



50 GIGS OF THE
ROCK & SOUL
SEVENTIES

TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • ROCK 'N' SOUL SEVENTIES

1. **Go Back** Crabby Appleton (1970)
2. **Hold the Line** Toto (1978)
3. **So Very Hard to Go**
Tower of Power (1973)
4. **Long, Long Way from Home**
Foreigner (1978)
5. **Anticipation** Carly Simon (1972)
6. **Here I Am (Come and Take Me)**
Al Green (1973)
7. **Union Man** Cate Brothers (1976)
8. **Skin Tight** The Ohio Players (1974)
9. **(If Loving You Is Wrong) I Don't Want
to Be Right** Luther Ingram (1972)
10. **Me and Mrs. Jones** Billy Paul (1972)
11. **Give Me Just a Little More Time**
The Chairmen of the Board (1970)
12. **She's Not Just Another Woman**
The 8th Day (1971)
13. **Thunder and Lightning**
Chi Coltrane (1972)
14. **Hey Lawdy Mama**
Steppenwolf (1970)
15. **Frankenstein**
The Edgar Winter Group (1973)
16. **Strange Magic**
Electric Light Orchestra (1976)
17. **Magic** Pilot (1975)
18. **Cruel to Be Kind** Nick Lowe (1979)
19. **City of New Orleans**
Arlo Guthrie (1972)
20. **Crazy Mama** J.J. Cale (1972)
21. **Ain't No Mountain High Enough**
Diana Ross (1970)

SEE PROGRAM NOTES INSIDE

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WARNER
SPECIAL PRODUCTS

1. Go Back
2. Hold the Line
3. So Very Hard to Go
4. Long, Long Way from Home
5. Anticipation
6. Here I Am (Come and Take Me)
7. Union Man
8. Skin Tight
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As audiences grew at unimaginable rates in the '70s, rock music left clubs and theaters for arenas. New technology allowed bands to create sounds that could fill such immense spaces. This genre was dubbed arena-rock, a term that was really a catchall for any hard rock, including heavy-metal. But metal had not fully taken over the charts. Hard rock—with bands usually featuring more melodic songs, traditional song-writing values, and forgoing metal's often menacing satanic trap-pings—was the real growth industry. Witness Foreigner and Toto.

Foreigner formed in 1976 when guitarist Mick Jones, capitalizing on his stint with proto arena-rockers Spooky Tooth, enlisted former King Crimson multi-instrumentalist Ian McDonald. The group's intent was to sound like the top arena act, Bad Company, except with keyboard flourishes. Jones and lead singer Lou Gramm were

the chief songwriters, and the band's name reflected its Anglo-American lineup. Foreigner sold three million copies of its 1977 debut album, from which **Long, Long Way from Home** was the third single.

Toto was made up of Los Angeles studio aces who banded together in 1978, a couple years after singer-keyboardist David Paich and drummer Jeff Porcaro played on Boz Scaggs' hit *Silk Degrees* LP. Paich, who first achieved recognition as a writer by helping Scaggs out with most of the songs on that album, also penned Toto's debut single, **Hold the Line**. The band took its moniker from vocalist Bobby Kimball's real surname (Toteaux), and from Dorothy's dog in *The Wizard of Oz*.

Steppenwolf, the Edgar Winter Group and Electric Light Orchestra represented three more strains of arena-rock. Formed in Canada as the Sparrow by East German refugee John Kay (he rarely was



seen without his sunglasses), the group moved to Hollywood and took the name Steppenwolf from the Herman Hesse novel that was popular in the '60s. Though identified initially with psychedelia, the band was really a forerunner of heavy-metal (a term it actually coined in *Born to Be Wild*, featured in the biker classic *Easy Rider*). **Hey Lawdy Mama** was the original line-up's last hit, though the band regrouped with minor success later in the '70s and continued to perform and record into the '90s.

Edgar Winter is the brother of Johnny, the guitar slinger from the Texas Gulf Coast area near the Louisiana line. When Johnny hit pay dirt, he spotlighted the versatile Edgar in his sets on a jazzy instrumental number that featured the younger Winter jumping from instrument to instrument. After Edgar began headlining on his own, he continued to play the tune under the title of "The Double Drum Solo." When he finally recorded it, he changed the name to **Frankenstein** because the master tape had so many cuts, patches, edits and splices. Released originally as the B side of *Hangin' Around*, it became the biggest hit of Edgar Winter's career. The Electric Light

Orchestra grew out of the Move, a band of British cult heroes from the '60s. Led by future Traveling Wilbury Jeff Lynne, ELO specialized in orchestral pop such as **Strange Magic**, with which they cornered the market on the progressive-rock end of the arena-rock spectrum.

