



TIME  
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SOUNDS OF THE  
SEVENTIES  
GUITAR  
POWER

## SOUNDS OF THE SEVENTIES • GUITAR POWER

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2. **Saturday Night Special** Lynyrd Skynyrd
3. **Lef It Ride** Bachman-Turner Overdrive
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WARNER  
SPECIAL PRODUCTS

1. Cat Scratch Fever
2. Saturday Night Special
3. Let It Ride
4. Lady Love
5. Paranoid
6. Statesboro Blues
7. Ready for Love
8. Locomotive Breath
9. Under My Wheels
10. Why Does Love Got to Be So Sad
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18. Beggars Day

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COMPACT  
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DIGITAL AUDIO

**TIME  
LIFE  
MUSIC**





The guitar hero emerged in the 1970s as rock moved into arenas, and bigger became better. This '70s icon of rock music, however, originated in the 1960s, when a new sense of freedom and experimentation flowered in the hippie blues-rock boom—leading to long, improvisational solos by a generation of virtuosos.

The first guitar hero was Eric Clapton. In the '60s, graffiti in British and American rock venues proclaimed "Clapton is God." The problem was that Clapton tired of being God. He had made his name as a member of some of the decade's most influential groups, such as the Yardbirds (who became too pop for him), John Mayall's Bluesbreakers (whose leader was a demanding man to work for), Cream (the first power trio with three stars competing for the spotlight), and Blind Faith (the first major supergroup). But as Clap-



ton grew more proficient on the guitar—as his playing approached the sound and feel of his black blues heroes, from Robert Johnson to B.B. King—Clapton retreated further into music alone.

In 1970, after Blind Faith split up, he relegated himself to playing sideman in the ragtag, gospel-blues-rock touring collection known as Delaney and Bonnie and Friends. Clapton used the same musicians—led by keyboardist Leon Russell—who regularly backed the husband-and-wife vocal team on the first LP he recorded under his own name, which included the song **Blues Power**.

Increasingly confident of his vocal ability, but equally determined not to play the star, Clapton took a stripped-down version of that band into the studio and, as Derek and the Dominos—he billed himself simply as the guitarist—recorded the landmark *Layla* album, a searing set of blues-rock laments along the lines of **Why Does Love Got to Be So Sad**. His muse for that

work was Patti Boyd Harrison, the wife of ex-Beatle George. Clapton had been trying in vain for years to win her away. He ultimately did, and they married in 1979.

Though that album was arguably Clapton's finest moment, he gave much of the credit to the brilliant Southern slide guitarist Duane Allman, who joined Derek and the Dominos for the recording sessions. As a member of the house band at Fame studios in Muscle Shoals, Alabama, Allman so impressed Atlantic Records boss Jerry Wexler that he won himself a contract. Allman formed his own group, which included his brother Gregg, and saw his contract transferred to Capricorn, the emerging Southern rock label out of Macon, Georgia. It was appropriate then that the Allman Brothers Band showcased Duane and second guitarist Dickey Betts on the melodic **Statesboro Blues** by Georgia country bluesman Blind Willie McTell, the song that kicks off their live *At Fillmore East* album.

Lynyrd Skynyrd (named after their gym teacher Leonard Skinner in their hometown of Jacksonville, Florida) was the other great Southern rock band of

the era, known equally for its rambunctious lead singer, Ronnie Van Zant, as for its unprecedented three-guitar attack. Spotlighted on **Saturday Night Special**, which came at the height of one of the periodic national debates over gun control, are Allen Collins, Gary Rossington and Ed King (who left soon thereafter and was replaced by Steve Gaines).

Clapton and the Southern rockers stayed close to their blues roots, but the majority of the guitar heroes who emerged in the '70s were cut from a heavier style—they took the repetitive, riff-happy lines of the blues-rockers, and both slowed them down and beefed them up. Those who were not blues disciples seemed to be influenced primarily by Pete Townshend of the Who. The music became known as hard rock, arena-rock or heavy metal. It took a variety of forms, and represented the revenge of the Midwest in the eyes of the rock elite of London, New York and Los Angeles.

