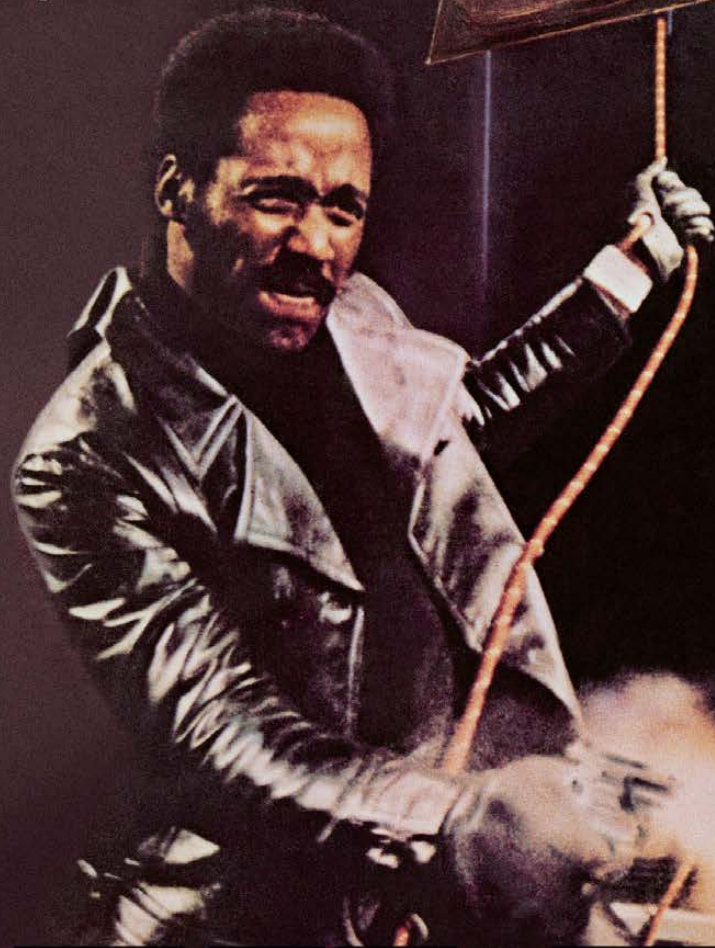


SHAFT-Music from the Soundtrack
Composed and Performed by

ISAAC HAYES



MGM's

SHAFT



SHAFT

"SHAFT" the story of a black private eye testing his muscle in a squeeze play between the syndicate and Harlem mob operations. Newcomer RICHARD ROUNDTREE stars in the title role: MOSES GUNN is the mob boss. GWENN MITCHELL plays Ellie, Shaft's girlfriend; and CHRISTOPHER ST. JOHN bosses a militant group who act as mercenaries for Shaft. GORDON PARKS directed and JOEL FREEMAN produced the screenplay by ERNEST TIDYMAN and JOHN D. F. BLACK from the novel by ERNEST TIDYMAN.

1. Theme From Shaft
2. Bumpy's Lament
3. Walk From Regio's
4. Ellie's Love Theme
5. Shaft's Cab Ride
6. Cafe Regio's
7. Early Sunday Morning
8. Be Yourself
9. A Friend's Place
10. Soulsville
11. No Name Bar
12. Bumpy's Blues
13. Shaft Strikes Again
14. Do Your Thing
15. The End Theme



Music Composed & Produced by Isaac Hayes
 Horns & Strings Arranged by Isaac Hayes & Johnny Allen except, *Walk From Regio's* by Isaac Hayes & J. J. Johnson
 Copyists: Onzie Horne, Mickey Gregory
 Engineers: William Brown, Henry Bush, Bobby Manuel, Dave Purple
 Edited by Daryl Williams
 Re-Mix Engineers: Ron Capone, Dave Purple
 Recorded at Stax Recording Studios, Memphis, Tenn.
 Rhythm Section by The Bar-Kays & The Movement: Isaac Hayes/Piano, Vibes, Organ, Electric Piano; Lester Snell/Electric Piano; James Alexander/Bass Guitar; Michael Toles/Lead & Rhythm Guitar; Charles Pitts/Lead & Rhythm Guitar; Willie Hall/Drums, Tambourine; Gary Jones/Bongos & Congos; and The Memphis Strings & Horns. Ronald Hudson/Bass Guitar and Sidney Kirk/Piano on *Shaft's Cab Ride*.
 Special thanks to Lester Snell and Tom McIntosh
 Cover Design: Tony Seigner
 Art Direction: The Graffiteria
 Creative Direction: Larry Shaw
 Remastered By: Dave Cooley at Elysian Masters

