



SOUNDS OF THE  
SIXTIES  
SIXTIES

TIME  
LIFE  
Music

# SOUNDS OF THE SEVENTIES • 1971: TAKE TWO

- 1 **Mercy Mercy Me (The Ecology)**  
Marvin Gaye
- 2 **Respect Yourself**  
The Staple Singers
- 3 **Blue Money** Van Morrison
- 4 **Mr. Big Stuff** Jean Knight
- 5 **Theme from Shaft** Isaac Hayes
- 6 **Smiling Faces Sometimes**  
The Undisputed Truth
- 7 **Whatcha See Is Whatcha Get**  
The Dramatics
- 8 **I Just Want to Celebrate**  
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- 9 **High Time We Went** Joe Cocker
- 10 **The Night They Drove Old Dixie  
Down** Joan Baez
- 11 **Never Ending Song of Love**  
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Emerson, Lake and Palmer

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WARNER  
SPECIAL PRODUCTS

TIME  
LIFE  
MUSIC

COMPACT  
disc  
DIGITAL AUDIO

- 1 Mercy Mercy Me  
(The Ecology)
- 2 Respect Yourself
- 3 Blue Money
- 4 Mr. Big Stuff
- 5 Theme from Shaft
- 6 Smiling Faces  
Sometimes
- 7 Whatcha See Is  
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- 8 I Just Want to Celebrate
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Lament of the Cherokee  
Reservation Indian)
- 15 Draggin' the Line
- 16 Liar
- 17 We Gotta Get You a  
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SOUNDS OF THE  
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WARNER COMPASS

Isaac Hayes was David Porter's partner in Stax/Volt's top song-writing and production team when he cut *Hot Buttered Soul*, his debut solo album, on a whim in 1969. Its lengthy songs and lavish arrangements were dubbed "baroque soul," and both label and artist were surprised when it made Hayes a star. But the suddenness of this turn of events didn't stop Hayes from playing his new role to the hilt, dressing in chains and coming on like the baddest dude on the street. So when the producers of a blaxploitation flick called *Shaft* (named after the Harlem private eye it lionized) approached him about writing a theme song, Hayes assumed he would also star in the film. He was not happy when he learned otherwise. But he had already produced **Theme from Shaft**, which pitted his rumbling voice—he spoke more



than sang—against sizzling high-hat percussion and incessant guitar wahwabs to suggest vividly the black urban despair of the post-civil-rights-movement era.

*Shaft* was not explicitly topical. Other soul music in 1971 better echoed black pride and black protest. Marvin Gaye's **Mercy Mercy Me (The Ecology)** was one of three top-10 singles pulled from his *What's Goin' On* concept album. While the song seemed to be simply an impassioned plea on behalf of the environment, Gaye claimed he was singing to Jesus and that the song had a more apocalyptic meaning: "When we don't follow His example and turn to exploitation and greed," he said, "we destroy ourselves."

Fellow Motown artists the Undisputed Truth could claim no such divine inspira-

tion for **Smiling Faces Sometimes**. In fact, the two men and one woman were put together by producer Norman Whitfield specifically as a vehicle for his material. Though he had "just turned on the hit machine," as he described it, to write the song, it was not just fluff—the song was actually his characterization of the Nixon administration. The Temptations also cut *Smiling Faces Sometimes*, but the Undisputed Truth had the bigger hit, perhaps because they were willing, under Whitfield's guidance, to appear in whiteface, blond Afros and metallic silver outfits to exploit what he called "the cosmic thing." The Tempts were so outraged they refused to work with Whitfield for the next year.

The Staple Singers were a Chicago gospel group composed of Pop Staple, a down-home guitarist born in the Mississippi Delta, and daughters Mavis (who sang most of the leads), Cleo and Yvonne. Favorites of the folk era and the civil rights movement, the Staples made the transition to topical soul effortlessly with songs such as **Respect Yourself**, which Pop believed carried the same message as gospel music.

Soul music was talking louder, but that wasn't the whole story. The Chi-Lites had been around Chicago since 1961 with only marginal success, until their **Have You Seen Her**, co-written by lead singer Eugene Record and Chicago soul songstress Barbara Acklin, established a genre tagged "neoclassical soul." The Dramatics were in the same camp. Though the quintet was from Detroit, where they had been discovered singing at the Music Hall by producer Tony Hester, they recorded for Volt in Memphis. Hester's **Whatcha See Is Whatcha Get** was pulled from their fine debut album.