In R&B music, one of the more engaging fads was the love triangle song, which lent itself to possibilities both comedic and serious. Luther Ingram and Billy Paul led the way, albeit with radically different styles. Born in Jackson, Tennessee, and raised near St. Louis, Ingram launched his career in New York City in 1964, as the sole act for KoKo Records. By 1968 KoKo was being distributed by Stax Records in Memphis, and Ingram's career slowly built momentum until he sang (**If Loving You Is Wrong**) **I Don't Want to Be Right** in the concert film *Wattstax*, which was shot in the Los Angeles ghetto. The song became an essential deep soul recording.

Billy Paul was a Philly jazz singer who had recorded unsuccessfully for producers Kenny Gamble and Leon Huff before joining them at Philadelphia

International, Paul finally clicked with the writing-producing team on **Me and Mrs. Jones**, the first of many No. 1 hits for the new label.

Carly Simon, the daughter of publishing baron Richard Simon, was a former folk singer who was once groomed to be the female Bob Dylan. Simon emerged in 1971 with the angst of *That's the Way I've Always Heard It Should Be*. The next year, she journeyed to London to be produced by former Yardbird Paul Samwell-Smith. **Anticipation**, the title tune to her second album, set up the No. 1 success of the notorious *You're So Vain*.

Arlo Guthrie's only pop hit, **City of New Orleans**, was written by Chicago folk singer Steve Goodman in 1970. Shortly after their wedding, Goodman and his wife took the Illinois Central train—connecting Chicago and New Orleans—downstate to Mattoon to visit her grandmother in a nursing home. As his wife slept, Goodman scribbled notes about the passing scenery and the activity on the train. Everything in the song actually happened, he declared of this train song to end all train songs.

Wisconsinite Chi Coltrane attended

music school in Los Angeles before moving to Chicago. **Thunder and Lightning**, with a motif lifted from Eddie Floyd's 1966 soul hit *Knock On Wood*, was uncharacteristic of her singer-songwriter sound, and proved to be her only chart record. J.J. Cale did better. He played in Tulsa high school bands with Leon Russell, before the two moved to L.A. in the mid-'60s and cut a best-forgotten psychedelic set as the Leathercoated Minds. Though he returned to Oklahoma by the end of the decade, he was rewarded with a deal on Russell's Shelter label after Eric Clapton scored a hit with Cale's *After Midnight* in 1970. **Crazy Mama**, taken from the laid-back singer-songwriter's debut album, is in the same sleepy, country-blues vein.

Diana Ross left the Supremes at the tail end of 1969, and found success with her remake of Marvin Gaye and Tammi Terrell's 1967 hit **Ain't No Mountain High Enough**. Nick Ashford began the song when he first moved to New York City, thinking of his own determination to let nothing keep him from stardom. He got help finishing it from Valerie Simpson, who became his regular producing and writing collaborator, and then his wife

and singing partner. They were called in to work on Ross' solo debut after Motown boss Berry Gordy fired outside producer Snuff Garrett. The songwriting-producing team overhauled their own song to exploit her sensuous voice. The boy-girl duet became six minutes of dynamic, swelling, gospel-tinged narrative. When DJs began playing their own edited versions, Gordy had the record trimmed down to a single's length, resulting in Ross' first solo No. 1.

Al Green dominated R&B charts in the early '70s with gritty, vulnerable Southern soul such as **Here I Am (Come and Take Me)**. The Chairmen of the Board were fronted by General Norman Johnson, who, as leader of the early-'60s New Orleans vocal group the Showmen, had penned the anthem *It Will Stand*. But **Give Me Just a Little More Time** was written and produced for their own new label by Brian Holland, Lamont Dozier and Eddie Holland, all working under pseudonyms due to litigation with Motown, their former employer. Though best known for its horn section, the integrated Oakland-based Tower of Power did enjoy pop-soul cross-over successes such as **So Very Hard to Go** after Lenny Williams took over lead

vocals from 1973 to 1975. The Ohio Players were a self-contained funk band from Dayton whose music (and album covers) often flirted with S&M themes. Like all their music, **Skin Tight** was a group effort, written in the studio.

