

SIDE A

MAIN THEME FROM TROUBLE MAN (2)

Arr. by Dale Oehler

"T" PLAYS IT COOL

Arr. by Jerry Long

POOR ABBEY WALSH

Arr. by Jack Hayes & Leo Shuken

THE BREAK IN (POLICE SHOOT BIG)

Arr. by Jack Hayes & Leo Shuken

CLEO'S APARTMENT

Arr. by Bob Ragland

TROUBLE MAN

Arr. by Dale Oehler

THEME FROM TROUBLE MAN

Piano & Strings—Arr. by Bob Ragland
Horns—Arr. by James Carmichael



Thanks to my hard working and talented arrangers and orchestrators... and a heartfelt thanks to the Motown Engineering Department whose combined patience and understanding have resulted in immeasurable electronic excellence...

Dedicated to Frankie Gaye and my son, Marvin III
Peace & Love
Marvin Pentz Gaye, Junior

THANK YOU JESUS

Produced by Marvin Gaye
All selections written by Marvin Gaye
All selections published by Jobete Music Co., Inc. (ASCAP) & 20th Century Music Corporation (ASCAP)

A special credit is given to Trevor Lawrence for Solo work on Alto, Tenor and Baritone Sax (Thanks for the reminder, Trev...) Moog, Ivory Ticking and Sweetening: Marvin Gaye.

SIDE B

"T" STANDS FOR TROUBLE

Arr. by J. J. Johnson

MAIN THEME FROM TROUBLE MAN (1)

Rhythm & Horns—Arr. by Dale Oehler
Strings—Arr. by Gene Page

LIFE IS A GAMBLE

Arr. by Jack Hayes & Leo Shuken

DEEP-IN-IT

Arr. by Jack Hayes & Leo Shuken

DON'T MESS WITH MISTER "T"

Arr. by Jack Hayes & Leo Shuken

THERE GOES MISTER "T"

Arr. by Jack Hayes & Leo Shuken



TROUBLE MAN



20TH CENTURY-FOX Presents

TROUBLE MAN

Starring ROBERT HOOKS

Co-Starring PAUL WINFIELD · RALPH WAITE · BILL SMITHERS · PAULA KELLY · JULIUS HARRIS

Produced by JOEL D. FREEMAN · Executive Producer JOHN D. F. BLACK · Directed by IVAN DIXON · Written by JOHN D. F. BLACK

Music by MARVIN GAYE · COLOR BY DE LUXE®



Motion Picture Soundtrack



T 1221

*“The soundtrack to **TROUBLE MAN** is the music and feeling of the '70s urban streets. It is simultaneously the epitome of cool and sensitivity. Marvin's compositions for this film are among his finest work; they touch my soul every time I listen.”*

— Lenny Kravitz



*Marvin Gaye's **TROUBLE MAN** is a largely forgotten masterpiece, overshadowed by his more celebrated releases from “What's Going On” to “Sexual Healing.” It is a recording rich with history, funk and refreshing experimentation. Four decades after the album's release, its story can finally be told.*

MARVIN MOVES [MO]WEST

by Andrew Flory



IT SEEMED INCONCEIVABLE DURING THE 1960s THAT MOTOWN RECORDS, A COMPANY DEEPLY ROOTED IN MICHIGAN, COULD EVER LEAVE ITS HOME OF DETROIT. BY THE END OF THE DECADE, HOWEVER,

the lure of Southern California, which was growing dramatically as an entertainment center and slowly diversifying to include African Americans, was too great. In mid-1972, company founder Berry Gordy did the unthinkable and relocated headquarters to Los Angeles.

Indicative of Motown's move was the high-profile film project *Lady Sings The Blues*, a vehicle for Diana Ross that went on to receive five Academy Award nominations. Behind the long shadow of *Lady*, however, was Marvin Gaye's soundtrack to *Trouble Man*, a blaxploitation film that went nowhere.

It is uncanny how these films represent the public personae and stereotypes of the characters of two of Motown's biggest stars. *Lady Sings The Blues*, directed by Sidney J. Furie and released by Paramount, is patterned after the racy-turned-romanticized culture surrounding American vocal jazz during the early-to-mid-twentieth century. Supporting the biographical treatment of Billie Holiday, the film's soundtrack contains mostly standards that use classic instrumentation and arrangements. Even the packaging uses plain brown wrappers and labels that resemble old 78-rpm releases from the 1930s and 1940s.

Trouble Man, directed by former actor Ivan Dixon and released by 20th Century Fox, represents a vastly different segment of black culture. It was borne of the new "black exploitation" genre, released in the wake of *Sweet Sweetback's Baddass Song*, *Shaft* and *Superfly*. In contrast to Ross, who was commercially conservative and smart in her film debut, Gaye conveyed a propensity for risky and unstable behavior during this first attempt as a soundtrack composer.

It is a common perception that *Trouble Man* was Gaye's attempt to avoid comparisons with his instantly historic *What's Going On* album. In fact, he was fascinated with the challenge of the soundtrack, mentioning it many times in later interviews as a source of pride in his oeuvre. And now, with this expanded edition, Gaye's memories are validated. This complete explication of his work on *Trouble Man* makes it apparent that the project should be considered among the best of Gaye's career.

