

Betty LaVette - Child of the Seventies (2006)

Written by bluesever

Friday, 18 April 2014 16:29 - Last Updated Sunday, 27 April 2014 20:27

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01. *It Ain't Easy* 02. *If I Can't Be Your Woman* 03. *Fortune Teller* 04. *Your Turn to Cry*
05. *Soul Tambourine* 06. *All the Black and White Children* 07. *Our Own Love Song* 08. *Ain't
Nothing Gonna Change Me* 09. *Outside Woman* 10. *The Stealer* 11. *My Love Is Showing*
12. *Souvenirs* 13. *Waiting for Tomorrow* 14. *Living Life on a Shoestring* 15. *Your Turn to Cry
(Mono Single Version)* 16. *Soul Tambourine (Mono Single Version)* 17. *Heart of Gold* 18.
You'll Wake Up Wiser 19. *Here I Am* 20. *You'll Never Change* 21. *My Man - He's a Lovin'
Man* 22. *Shut Your Mouth* Betty LaVette – vocals

Exemplifying that it is truly "better late than never," it has taken over 30 years to finally get soul diva Betty LaVette's oft-rumored *Child of the Seventies* out to eager ears. Granted, much of the material was released as *Souvenirs* on the French indie Art & Soul label in 2000. However, this CD sounds markedly better and the project is served up in its entirety alongside four 45s that the artist recorded during two distinctly different periods of her career. She was credited as "Betty LaVette" in 1962 when "My Man -- He's a Lovin' Man" b/w "Shut Your Mouth," and (the following year) "You'll Never Change" b/w "Here I Am" were licensed and distributed internationally by Atlantic Records, with the former title making it all the way to a very respectable number seven on the R&B charts. LaVette joined forces with producer Brad Shapiro, and in late 1972 found herself signed to the Atlantic Records spinoff Atco, recording what should have been her great breakthrough album at the famed Muscle Shoals Sound Studios. Yet, when all was said and done, only her cover of Neil Young's "Heart of Gold" b/w "You'll Wake Up Wiser," which was followed several months later by "Your Turn to Cry" b/w "Soul Tambourine," would make it onto store shelves. Originally planned for inclusion on *Child of the Seventies*, for years the latter two songs remained the album's only remnants; finally, they are presented in their original context as well as in separate mono mixes. Had wiser heads prevailed, *Child of the Seventies* may have meant Betty LaVette's name would be as universally acclaimed by R&B lovers as that of, say, Aretha Franklin. --- Lindsay Planer, Rovi

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