



THE JACKSON 5 ♦ TOM JONES ♦ DAWN ♦ TINA TURNER ♦ BREAD ♦ CARLY SIMON ♦ OCEAN ♦ FIVE MAN ELECTRIC ♦ THE TEMPTATIONS ♦ THE THREE DOG NIGHT ♦ BREWER & SIMPLEY ♦ STEVE NICHOLS & REYNOLDS ♦ RAIDERS



- 1 SHE'S A LADY *Tom Jones*
- 2 KNOCK THREE TIMES *Dawn*
- 3 DRAGGIN' THE LINE
Tommy James
- 4 SUNSHINE *Jonathan Edwards*
- 5 THAT'S THE WAY I'VE ALWAYS
HEARD IT SHOULD BE
Carly Simon
- 6 BRAND NEW KEY *Melanie*
- 7 SIGNS *Five Man Electrical Band*
- 8 DON'T PULL YOUR LOVE
Hamilton, Joe Frank and Reynolds
- 9 NEVER CAN SAY GOODBYE
The Jackson 5
- 10 JUST MY IMAGINATION (RUNNING
AWAY WITH ME) *The Temptations*
- 11 MR. BOJANGLES
The Nitty Gritty Dirt Band
- 12 WANT ADS *The Honey Cone*

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GO

- 1 She's a Lady
- 2 Knock Three Times
- 3 Druggin' the Line
- 4 Sunshine
- 5 That's the Way I've Always Heard It Should Be
- 6 Broad New Key
- 7 Signs
- 8 Don't Pull Your Love
- 9 Never Can Say Goodbye
- 10 Just My Imagination (Running Away with Me)
- 11 Mr. Bojangles
- 12 West End
- 13 An Old Fashioned Love Song
- 14 One Tuke Over the Line
- 15 The Night They Drove Old Dixie Down
- 16 Put Your Hand in the Hand
- 17 Inshun
- 18 Temptation Eyes
- 19 Spanish Harlem
- 20 Baby I'm-a Woun You
- 21 If I were Your Woman
- 22 Have You Seen Her

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While the singer-songwriter movement of the 1970s opened pop music up to women as never before, it didn't necessarily mean that women were now writing all their own songs. Some were able to break through doing just that, but many more continued to work as interpreters. Even among interpreters, though, there was now considerable diversity.

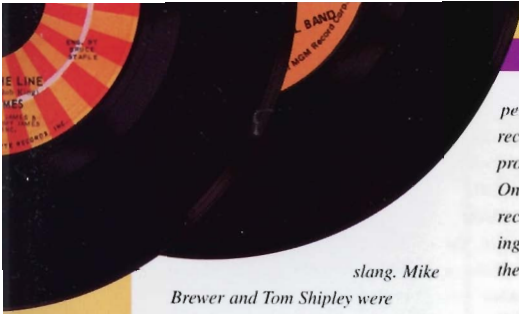
Joan Baez represented a new kind of pop female singer. The folkie madonna and queen of the student Left, Baez had been a national presence for more than a decade when she enjoyed her first million seller in 1971. Her whole career had been built around adaptations of traditional and folkish material, and her reading of Robbie Robertson's **THE NIGHT THEY DROVE OLD DIXIE DOWN** continued that practice (even if Joan did misread key lyrics).

Robertson was the chief songwriter for the Band, four Canadians and an Arkansan who had first come together as the backup unit for rockabilly hedonist Ronnie Hawkins and later became

Bob Dylan's touring band. They released their first album as the Band in 1969, and it offered anxious explorations of traditional American values that were very much at odds with the psychedelia dominating the era. For their second album, which bore even deeper into the American—and especially the Southern—psyche, Robertson wrote this rebel soldier's cry of despair. He later explained that he wrote it to let drummer and lead singer Levon Helm (the group's Southerner) “get it all out of his system.”

Brewer and Shipley, who were part of the singer-songwriter movement thanks to their acoustic music and chipper vocal harmonies, had trouble getting air play for **ONE TOKE OVER THE LINE** because of the lyrics' drug





slang. Mike

Brewer and Tom Shipley were Midwesterners who met while working as songwriters in L.A. and soon began writing together. When a major label released an unauthorized album of their demos, the team was signed as a performing act. Written one night backstage, *One Toke* was the only one of Brewer and Shipley's three hits to do well on the charts. The duo insisted that it was a road song about excess in general rather than a specific reference to marijuana.