MARVIN GAYE



TROUBLE MAN

STML11225

Now well established as one of the USA's most important black artists and successful writer, producer and arranger, Marvin Gaye now shows us another dimension to his versatility with his new album "Trouble Man". This original soundtrack for the new 20th Century Fox film "Trouble Man" is Marvin Gaye's first motion picture score.

Available on Tape

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The recording history of the album is indelibly linked to Gaye's arrival in Los Angeles. Although he had recorded a series of vocal tracks in California during early May 1971 for *What's Going On*, Gaye was still working mainly out of Detroit as the company slowly moved westward. He hunkered down with local musicians for a series of low-pressure, instrumental jam sessions at Motown in the fall of 1971, then returned to the studio in earnest in March 1972, almost a year after the completion of *What's Going On*.

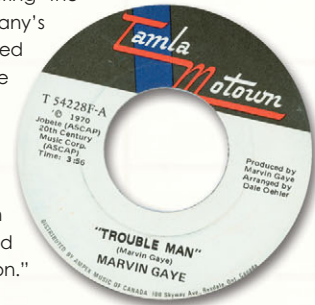
For the next few weeks Gaye produced scattered material. He continued to work on two songs that later appeared on *Let's Get It On*, "Distant Lover" and "Just To Keep You Satisfied." He recorded the Bill Withers-inspired "I'm Going Home," followed by the first version of "You're The Man" and lead vocals for "Symphony." "You're The Man" was released in April and, almost immediately after the single was released, Gaye went to work recutting the tune.*

In late April 1972, *Rolling Stone* magazine published a cover story by Ben Fong-Torres called "A Visit with Marvin Gaye" that vividly describes the singer at work during what would be among his last Detroit-based sessions. At the same time, Los Angeles gossip columnist Gertrude Gipson announced that Gaye would compose the musical score to *Trouble Man*. A few days later, on May 1, Gaye's hometown of Washington, DC celebrated Marvin Gaye Day, during which he performed the whole of *What's Going On* live at the Kennedy Center. The event was celebrated as Gaye's return to performing after a hiatus of several years.

According to biographer David Ritz, this is just about when Gaye started commuting to a small apartment in Los Angeles, but he did not begin work on *Trouble Man* immediately. In June 1972 he recorded vocals for four songs written and produced by Willie Hutch, who would later release his own blaxploitation soundtracks, *The Mack* and *Foxy Brown*. These songs fit the blaxploitation mold stylistically, especially "I'm Gonna Give You Respect" with opening horns and falsetto vocals reminiscent of Curtis Mayfield's *Superfly*, which was released to the public the next month. The opening line of "Respect" ("I don't want to hear no trouble talk") may be a reference to the *Trouble Man* film.

Gaye's next recording project was "Where Are We Going," a song produced by Freddie Perren and Fonce Mizell, half of the Corporation songwriting group that had just completed a magical run of songs for the Jackson 5. Gaye completed the tune in the beginning of July, just weeks after *Trouble Man* finished filming. A month later, he began work on a commercial duet project, his first since the death of Tammi Terrell in early 1970, this time with Diana Ross.

As two of the most successful artists at Motown during the company move, Gaye and Ross represented both the company's past and future. It was fitting, then, that Motown embarked upon the *Diana and Marvin* project just after Ross and Gaye had successfully made the transition to the working climate of California. A later article in the *Amsterdam News*, likely a press release reprint, argued that, "Diana and Marvin" seems to be the natural progression in a chain of musical events which began just last year, as Motown's first motion picture soundtracks, Diana's 'Lady Sings the Blues' and Marvin's 'Trouble Man,' both moved up the charts in conjunction."



In essence, *Diana and Marvin* was a Detroit-era record produced in Los Angeles, which contrasted with both artists' newer film work.


Another recording from the same time frame, "The World Is Rated X," produced by Hal Davis, who was overseeing the duets album, may have been an attempt at a song for the soundtrack. Marvin began working on it in the middle of August and continued until mid-September, parallel to the recording of the film score, although the vocal track was not finished until November, well after the completion of *Trouble Man*. Gaye sings about "fighting, killing and dope dealing," using lyrics to reflect his perspective on a new Los Angeles scene in which film is a metaphor for the realities of the ghetto.

"Unlike the music from most 'blaxploitation' films of the '70s, *Trouble Man* has a sophistication that mirrors its composer, Marvin Gaye. Sure, parts of the music give away its time in history, but overall, this particular score has a timeless musicality lacking in many of the film scores of this era."

—Christian McBride

After a summer of working on material written and produced by others, Gaye began recording the soundtrack and eventual *Trouble Man* album, for which he wrote everything, in September 1972. Although all of the recording dates are not certain, the album was most likely recorded and edited during a period of about four weeks in September and October. These sessions would produce two distinct, but interrelated creative products: A film score used to accompany the motion picture and a soundtrack album released on Motown's Tamla imprint.

Trouble Man demonstrates the breadth of Gaye's musical output at the time. On one hand, he worked with a Motown rhythm section that included many of the same musicians he would use the following year for *Let's Get It On*. On the other, he directed sessions with a studio orchestra, which produced film cues ranging from short bursts of jazz flute to dissonant organ passages, African rhythm ensemble passages to quotations of church hymns. Gaye's styles ranged from lengthy orchestral smooth jazz to avant-garde snatches, and in the middle was some of the funkier music of his career.