METRO-GOLDWYN-MAYER Presents
SHAFT
 Starring
RICHARD ROUNDTREE
 Co-Starring
MOSES GUNN
 Screenplay by
 ERNEST TIDYMAN and
 JOHN D. F. BLACK
 Based upon the novel by ERNEST TIDYMAN
 Music by ISAAC HAYES
 Produced by
 JOEL FREEMAN
 Directed by
 GORDON PARKS
 METROCOLOR



MUSIC FROM THE FILM COURTESY MGM RECORD CORPORATION



SHAFT

A door is splintered, bursting open into a girl's luxury apartment. A .45 caliber Colt fires, hitting the girl's bodyguard. And Marcy Jonas (SHERRI BREWER), Black, lovely and fresh, is taken, slammed into a car in an alley, a hypodermic needle jabbed into her arm, while a man's gloved hand covers her mouth as she tries to scream.

John Shaft (RICHARD ROUNDTREE), Black, muscular, fine looking, is in bed with his woman, Ellie Moore (GWENN MITCHELL), a doll, also Black. Marcy's frightened scream reverberates and echoes under Ellie's own, which is a scream of pleasure.

It is six a.m. Shaft calls his answering service, to learn that among others there has been a call from a Mr. Jonas who says it is urgent that Shaft call him. He left a number. "Tear it up," says Shaft. "And if he calls back, tell that bastard to kiss my black ass."

From a newspaper man, from shoe shine boys and from two of New York's finest, Lt. Vic Androzzi (CHARLES CIOFFI) and Sgt. Tom Hannon (LAWRENCE PRESSMAN), Shaft learns that a "couple of hustlers from uptown" are looking for him, guys with "heat on 'em . . . heavy iron." With such forewarning, Shaft makes a devious approach to his office to discover the two "bad cats"

waiting for him, one of whom goes out the window in the ensuing struggle, to land on the Times Square pavement; the other confessing under duress that "Bumpy sent us to bring you uptown." Bumpy being Bumpy Jonas (MOSES GUNN), boss of Harlem mob operations.

Using the corpse on the pavement as blackmail, the cops give Shaft 48 hours to start "co-operating" with them, or they'll suspend his license. Androzzi doesn't want names, not even places, he's not asking Shaft to 'sing any songs,' he just wants to know what's happening before they need "an adding machine to count bodies." Shaft says he'll use the 48 hours to "think" about it.

From Bumpy Jonas, Shaft learns of the gangster's belief that a gang of desperate militants, headed by Ben Buford, an old boyfriend buddy of Shaft's has kidnapped his daughter; he wants Shaft to find her and, using any means, get her back.

Ben Buford (CHRISTOPHER ST. JOHN) is hiding in a tenement uptown, meeting with roughly half-a-dozen of his men, when Shaft finds him. At which point assassins with machine guns find them all. Only Shaft and Ben escape alive, Ben believing Shaft deliberately set them up. Shaft hides Ben with friends, "good people," as Shaft

terms them, who are to be spared the revolutionary rhetoric, Ben is warned.

Furious, Shaft gets back to Bumpy, accusing him of having arranged the massacre. Bumpy denies it, and says his initial purpose in getting Shaft together with Ben was a rather complex prelude to Bumpy's desire to enlist Ben's help in mustering an army of militants—at \$10,000 a head, "what the Honkie government gives a cat in the Army for insurance"—to help rescue his daughter from her captors. Marcy's captors, in a conclusion reached almost simultaneously by the cops and by Bumpy, are decided to be have-gun-will-travel members of the Gang, sent in to town to help wrest the Harlem rackets from Bumpy's control.

With a little help from his "friends," Shaft identifies two gangsters who are tailing him and, utilizing some classic Uncle Tom-foolery, 1) outwits them, and 2) sends them both to the hospital and to jail.

After which, all hell breaks loose, Gang against Harlem mob; with militants as mercenaries for Bumpy in a rescue operation/rumble, from Harlem to Greenwich Village, led by a coolly Gung Ho Shaft in a triumphant, if bloody, test of skin, muscle and wit.



SHAFT