Pilot was an early-'70s Scottish trio of studio players, who combined the close harmonies of the Hollies with *Sgt. Pepper's* artiness on tracks such as **Magic**, their sole American hit. More memorable and clever '70s pop revisionism came from acts like Nick Lowe, the renaissance man of the New Wave. Lowe entered the decade with a likeable British country-rock unit called Brinsley Schwarz. This group evolved into London's top pub-rock band and is regarded as one of the forerunners of punk. Lowe sympathized with the defiant, earthshaking punk scene, but continued to hone a modern, sardonic pop sound—both as a producer and as an artist—that ultimately brought him a hit single in **Cruel to Be Kind**, a remake of one of his own old B sides.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Go Back** Crabby Appleton • Music and lyrics by Mike Fennelly. Acuff-Rose Music, Inc. BMI, Elektra 45687 (1970). Produced under license from Elektra Entertainment, No. 36*
- 2. Hold the Line** Toto • Music and lyrics by David Paich. Hudmar Publ. Co., Inc. ASCAP. Columbia 10830 (1978). © 1978 Sony Music Entertainment Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 5*
- 3. So Very Hard to Go** Tower of Power • Music and lyrics by Emilia Castillo and Stephen Kupka. Arikat Music/Bob-A-Lew Song, ASCAP. Warner 7687 (1973). © 1973 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 17*
- 4. Long, Long Way from Home** Foreigner • Music and lyrics by Michael Jones, Lou Gramm and Ian McDonald. Evansongs Ltd./Mad Drum Music/Somerset Songs Publishing, Inc./WB Music Corp. ASCAP. Atlantic 3439 (1978). © 1984 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 20*
- 5. Anticipation** Carly Simon • Music and lyrics by Carly Simon. Quackenbush Music Ltd. ASCAP. Elektra 45759 (1972). Produced under license from Elektra Entertainment, No. 13*
- 6. Here I Am (Come and Take Me)** Al Green • Music and lyrics by Al Green and Mabon Hodges. Al Green Music Inc./Ivory Music, Inc. BMI. Hi 2247 (1973). © 1973 Hi Records. Courtesy of Hi Records. No. 10*
- 7. Union Man** Cate Brothers • Music and lyrics by Earl Cate and Ernie Cate. Alley Music Corp./Trio Music Co., Inc. BMI. Asylum 45294 (1976). © 1975 Elektra/Asylum Records. Produced under license from Elektra Entertainment, No. 24*
- 8. Skin Tight** The Ohio Players • Music and lyrics by Marshall Jones, Marvin Pierce, Leroy Banner, James Williams, Ronald Middlebrooks and Clarence Satchell. Rick's Music Inc. BMI. Mercury 73609 (1974). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 13*
- 9. (If Loving You Is Wrong) I Don't Want to Be Right** Luther Ingram • Music and lyrics by Homer Banks, Raymond Jackson and Carl Hampton. Irving Music, Inc. BMI. KoKo 2111 (1972). Courtesy of Hy-Weiss, No. 3*
- 10. Me and Mrs. Jones** Billy Paul • Music and lyrics by Kenny Gamble, Leon Huff and Cary Gilbert. Warner-Tamerlane Publ. Corp. BMI. Philadelphia International 3521 (1972). Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 1*
- 11. Give Me Just a Little More Time** The Chalmers of the Board • Music and lyrics by Ronald Dunbar and Edythe Wayne. Gold Forever Music, Inc. BMI. Invictus 9074 (1970). Courtesy of Holland Group Productions, No. 3*
- 12. She's Not Just Another Woman** The 8th Day • Music and lyrics by Ronald Dunbar and Clyde Wilson. Gold Forever Music, Inc. BMI. Invictus 9087 (1971). Courtesy of Holland Group Productions, No. 11*
- 13. Thunder and Lightning** Chi Coltrane • Music and lyrics by Chi Coltrane. Trane Music. ASCAP. Columbia 45640 (1972). © 1972 Sony Music Entertainment Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 17*
- 14. Hey Lawdy Mama** Steppenwolf • Music and lyrics by John Kay, Larry Byrom and Jerry Edmonton. Duchess Music Corp. BMI. Dunhill 4234 (1970). Courtesy of MCA Records, Inc. No. 35*
- 15. Frankenstein** The Edgar Winter Group • Music and lyrics by Edgar Winter. Hierophant Music. BMI. Epic 10967 (1973). © 1972 Sony Music Entertainment Inc. Produced

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16. Strange Magic Electric Light Orchestra • Music and lyrics by Jeff Lynne. EMI Blackwood Music Inc. BMI. United Artists 770 (1976). © 1975 Sony Music Entertainment Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment Inc. No. 14*

17. Magic Pilot • Music and lyrics by David Paton and William Lyall. Beechwood Music Corp. BMI. EMI 3992 (1975). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 5*

18. Cruel to Be Kind Nick Lowe • Music and lyrics by Nick Lowe and Robert Ian Gomm. Albion Music Ltd./Anglo-Rock Inc. BMI. Columbia 11018 (1979). © 1979 Riviera Global Productions Ltd. Produced under license from Sony Music Special Products, a Division of Sony Entertainment Inc. No. 12*

19. City of New Orleans Arlo Guthrie • Music and lyrics by Steve Goodman. Buddah Music Inc./Turnpike Tom. ASCAP. Reprise 1103 (1972). © 1972 Warner Bros Records Inc. Produced under license from Warner Bros. Records Inc. No. 18*

20. Crazy Mama J.J. Cale • Music and lyrics by John J. Cale. Johnny Biersack Music. BMI. Shelter 7314 (1972). Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 22*

21. Ain't No Mountain High Enough Diana Ross • Music and lyrics by Nicholas Ashford and Valerie Simpson. Jabete Music Co., Inc. ASCAP. Motown 1169 (1970). Courtesy of Motown Record Company, L.P. No. 1*

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