Marvin began working with a basic rhythm section in mid-September 1972, recording basic tracks and initial overdubs for "'T' Stands For Trouble" and "Main Theme From Trouble Man 2." A little more than a week later, on an early Monday morning at the end of September, he began the film band sessions. Although Gaye was at the time interested in orchestral composition, he needed to collaborate with several professional arrangers, most notably Ruby Raxon and Dale Oehler, to prepare music for this type of ensemble. Raxon recorded Gaye humming his ideas in a tape recorder and transcribed them. Oehler completed arrangements for the band, consulting Gaye about specifics concerning the instrumental dynamics. There was also work done on the soundtrack by film composers Robert O. Ragland, Jack Hayes and Leo Shuken, as well as jazz trombonist J.J. Johnson, who helped arrange the rhythm section sessions along with Oehler and Jerry Long.



These film band sessions were recorded in a large film studio using only a few microphones and a full battery of traditional instruments. Most cues were cut in the first take, and there were no overdubs during these sessions. Nearly three hundred separate cues were recorded, ranging from ten-second interludes to passages of several minutes. In the tradition of the film industry, the material from these sessions was viewed as a set of building blocks for what would later become the soundtrack. The actual score was edited heavily in order to serve the dramatic needs of the film.

Although most of the film band recordings consist of stereotypical “movie music,” there are also many cues that reflect strongly the blaxploitation genre. Gaye recorded a series of unused small-ensemble segments of African percussion jams, which are referred to on the session slates as “Wild Rhythm” (the tape box reads “Wild Bongo Trills”). Similar to the use of black church hymns in the opening segment of *Sweet Sweetback’s*, there is a remarkable outtake from the film band sessions, “T At The Cross,” that includes a near-complete interpolation of the nineteenth-century Fanny Crosby hymn “Near The Cross.” The film band also recorded its own version of “T Stands For Trouble,” as used in the cues “Car Ride” and “Penthouse.” Many of the cues recorded for the film soundtrack stand up remarkably well as instrumental music.

According to Oehler, the last thing completed during the film band sessions was the first movement of Gaye’s opus, the “Trouble Man” title song. The vocals for this single were recorded directly onto the film band tapes, marking the only appearance of a singer on these reels—symptomatic of the considerable pressure from the film production team to complete a vocal for radio play.

The edited reels created by 20th Century Fox do not exist in the Motown vault. (The studio provided mono copies of the film music cues as reference for this edition.) Instead, Motown retained duplicate reels of the raw material from the film band tracking sessions. In order to hear the film cues as they appear in the movie, it was necessary to match each film cue, often



INSPIRATION

I bought *Trouble Man* when it was first released and fell in love with the title track. I played it over and over and over again. It struck me on all levels—text, musicality and originality.

In 1974 I hired Dale Oehler, who did Marvin's string arrangement, to do an arrangement for me during the sessions for *The Hissing Of Summer Lawns*. Some years later, in the midst of making *Dog Eat Dog*, I was one cut short on my album. I put on some Marvin Gaye—a compilation album had just come out—and there was "Trouble Man" again. From there I came up with the shuffle "Lucky Girl." They bear little resemblance and I altered the groove considerably, but "Trouble Man" was an inspiration and I finished my album.

Then some more years went by. Don Henley put together "Stormy Weather '98," a benefit for Walden Pond, right around the time of El Niño. He got a gaggle of divas, myself included, to sing dressed up

comprised of several different performances, to the session tapes held in the vault. These lost film cues were painstakingly reconstructed for this release, unearthing the authentic *Trouble Man* film soundtrack for the first time in four decades.

With work on the film soundtrack complete, Gaye traveled to Illinois at the end of September to perform in the Operation PUSH Expo at the Chicago Amphitheater. His song "Save the Children" was used the next year as the title of a documentary about the event. (Motown released the documentary soundtrack, featuring three live Gaye performances, in the fall of 1974.) Gaye also appeared in Detroit during late September at the Sterling Ball, a benefit run by his sister-in-law Esther Gordy Edwards in memory of the late Loucye Gordy Wakefield.

That was hardly the end of the story. Returning to Los Angeles, Gaye set out to construct his own version of *Trouble Man*. Using film cues as the basis, Gaye and a team of Motown engineers led by Art Stewart weaved together a composite of orchestral material, Motown band sessions, and newly recorded material.

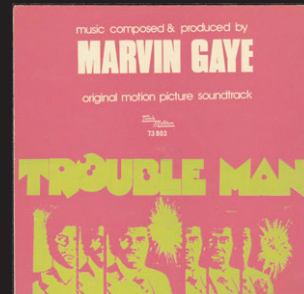
Trevor Lawrence, the only musician credited on the album, overdubbed saxophone solos on nearly all of the tracks—becoming, in essence, the album's second voice. Marvin performed the rest of the new parts, including lengthy sections of piano and various percussive sweeteners including finger snaps, foot stomps, tambourine and handclaps. He also added vocals to many of the tracks, which included lengthier realizations of "Poor Abbey Walsh" and "Theme From Trouble Man," extra backing

vocals in "Main Theme From Trouble Man," and several scratch vocal performances on "'T' Stands For Trouble." But with the gala invitational premiere of the film scheduled for the end of October, and a soundtrack album needed to go along with it, Gaye ran out of time to refine his parts and left most of them off of the album.