The Cornelius Brothers and Sister Rose had been a minor Miami gospel act called the Split Tones until brother Eddie wrote **Treat Her Like a Lady** for their first secular release. Because of a car wreck that occurred while the group was touring to promote this record, they didn't get into the studio to cut the follow-up for nearly a year. Jean Knight's **Mr. Big Stuff** was a southern soul recording in the tradition of the Memphis Stax sound with a message about giving a man his comeuppance. It was one of the first hits from Malaco Productions in Jackson,

Mississippi, the company that would evolve into the premier soul and blues label of the 1980s.

The white pop of 1971 was an extremely mixed bag. Todd Rundgren was a veteran of the Beatlesque Philadelphia group Nazz when he went to work as an engineer-producer at Albert Grossman's Bearsville Studio in Woodstock in 1970. Rundgren took his pay for producing the first Bearsville label release (by American Dream) in free studio time and used it to cut *Runt*, his solo debut, with Tony and Hunt Sales (sons of TV comic Soupy Sales) as his rhythm section. "Runt" was the nickname given Rundgren by New York punk poet Patti Smith. His first hit, **We Gotta Get You a Woman**, understandably earned "Runt" the wrath of feminists, though he insisted the offending lyrics were meant ironically.

The Raiders, the Grass Roots and Tommy James were holdovers from the studio pop of the 1960s. Thanks to their seminal version of *Louie Louie*, Paul Revere and the Raiders had been the first rock band signed to Columbia. **Indian Reservation (The Lament of the Cherokee Reservation Indian)** was their first

No. 1 single. By the time they recorded their biggest record in 1971, the group included just Revere, lead singer Mark Lindsay and various session men, and they had thrown their revolutionary war costumes in the corner and stopped touring. Don Fardon's version of *Indian Reservation* had been a top-20 American hit in 1968 and was No. 3 in England when a Columbia A & R man suggested the Raiders cover the song.

Tommy James and the Shondells, one of the most likable pop-rock outfits of the 1960s, actually broke up in 1970. The band continued (to no avail) as Hog Heaven, while James took a year off to whip his drug habit before making **Draggin' the Line**, his only top-10 hit as a solo act. The Grass Roots was a studio contrivance of folk-rock producer-writers P. F. Sloan and Steve Barri. After the "band's" initial success in 1966, an L.A. bar band (the 13th Floor) was recruited to become the act and take the Grass Roots' sound on the road. **Sooner or Later** proved to be the last top-10 hit for this combination. On tracks such as **Liar**, written by Englishman Russ Ballard and first recorded by his group Argent, Three

Dog Night added a folk-rock feel to their studio-pop style.

Rare Earth, once a Detroit bar band called the Sunliners, had an energetic approach to white soul on **I Just Want to Celebrate**, helped in part by the fact that as Motown's first white band they had Norman Whitfield and Barrett Strong shaping them. Yet when it came to white soul, the rock intelligentsia definitely leaned more toward Englishman Joe Cocker with **High Time We Went**; husband-and-wife team Delaney and Bonnie and Friends' countryish **Never Ending Song of Love**; or exiled Irishman Van Morrison's jazzy **Blue Money**.

Richie Havens briefly escaped the folk scene with his insistent version of George Harrison's **Here Comes the Sun**. And a Yankee perspective didn't stop Joan Baez from finally cracking the top 10 with **The Night They Drove Old Dixie Down**, which Canadian Robbie Robertson of the Band had originally written for Levon Helm, the group's only southerner, to sing. Matthews' Southern Comfort, led by England's former Fairport Convention vocalist Ian Matthews, had its only American hit with a countrified version

of **Woodstock**, the Joni Mitchell anthem that celebrated the pop festival she hadn't attended.

Emerson, Lake and Palmer were harbingers of arena rock, which would become popular later in the decade. Organist Keith Emerson (his previous group, the Nice, mined similar classical-rock territory), bassist Greg Lake (formerly of King Crimson) and drummer Carl Palmer (once of Atomic Rooster) made their debut at the 1970 Isle of Wight Festival. Their flashy stage show was full of lights, smoke and Emerson's acrobatic performance. Famous for classical-rock renditions of Mussorgsky and the like, ELP declared they would never stoop to being a singles band, and indeed they never released a dastardly 45-rpm disc in England. But against their wishes their record company put out **Lucky Man** in America, and their debut album, which had been roundly ignored, promptly went gold.