Black Sabbath, for example, went through pop and jazz-blues phases under other names before bassist Geezer Butler's infatuation with the

black magic novels of Dennis Wheatley led the group to assume the diabolical moniker under which it became famous, and to develop a repertoire that fit that image. With Ozzy Osbourne on vocals and Tony Iommi on guitar, songs such as **Paranoid** laid the foundation for the metal sound. Deep Purple also originated as a pop band, then flirted with art-rock for 1970's *Concerto for Group and Orchestra*, which was keyboard player Jon Lord's pet project. When that didn't hit commercially, guitarist Ritchie Blackmore began steering the band increasingly in hard-rock directions, typified by the bluesy **Black Night**.

Joe Walsh made his name in Cleveland's the James Gang before turning down an invitation to join England's Humble Pie in order to mellow out a bit in Boulder, Colorado. In 1973, he scored his first solo hit with **Rocky Mountain Way**, which was somewhat ambitious by Midwestern standards but crude sounding in the citadel of mellow Colorado. His bluesy guitar playing owed a lot to Duane Allman and to Steppenwolf, whose **Ride with Me** was a minor hit in that band's waning days. Bachman-Turner Overdrive was a Canadian quar-

tet with a straightforward blue-collar image. The band's pile-driving rocker **Let It Ride** was one of the last songs they cut before Tim Bachman (leader Randy's brother) yielded his guitarist's slot to Blair Thornton.

There were, of course, guitar-oriented bands designed for the progressive rock audience. Robin Trower launched his career in 1967 as a member of Procol Harum and as an Eric Clapton acolyte, but stylistically he emulated Jimi Hendrix. When Trower went solo in 1973, he formed a trio, inspired by the Jimi Hendrix Experience, to do material such as **Lady Love**. Jethro Tull's most celebrated member was Ian Anderson, the flute player inspired by the jazz multi-instrumentalist Rahsaan Roland Kirk, but songs such as **Locomotive Breath** left plenty of room for the broken-glass guitar of Martin Barre.

Alice Cooper was one group influenced by the hard-rock style of the Who, and on tracks like the mock-misogynistic **Under My Wheels**, Glen Buxton's guitar playing does indeed show little blues influence. Group members were also big fans of brothers Ray and Dave Davies of the Kinks, whose

songs—dating back to the earliest days of the British Invasion—such as *You Really Got Me* many considered the roots of the Led Zeppelin hard-rock sound and heavy metal of the '70s. The Kinks had come and gone from the scene a couple times when a deal with Arista in 1977 led to melodic new arena-rock material such as **Juke Box Music**.

Bad Company, built around the husky voice of singer Paul Rodgers (formerly of Free) and the power chords of guitarist Mick Ralphs (from the recently dissolved Mott the Hoople) was arguably the first group designed specifically for the arena-rock circuit. Handled by Zeppelin's manager, and placed on Zeppelin's custom Swan Song label, Bad Company recorded its debut album, which included **Ready for Love**, in ten days in 1973, but didn't play its first gig until March 1974. Among the many to follow that example was Foreigner, assembled by former Spooky Tooth guitarist Mick Jones in 1976. Foreigner had a debut album on the market the next year and then began touring. By the time **Blue Morning, Blue Day** came out, Foreigner was an FM staple and one of the best-selling arena-rock bands in history. Blackfoot, whose

guitarists were leader Rick Medlocke (a Sioux) and Charlie Hargrett, was just another Jacksonville band in the Lynyrd Skynyrd mold going nowhere until they wised up to British-style metal such as **Train, Train** at the end of the decade.

For many fans, Ted Nugent epitomized the '70s guitar hero. Originally the frontman for Detroit psychedelic blues-rockers the Amboy Dukes, he stepped increasingly to the forefront, playing louder and more purposefully as the years went by. By 1971, it was Ted Nugent and the Amboy Dukes, and then in 1975 it became simply Ted Nugent (with Derek St. Holmes of the Dukes sticking around on rhythm guitar). Nugent reveled in offending old hippies and other advocates of "taste," equating his lifestyle—he hunted his own food, sometimes with big rifles, sometimes with bow and arrow—with manhood, and manhood with rock 'n' roll itself. **Cat Scratch Fever**, whose very title suggests the nature of Nugent's music, was his first hit single, and provides a textbook example of the kind of noise he and the new guitar armies created to fill arenas across the land.