Perhaps the most prominent overdubs included at this point were those that Gaye performed on his new favorite instrument, the Moog synthesizer, which he had recently acquired from his long-time friend and label mate Stevie Wonder. The Moog until then was the instrument for the serious-minded composer, and was used as such in the electronic music community since the early 1960s. The track "Deep-In-It" shows the instrument in this role.

By the time of these sessions, however, the Moog and other oscillator-based programmable synthesizers like the ARP had found their way into the sonic palette of soul and funk music, thanks in large part to Wonder's influential album *Music Of My Mind*. (Wonder's *Talking Book* was then largely complete, and was released at the end of October 1972.) Gaye used the Moog in this context, too, notably in the funky "'T' Stands For Trouble," which has three layers of synthesizer. On several other tracks, Gaye added barely audible percussive electronic snaps to intensify the strong beats of a groove.

The final edits for the project were vast. "'T' Plays It Cool," which was created largely from Gaye and Lawrence performing improvised overdubs over a four-bar loop, exemplifies the extent of the edit-based compositional processes used to complete the album. Not surprisingly,



in eveningwear as kind of a gala and a fundraiser. We were to choose two standards. I closed the evening and chose "Stormy Weather" and, because I love Marvin Gaye, "Trouble Man."

In the process of learning it for performance I discovered how truly original and eccentric the form of it is. It wasn't that it was exactly formless; it had modules, like A sections that repeated, A-B-C, but they repeated in a funny sequence with variations. It was a challenging piece of music to learn.

—Joni Mitchell

TROUBLE MAN
MARVIN
GAYE



“GO ALL OUT”: THE ARRANGER BEHIND THE SINGLE

Dale Oehler, born in Springfield, IL, was a 30-year-old jazz piano player with a thin resumé when J.J. Johnson recommended him to arrange the theme to *Trouble Man*. Oehler had coincidentally just provided Quincy Jones string arrangements for a live version of Marvin Gaye’s “What’s Going On.” He met Marvin shortly after and got the film gig. Oehler later remarked that he was “was overwhelmed at being chosen.”

Oehler, who had handled arrangements for *Shaft’s Big Score* that year, helped Marvin translate his instrumental and melodic ideas to paper. After some preliminary work, they recorded on a Monday morning in October 1972. Oehler’s ability to infuse soul-jazz into a film band setting was important to Marvin. “Marvin wanted a jazz sound,” Oehler said. “When I asked him how much, he said ‘go all out.’”

As the main theme to the film and Marvin’s later album, Oehler’s work was at the heart of both the “Trouble Man” single and the instrumental “Main Theme from Trouble Man (2).”

this song has been used often as a break beat, and was sampled heavily during the 1980s and 1990s by a number of DJs, including Jazzy Jeff and DJ Premier of GangStarr.

An album assembly was completed on October 11, 1972. The next day, the *Los Angeles Sentinel* ran a short blurb discussing an upcoming Marvin Gaye nightclub tour. There was no time for rest at the new MoWest headquarters.

Trouble Man was first screened in New York on Halloween night in 1972 as a benefit for the Negro Ensemble Company, a new theater group founded by the film’s star, Robert Hooks. It didn’t reach local movie theaters until the middle of November, when it received mediocre reviews at best. Among the few positive reviews was one in *The Washington Post*, which hailed the plot and Dixon’s direction. Far more common, however, was the type of review that appeared in the *Los Angeles Times*, which claimed that the film lacked style and verged on parody.

Gaye’s soundtrack was released on the Tamla label in early December; the “Trouble Man” single preceded it by one week, peaking in popularity during the first week of February. Vince Aletti reviewed the album positively for *Rolling Stone*,

writing that Gaye had “created a score strong enough to be completely independent of the film.” Aletti also helped to initiate the myth of *Trouble Man* as a disappointing reaction to Gaye’s previous LP, writing that Marvin had sidestepped “the problem of how to follow up [the] sweeping life statement” of *What’s Going On*.

Gaye was far from sidestepping. Fresh off of the triumph of the *What’s Going On* suite, working with an orchestra seemed like the next logical step for his artistic development. *Trouble Man* was also a clear attempt to reach a new plateau of mixing intellectual ambition with body-moving funk. Tragically, the failure of the film deemed his instrumental cues to oblivion, and the mostly unfinished vocal element of the soundtrack album left long-time fans wanting.

Gaye did not go on a nightclub tour after the album was released. Instead, after barely showing up for several sessions with David Van DePitte, the conductor and arranger for *What’s Going On*, Gaye moved on to his next recording project, updating a group of old Detroit tracks and creating several new songs with Ed Townsend for what would become the *Let’s Get It On* album. He was back at the top of the charts in the summer of 1973 with the title song and a few months later came the highly publicized (but only moderately successful) duet album, *Diana and Marvin*. Less than a year after its release, *Trouble Man* was largely forgotten.



Oehler subsequently held a series of steady jazz gigs, working with Freddie Hubbard, Carmen McRae, Bobby Hutcherson, David Sanborn, Joni Mitchell, Horace Silver, and others. To many, however, he is still known as the arranger behind “Trouble Man.” Upon meeting his hero Gil Evans, someone pointed out Oehler’s connection to Marvin. Like most listeners for the last 40 years, Evans was impressed.

