renaissance II

- 1 **White Room** Cream
- 2 **Pushin' Too Hard** The Seeds
- 3 **My Back Pages** The Byrds
- 4 **Pay You Back with Interest** The Hollies
- 5 **Bumblebee** The Searchers
- 6 **Don't Bring Me Down** The Pretty Things
- 7 **I Can't Control Myself** The Troggs
- 8 **My Little Red Book** Love
- 9 **Dedicated Follower of Fashion** The Kinks
- 10 **Evil Ways** Santana
- 11 **Forty Thousand Headmen** Traffic
- 12 **Mystic Eyes** Them
- 13 **Sweet Jane** The Velvet Underground
- 14 **Moondance** Van Morrison
- 15 **Christine's Tune**  
The Flying Burrito Brothers
- 16 **A Question of Temperature**  
The Balloon Farm
- 17 **Stroll On** The Yardbirds
- 18 **Tales of Brave Ulysses** Cream
- 19 **Sometimes Good Guys Don't Wear White**  
The Standells
- 20 **The Rains Came** Sir Douglas Quintet
- 21 **Who Do You Love**  
Quicksilver Messenger Service
- 22 **Can't Find My Way Home** Blind Faith



## NOTES INSIDE

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