—John Morthland

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

**1. Cat Scratch Fever** Ted Nugent • *Music and lyrics by Ted Nugent. Magicians Music, ASCAP. Epic 50425 (1977).* © 1977 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 30\*

**2. Saturday Night Special** Lynyrd Skynyrd • *Music and lyrics by Edward King and Ronnie Van Zant. Duchess Music Corp./Hustlers, Inc. BMI. MCA 40416 (1975).* © 1975 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 27\*

**3. Let It Ride** Bachman-Turner Overdrive • *Music and lyrics by Randy Bachman and Charles Turner. Careers-BMG Music Publishing, Inc. BMI. Mercury 73457 (1974).* Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 23\*

**4. Lady Love** Robin Trower • *Music and lyrics by Robin Trower and James Dewar. Chrysalis Music, ASCAP. Chrysalis LP 1057 (1974).* © 1974 Chrysalis Records, Inc. Courtesy of Chrysalis Records, Inc. Did not chart.

**5. Paranoid** Black Sabbath • *Music and lyrics by Tony Iommi, W.T. Ward, Terence Michael Butler and John Osbourne. Essex Music Inc. ASCAP. Warner 7437 (1970).* Produced under license from Warner Bros. Records Inc. No. 61\*

**6. Statesboro Blues** The Allman Brothers Band • *Music and lyrics by Will McTell. APRS. BMI. Capricorn LP 802 (1971).* Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. Did not chart.

**7. Ready for Love** Bad Company • *Music and lyrics by Mick Ralphs. Badco Music, Inc. ASCAP. Swan Song LP 8410 (1973).* © 1974 Swan Song Inc. Produced under license from Atlantic Recording Corp. Did not chart.

**8. Locomotive Breath** Jethro Tull • *Music and lyrics by Ian Anderson. Chrysalis Music, ASCAP. Chrysalis 2110 (1976).* © 1973 Chrysalis Records, Inc. Courtesy of Chrysalis Records, Inc. No. 62\*

**9. Under My Wheels** Alice Cooper • *Music and lyrics by Michael Bruce, Dennis Dunaway and Bob Ezrin. Alive Enterprises Inc./Bizarre Music Co. BMI. Warner 7529 (1972).* © 1977 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 59\*

**10. Why Does Love Got to Be So Sad** Derek and the Dominos • *Music and lyrics by Eric Clapton and Bobby Whitlock. Delbon Publishing Company/Warner-Tamerlane Publishing Corp. a/b/o Cotillion Music, Inc. BMI. Atco LP 704 (1971).* Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. Did not chart.

**11. Ride with Me** Steppenwolf • *Music and lyrics by Kent Henry and Goldy McJohn. Duchess Music Corp. BMI. Dunhill 4283 (1971).* Courtesy of MCA Records, Inc. No. 52\*

**12. Blues Power** Eric Clapton • *Music and lyrics by Eric Clapton and Leon Russell. Irving Music, Inc. BMI. Atco LP 329 (1970).* © 1980 Montgrove Management Limited. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. Did not chart.

**13. Black Night** Deep Purple • *Music and lyrics by Richard Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice. Mauve Music, Inc. ASCAP. Warner 7405 (1970).* © 1973 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 66\*

**14. Train, Train** Blackfoot • *Music and lyrics by Shorty Medlocke. Bob Nall Music, Inc. BMI. Atco 7207 (1979).* © 1979 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 38\*



**15. Juke Box Music** The Kinks • *Music and lyrics by Ray Davies. Davray Music Ltd. PRS. Arista LP 4106 (1977).* © 1977 Arista Records, Inc. Courtesy of Arista Records, Inc. Did not chart.

**16. Rocky Mountain Way** Joe Walsh • *Music and lyrics by Joe Walsh, Joey Vitale, Kenny Passarelli and Roche Grace. Barnstorm Music Inc./Duchess Music Corp. BML Dunhill 4361 (1973).* © 1973 MCA Records, Inc. Courtesy of MCA Records, Inc. No. 23\*

**17. Blue Morning, Blue Day** Foreigner • *Music and lyrics by Lou Gramm and Michael Jones, Evansongs Ltd./Intersong USA, Inc. o/b/o Itself & Somerset Songs Publishing, Inc./WB Music Corp. ASCAP. Atlantic 3543 (1979).* © 1978 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 15\*

**18. Beggars Day** Crazy Horse • *Music and lyrics by Nils Lofgren. Alamo Music. ASCAP. Reprise LP 6438 (1971).* Produced under license from Warner Bros. Records Inc. Did not chart.



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