—HW and AF, from research and an interview with Mr. Oehler conducted by Michael Dennis of ReelBlack.com



In the context of what was quickly becoming an outdated genre, it is important to remember Gaye's achievements as a blaxploitation composer. Though at times flirting with older forms of jazz and swing music, his take on these styles was used as an external module, in an objectified way. Gaye used these styles to convey meaning, rather than composing in them. Layered over these older forms were the ancient sounds of primitive percussion—bongos, stomping on the floor, handclaps—and the futuristic Moog synthesizer.

Trouble Man was created during the heart of Gaye's most productive period as a self-producer. The album represents Gaye at the time of his move to California: experimenting, expanding, and exploring. It is Gaye at his funkier, his most cerebral and his most adventurous. It foreshadows the triumphs and tragedies of the next decade, when Gaye rode

the highest highs and navigated the most desperate lows. *Trouble Man* is an essential part of his oeuvre, only now available in a form that does justice to Motown's earliest experiments in the blaxploitation genre.

—Andrew Flory is an assistant professor of music at Carleton College in Northfield, MN, is the author of *I Hear A Symphony: Motown and the Black Middle Class* (University of Michigan Press).

* "I'm Going Home," "Symphony," all versions of "You're The Man" and the instrumental sessions are available on the three-disc set *What's Going On: 40th Anniversary Super Deluxe Edition*.



“PLAY!”: *Trouble's* Sax Man

In 1972, Trevor Lawrence was a hard-working session musician who had played on recordings for Freddie King, the Isley Brothers, Mongo Santamaria and King Curtis, and who had been onstage at Woodstock alongside David Sanborn in the Paul Butterfield Blues Band. His wife Lynda, a backup singer for Stevie Wonder and a new Supreme, introduced him to Marvin Gaye. Lawrence had played on Wonder's "Superstition," and Gaye's *Trouble Man* was next, as the saxophonist recalled:

When I got to the session, the contractor Ben Barrett directed me to the horn section, where I looked at the sheet music and started working through the parts. After the first rundown Marvin must have heard something, because on the next take he looked at me, pointed and said, "Play!" That ended up being "Main Theme From *Trouble Man*."

When Marvin completed the score, he went through all of the cues, and asked me to simply improvise a series of solos and overdub on top. He would then decide how much to use.

Marvin and I got along great: we're both Aries. These were special sessions.

Following *Trouble Man*, Lawrence went on the road with the Rolling Stones. Back home he continued to play with a who's-who of popular music, including Ringo Starr, B.B. King, Harry Nilsson, Joe Cocker, Lynyrd Skynyrd, Bonnie Raitt, Van Dyke Parks, Etta James and many others. Lawrence, who remains active playing and recording, is also a successful songwriter and arranger, best known for "I'm So Excited," a top-ten hit for the Pointer Sisters.

ONE OF US *by Cameron Crowe*

A quick snapshot of Marvin Gaye, May 1971: Sylmar, California. It's a rarely documented time in the artist's life. He'd just finished *What's Going On*, and hopped a flight from Detroit to Los Angeles to begin a co-starring role in an earnest film about a young Green Beret. He's 32, newly shorn of the iconic beard that would characterize his creative gestation. In the summer of '71, Marvin Gaye is an actor.

The film was not going swimmingly, the director uncommunicative with him, and Marvin was adrift in a world he'd known only as a fan, unaccustomed to set-politics, but ready to learn. It's no surprise where Gaye found a home—on the camera truck, helping with the film operators, being close to the artistic creation of the film's feel and look. Most of the camera crew was unaware of Gaye's recorded work.

"He didn't talk about it much," remembers cinematographer John Toll, then an assistant. "We just knew him as a lanky, friendly guy who asked a lot of questions about the process. We talked a lot about football too. He became one of us."

The movie would ultimately be called *Chrome and Hot Leather*, and Gaye's performance as Jim is a nice reminder of what could have been. He had the looks, and the charisma, the beginnings of real acting craft, but Marvin Gaye's summer adventure in the world of cinema would soon lead him to a different creative hot spot. It was a time when *Shaft* and *Superfly* were both hits, with successes spun largely from the bravura soundtrack work of Isaac Hayes and Curtis Mayfield. The genre became known as "Blaxploitation," but in the day these films held a noble purpose. They were films made by and for a black audience. Their subtext was a powerful statement on the growing feelings of entitlement and self-respect sweeping young black America. And when the producers of *Trouble Man* came calling for Marvin Gaye to provide the soundtrack to their film, Gaye answered quickly. It would offer a transition to his life after *What's Going On*, a busman's holiday before heading back into the ring for *Let's Get It On* and all that would follow.

I'm often asked about music in film. It's a personal passion, getting that marriage between cinema and music right. It's rarely easy. Music is often its own great movie; it doesn't need a partner, it lives in your head as you listen with eyes closed. Ah, but when the magic of a performance unites with the perfect soundtrack, it's forever. The best music for film is largely invisible, like an emotional breeze wafting through a movie, suggesting and never demanding. It's a craft, an art form all its own, and the best composers know how to work from the inside out. They steep themselves in the beating heart of the characters, the emotional adventure of the movie. Done correctly, in films like *Rain Man*, or *Paris, Texas*, or *Local Hero*, the music becomes a character, as important as any actor on screen, a partner to the director.