—John Morthland

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

- 1. Mercy Mercy Me (The Ecology)** Marvin Gaye • Music and lyrics by Marvin Gaye. Jobete Music Co., Inc. ASCAP. Tamla 54207. Courtesy of Motown Record Company, L.P. No. 4\*
- 2. Respect Yourself** The Staple Singers • Music and lyrics by Mack Rice and Luther Ingram. Irving Music, Inc./Klondike Enterprises Ltd. BMI. Stax 0104. Courtesy of Fantasy Records. No. 12\*
- 3. Blue Money** Van Morrison • Music and lyrics by Van Morrison. WB Music Corp./Caledonia Productions Inc. ASCAP. Warner Bros. 7462. Produced under license from Warner Bros. Records Inc. No. 23\*
- 4. Mr. Big Stuff** Jean Knight • Music and lyrics by Joe Broussard, Ralph Williams and Carol Washington. Caraljo Music/Malaco Music Co. BMI. Stax 0088. Courtesy of Fantasy Records. No. 2\*
- 5. Theme from Shaft** Isaac Hayes • Music and lyrics by Isaac Hayes. Irving Music, Inc. BMI. Enterprise 9038. Courtesy of Fantasy Records. No. 1\*
- 6. Smiling Faces Sometimes** The Undisputed Truth • Music and lyrics by Barrett Strong and Norman Whitfield. Stone Agate Music. BMI. Gordy 7108. Courtesy of Motown Record Company, L.P. No. 3\*
- 7. Whatcha See is Whatcha Get!** The Dramatics • Music and lyrics by Tony Hester. Longitude Music Co. BMI. Volt 4058. Courtesy of Fantasy Records. No. 9\*
- 8. I Just Want to Celebrate** Rare Earth • Music and lyrics by Dino Fekaris and Nicholas Zesses. Jobete

Music Co., Inc. ASCAP. Rare Earth 5031. Courtesy of Motown Record Company, L.P. No. 7\*

- 9. High Time We Went** Joe Cocker • Music and lyrics by Joe Cocker and Chris Stainton. TRO-Anderson Music, Inc. ASCAP. A&M 1258. © 1972 A&M Records, Inc. Courtesy of A&M Records, Inc. No. 22\*
- 10. The Night They Drove Old Dixie Down** Joan Baez • Music and lyrics by Jaime Robbie Robertson. Canaan Music Inc. ASCAP. Vanguard 35138. Courtesy of Vanguard Records, a Welk Record Group Company, No. 3\*
- 11. Never Ending Song of Love** Delaney and Bonnie and Friends • Music and lyrics by Delaney Bramlett. EMI Unart Catalog Inc. BMI. Atco 8804. Produced under license from Atlantic Recording Corp. No. 13\*
- 12. Sooner or Later** The Grass Roots • Music and lyrics by Gary Zekley, Mitch Botter, Adenayi Paris, Ted McNamara and Ekundayo Paris. Young City Music/Screen Gems-EMI Music, Inc. BMI. Dunhill 4279. Courtesy of MCA Records, Inc. No. 9\*
- 13. Treat Her Like a Lady** Cornelius Brothers and Sister Rose • Music and lyrics by Eddie Cornelius. Stage Door Music Publ./EMI Unart Catalog Inc. BMI. United Artists 50721. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3\*
- 14. Indian Reservation (The Lament of the Cherokee Resurrection Indian)** The Raiders • Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Columbia 45332. Produced under license from CBS Special Products, a Service of CBS Records, a Division of CBS Records, Inc. No. 1\*



**15. Draggin' the Line** Tommy James • *Music and lyrics by Robert L. King and Tommy James. Longitude Music Co. BMI. Roulette 7103. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 4\**

**16. Liar Three Dog Night** • *Music and lyrics by Russ Ballard. Mainstay Music Inc. BMI. Verulam Music. PRS. Dunhill 4282. Courtesy of MCA Records, Inc. No. 7\**

**17. We Gotta Get You a Woman Runt** • *Music and lyrics by Todd Rundgren. Earmark Music/Screen Gems-EMI Music, Inc. BMI. Ampex 31001. Licensed from Bearsville Records. No. 20\**

**18. Have You Seen Her** The Chi-Lites • *Music and lyrics by Eugene Record and Barbara Acklin. Unichappell Music Inc. BMI. Brunswick 55462. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 3\**

**19. Here Comes the Sun** Richie Havens • *Music and lyrics by George Harrison. Zero Productions Inc. BMI. Stormy Forest 656. © 1987 Richie Havens. Courtesy of Rykodisc USA from "Collection" RCD20036, No. 16\**

**20. Woodstock Matthews'** Southern Comfort • *Music and lyrics by Jani Mitchell. Squomb Publishing Corp. BMI. Decca 32774. Courtesy of MCA Records, Inc. No. 23\**

**21. Lucky Man** Emerson, Lake and Palmer • *Music and lyrics by Greg Lake. Lead Choice Ltd. ASCAP. Cotillion 44106. Produced under license from Atlantic Recording Corp. No. 48\**



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**The Author:** John Morthland has been an associate editor for *Rolling Stone* and *Creem*. He has freelanced for virtually every rock magazine published during the last 20 years.

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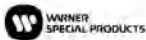
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