Recording the *Trouble Man* soundtrack was a stellar opportunity for Marvin. He was fresh and free, unbound by the commercial demands of the first and second acts of his career, and the results are unique in his body of work. It's the first time he's recording in service of a finished film, but Marvin's *Trouble Man* music is his own. It swings, it delivers, it's holy and subversive, and, forty years later, still towers mightily over much of what passes for film composition today.

While the studio clearly wanted a well-known pop star to sell a single, Marvin took the job personally. Having internalized the lessons he'd learned hanging on the camera truck in Sylmar, making *Chrome and Hot Leather* a year earlier, he knew where and how to brew a vibe that could characterize a movie. He also added lyrics that not only captured the world of Mr. T, the rogue star of the story, he raised the ambitions of the whole movie, even adding lyrics that applied to his own creative life: *I didn't make it, sugar, playing by the rules...*

Watching the film today is a treat, like eating in a diner with a Picasso on the wall. We're left to wonder whether *Trouble Man* was a peek at a future destination, a natural outlet for the music that poured out of Marvin Gaye, or was it a glorious one-off? In typical fashion, with a little digging, you can find a passionate answer from the artist himself.

It's October 1976, and Marvin is being interviewed in England for the release of *I Want You*. On the other side of the microphone is the esteemed journalist and music historian Paul Gambaccini. It's a high-water mark for both of them, one of Gaye's best interviews, and sure enough, when they stop at *Trouble Man*, Marvin has a lot to say.

"The *Trouble Man* film score was one of my loveliest projects, and one of the great sleepers of our time," Gaye announces casually. "I'll probably be dead and gone before I get the probable acclaim from the *Trouble Man* album, the musical track, that I feel I should get. If somebody took that album and did a symphony on it, I think it would be quite interesting..." He muses for a bit on the promise of his symphonic work before returning proudly to the subject of *Trouble Man*. "I enjoyed that job immensely, I enjoyed writing a film score. I'd love to do more. I think it's probably some of my finer work."

Mr. Crowe's films include *Jerry Maguire*, *Almost Famous* and *Pearl Jam Twenty*.

MARVIN PLAYS IT COOL

by George Tillman Jr.

As a filmmaker I'm a huge fan of black cinema. The 1970s was an important time for black artists, actors and directors who, with their films *Shaft*, *Superfly*, *Across 110th Street*, *Claudine* and *Black Caesar*, were keeping the studios afloat in the 1970s. I was a young kid then and I remember all of those films, and I especially remember their soundtracks—great music by superstars Isaac Hayes, Curtis Mayfield, Bobby Womack, James Brown, and others.

Marvin Gaye's *Trouble Man* surprised and fascinated me the most. I was surprised when my uncle placed the album on his turntable and I heard, from one of the greatest soul singers of all time in his prime, just one vocal; the rest was instrumental. I was fascinated to hear Marvin deep in an urban orchestral score, playing such fine piano. It was street, it was sophisticated, and I was in heaven.

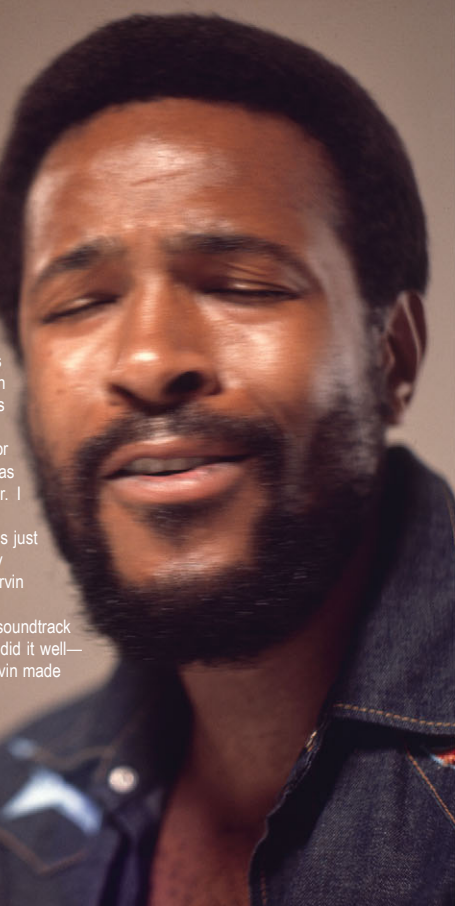
While JB and Curtis each created a compilation of songs for their soundtracks, Marvin shaped a singular piece. He was announcing his desire to be taken seriously as a composer. I admire him greatly for that.

I particularly admire "T' Plays It Cool." It sounds like it was just made yesterday. Its percussion, rhythm and soulful subtlety sound like any track in a contemporary producer's trick bag. Marvin was ahead of his time.

On most films now it is rare that the composer and the soundtrack artist are the same person. But in 1972 Marvin did both, and did it well—his first time out. Nobody really remembers the movie, but Marvin made a gem.

Now we have more. I'm back in heaven.

Mr. Tillman's films include *Soul Food*, *Men Of Honor* and *Notorious*.



DISC ONE

Original LP

1. MAIN THEME FROM TROUBLE MAN [2]

Arranged by Dale Oehler

Basic tracks recorded September 13, 1972;
strings overdubbed on September 14, 1972, but not used

Musicians: Larry Mizell (piano), Clare Fischer (organ), Louis Shelton (guitar), Don Peake (guitar), Ron Brown (bass), Earl Palmer (drums), Victor Feldman (bongos, wood block), Emil Richards (guiro); Trevor Lawrence (saxophone); other horns unknown

One of the first tracks recorded for the project, it features Motown session musicians instead of a film band orchestra.

2. "T" PLAYS IT COOL

Arranged by Jerry Long

Original working title: Main Theme, Jimmie's [sic] Tune
Recording dates unknown

Musicians: Marvin Gaye (Moog, handclaps), Trevor Lawrence (saxophone); backing band unknown

The first five seconds are sourced from a film band recording session, and the remainder of the track is based on a loop of a four-measure phrase from the film band sessions, with overdubbed handclaps, three Moog performances and saxophone.

3. POOR ABBEY WALSH

Arranged by Jack Hayes and Leo Shuken

Film band recorded September 25, 1972; piano tracks recorded October 10, 1972; string and saxophone dates unknown

Musicians: Marvin Gaye (piano, vocals, finger snaps, Moog), Trevor Lawrence (saxophone); strings and film band musicians unknown

The master tape is cut off at the beginning, likely the reason for the fade-in. The first main segment (0:00-1:56) is a string track with piano and saxophone overdubs combining two of Lawrence's takes. The second main section (1:56-4:12) stems from a film band session with piano, three vocal tracks, finger snaps and Moog, all presumably overdubbed by Gaye.



4. THE BREAK IN [POLICE SHOOT BIG]

Arranged by Bob Ragland

Basic tracks recorded September 25, 1972; piano overdub recorded October 10, 1972; saxophone and handclap overdub dates unknown

Musicians: Marvin Gaye (piano, handclaps), Trevor Lawrence (saxophone); film band musicians unknown

There are two segments to this track. The first (0:00-1:04) is an edited film band track with piano and handclaps overdubbed by Gaye. The second segment (1:04-1:57) is taken from a different film band backing track, with overdubbed handclaps and saxophone.

5. CLEO'S APARTMENT

Arranged by Bob Ragland

Basic tracks and overdubs recorded September 25 and 29, 1972

Musicians: Marvin Gaye (vocals, piano, handclaps); organ, electric piano, bass, drums, bongos unknown

There are two segments to this track. The first (0:00-0:22) is taken directly from a film band session with no overdubs. The second (0:22-2:09) comes from a short session added to the end of a film band session reel, a slow blues jam featuring organ, electric piano, bass, drums and bongos. Overdubs include two handclap tracks, four voice tracks and piano.

6. TROUBLE MAN

Arranged by Dale Oehler

Basic tracks recorded on September 25, 1972; vocal overdub date unknown

Musicians: Marvin Gaye (vocals); film band musicians unknown

The first instrumental bridge section was edited out at 0:42 in the original master, although the vocals were saved and moved to the bridge section later in the tune (2:13-2:30).

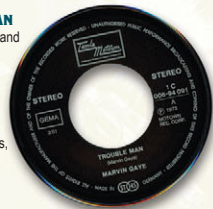
7. THEME FROM TROUBLE MAN

Piano and strings arranged by Bob Ragland

Horns arranged by James Carmichael

Original working title: Slow Theme
Recording dates unknown

Musicians: Marvin Gaye (vocals); Trevor Lawrence (saxophones); trumpets, French horns, and strings unknown



8. "T" STANDS FOR TROUBLE

Arranged by J. J. Johnson

Working title: Cut to T

Basic tracks recorded September 13, 1972; additional overdubs and editing September 13 and October 7, 1972

Musicians: Marvin Gaye (tambourine, hand claps, Moog, vocals); Trevor Lawrence (saxophone); Larry Mizell (piano, electric piano); Clare Fischer (synthesizer); Louis Shelton, Don Peake (guitars); Wilton Felder (bass); Earl Palmer (drums); Victor Feldman (bongos); Emil Richards (timpani, guiro); horns, woodwinds, and guitar overdub unknown

Basic tracks were recorded in one of the two Motown-based sessions in mid-September, before the film band sessions. A different version using the same charts was recorded by the film orchestra and used in the film. The overdub session added several percussion sweeteners, melodic Moog, solo saxophone and percussive guitar during the introduction. A space-aged synthesizer track was eliminated during the overdub phase. The track was edited, with audible cuts at 3:52 and 4:05.

9. MAIN THEME FROM TROUBLE MAN

Rhythm and Horns arranged by Dale Oehler

Strings arranged by Gene Page

Working title: Very Main Theme

Basic tracks recorded September 25, 1972; overdub dates unknown

Musicians: Marvin Gaye (vocals, footstomps, handclaps, Moog); Trevor Lawrence (saxophone); strings and film band unknown

The backing track is the same as "Trouble Man," but includes the edited bridge at 0:42. Unlike the original, which only contains Gaye's voice dubbed over the film band track, this version includes many extra overdubbed tracks, including foot stomps, handclaps, Moog, saxophone and new strings.

10. LIFE IS A GAMBLE

Arranged by Jack Hayes and Leo Shuken

Basic tracks recorded September 25, 1972; overdub dates unknown

Musicians: Marvin Gaye (Moog, vocals, piano); Trevor Lawrence (saxophone); film band unknown

This entire track is the result of several film band sessions edited together, featuring vibes and distorted guitar. Overdubs include saxophone, Moog and a single vocal phrase accompanied by Gaye on piano.

11. DEEP-IN-IT

Arranged by Jack Hayes and Leo Shuken

Basic tracks recorded September 25, 1972; overdub dates unknown

Musicians: Marvin Gaye (overdubbed piano and Moog); film band unknown

12. DON'T MESS WITH MR. T

Arranged by Jack Hayes and Leo Shuken

Basic tracks recorded September 25, 1972; overdub dates unknown

Musicians: Marvin Gaye (piano, Moog, finger snaps, vocals); film band unknown

The segment at the beginning is a cut-and-paste repeat. Marvin performs all of the overdubs.

13. THERE GOES MR. T

Arranged by Jack Hayes and Leo Shuken

Basic tracks recorded September 25, 1972; overdub dates unknown

Musicians: Marvin Gaye (Moog, vocals, piano), Trevor Lawrence (saxophone); other musicians unknown

Consisting of two main segments, this track begins with a section that features Gaye on Moog and Lawrence on saxophone. The film band backing track enters at 0:18, along with three Gaye vocal overdubs and a Moog, sweetening the original ending credits of the film.

Original album released as Tamla T322L, December 8, 1972;
#3 R&B, #14 Pop

One single was issued from the LP:

Trouble Man b/w Don't Mess With Mister "T," Tamla 54228, November 21, 1972; #4 R&B, #7 Pop

Bonus Tracks:

The "T" Sessions

14. MAIN THEME FROM TROUBLE MAN [2]

alternate take with strings

Personnel the same as album track 1, with strings overdubbed on September 14, 1972

Take 3 from the same session that produced album track 1

15. "T" PLAYS IT COOL *unedited version*

Personnel same as album track 2

16. POOR ABBEY WALSH, PART 2 *Take 1*

17. POOR ABBEY WALSH, PART 2 *Take 2*

Personnel the same as album track 3

Gaye recorded two vocal tracks for the second part of this song, and used different parts of each in the final master. These two takes include each performance in its entirety, with extra material on each that didn't make the final cut.

18. TROUBLE MAN *extended version*

Personnel the same as album track 6

This version includes the missing bridge and the original vocals over the second bridge.

19. THEME FROM TROUBLE MAN *vocal version*

Personnel same as album track 7

In this version Marvin substitutes vocal overdubs for the soprano sax soloing on the released version.

20. "T" STANDS FOR TROUBLE *unedited vocal version*

21. "T" STANDS FOR TROUBLE *alternate version*

Personnel same as album track 8

Track 20 is an earlier, longer incarnation of album track 8, with various overdubs including vocals.

22. MAIN THEME FROM TROUBLE MAN *vocal version*

Personnel same as album track 9

Includes two backing vocal tracks that were never used on the final version

DISC TWO

Trouble Man Original Film Score

1. TROUBLE MAN
2. POOL HALL
3. "T" PLAYS IT COOL
4. CADILLAC INTERLUDE/CLEO'S APARTMENT
5. MAN TIED UP/JIMMY'S WEST/CONVERSATION WITH CLEO
6. CRAP GAME [A.K.A. THE BREAK IN]/GETTING RID OF BODY/TALKING TO ANGEL
7. OUTSIDE POLICE STATION
8. BOWLING ALLEY PARKING LOT
9. STICK UP
10. CLEANERS/CLEO
11. CLOSING JIMMY'S
12. POLICE BREAK IN
13. "T" CLEANS UP/POLICE STATION
14. PACKING UP/JIMMY GETS WORKED/SAYING GOODBYE/"T" BREAKS IN/MOVIE THEATER
15. CAR RIDE/LOOKING FOR PETE
16. PARKING GARAGE/ELEVATOR
17. PENTHOUSE
18. GETTING PETE
19. MY NAME IS "T"/END CREDITS

Film Band Bonus*

20. "T" AT THE CROSS





ALBUM AND ALL BONUS MATERIAL:

Produced by **Marvin Gaye**

All selections written by **Marvin Gaye**

Recording and overdub engineers: **Art Stewart, Cal Harris, William McMeebin, Lawrence Miles, Russ Terrana**. Assistant: **Glen Jordan**

40TH ANNIVERSARY EDITION:

Produced by **Harry Weinger**

Co-Produced by **Andrew Flory***

All bonus tracks mixed by **John Morales** at M+M Studios, New Jersey

Tape vault research: **Andrew Skurow**

Mastered by **Kevin Reeves** at Republic Studios, New York

Pre-production: **Chris Tomson*, Adam Olson, Oren Hartov**

Booklet text edited and augmented by Harry Weinger, with thanks to all who participated

Art Direction: **Vartan**

Package Design: **Mathieu Bitton**

Production: **Michele Horie**

Photography courtesy of the **Motown Records Archives**

Album memorabilia courtesy of **Mathieu Bitton Archives**

Photo Coordinator: **Ryan Null**

Original album photography by Jim Britt. Additional photographs: Motown Records Archives

Licensing: **Andrew Labarrere**

Publicity: **Sujata Murthy**

T Stands For Thanks: to Art Stewart, Janis Gaye, David Ritz, Russ Terrana, Ahmir uestlove Thompson, the acid-jazz musicians and fans, the SU Conservatory folks, the Carleton community, Golder O'Neill, Keith Hughes and Nathan Douglass.

*Without Andrew's and Chris's dedication to the reconstruction of Marvin Gaye's work at two separate yet equally critical junctures, this project may never have seen the light of day; an extra special thanks to them. – HW



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