The then-recently passed Canadian Content Laws gave two north-of-the-border acts access to U.S. charts. Under these laws, Canadian radio stations, whose playlists were usually carbon copies of their American counterparts, were now required to devote a certain

percentage of their programming to records made by Canadian artists or producers, or recorded in Canada. Once established as Canadian hits, such recordings had a better chance of reaching American ears, particularly near the border.

Ocean was a Canadian hippie band that tried but failed to write its own material before turning to **PUT YOUR HAND IN THE HAND**. The song's writer, Canadian pop-folkie Gene MacLellan, had provided Anne Murray with the million-selling *Snowbird* in 1970.

Jonathan Edwards, who also hailed from the frozen north—the state of Minnesota—was a disillusioned veteran of various folk and bluegrass groups when he went solo and came up with **SUNSHINE**. Joe Frank Carollo had done a brief stint with Paul Revere and the Raiders before forming the Hamilton, Joe Frank and Reynolds trio, which immediately hit with **DON'T PULL YOUR LOVE**.

The Raiders themselves were not doing badly. Though now basically a

studio group (with original lead singer Mark Lindsay functioning instead as producer), they went to No. 1 for the first time ever with **INDIAN RESERVATION (THE LAMENT OF THE CHEROKEE RESERVATION INDIAN)**.

Written by Nashville's John D. Loudermilk, the tune had gone American top 20 for Englishman Don Fardon in 1968; in 1970, as the same version began climbing British charts, Lindsay decided to cover it using Freddy Weller on lead. Weller ran up a string of country hits later in the 1970s.

The Grass Roots started, at least, with an equally flexible line-up. The name was first used in 1966 when writers P.F. Sloan and Steve Barri used studio musicians as a band on their *Where Were You When I Needed You*. When that song hit the charts, Sloan and Barri recruited a local club band called the 13th Floor to tour as the Grass Roots, and this group recorded the subsequent collection of songs that included hits such as **TEMPTATION EYES**.

Bread rose out of the L.A. studio scene and was first known as *Pleasure Faire*. Nurtured largely by Leon Russell, leader David Gates's fellow Oklahoma transplant, Bread topped the charts on its first try, with 1970's *Make It with*

You, but

BABY I'M-A WANT YOU

proved the second-biggest hit of the group's four-year run.

An East Coast studio was the birthplace of Dawn. Producers Hank Medress and Dave Appell coaxed their old friend Tony Orlando into singing lead over a demo they had received from a pair of backup singers. Orlando, who had cut a pair of Top 40 hits in 1961, was now working in publishing and had no taste for the performer's life. But he did overdub leads on *Candida*, and when that took off, he did the same for **KNOCK THREE TIMES**. By now, all concerned parties were beginning to realize they had a good thing going, so Orlando was actually introduced to Telma Louise Hopkins and Joyce Elaine Vincent. The three went on the road together and quickly became one of the biggest soft-pop success stories ever.

Welman Tom Jones sold a grittier, more

ULL YOUR LOVE

Lyrics by
Frank & Reynolds
Music by
Smokey Robinson
& the Miracles
Produced by
Norman Whitfield

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*overtly sexual
brand of love song to
roughly the same audience.*

*Though he had just lost his network TV show when he cut **SHE'S A LADY**, his career was still peaking, and the Paul Anka song gave him his best-selling hit yet. Three Dog Night's well-crafted harmonies took Paul Williams's **AN OLD FASHIONED LOVE SONG** nearly as high on the charts.*

*Aretha Franklin continued to show 'em why she was known as the Queen of Soul with a new take on **SPANISH HARLEM**, the Jerry Leiber-Phil Spector song that gave Ben E. King his first solo hit (in 1961) after he left the Drifters. The Chi-Lites, who had changed their name from Hi-Lites to pay homage to their hometown of Chicago, were still refining the new baroque soul sound with **HAVE YOU SEEN HER**, written by lead singer Eugene Record and his Brunswick labelmate Barbara Acklin.*

Not too far north of the Windy City, the

*Jackson 5 was continuing its fabulous streak for Motown with **NEVER CAN SAY GOODBYE**. Gladys Knight and the Pips were giving birth to "middle-of-the-road soul" with smoldering ballads like **IF I WERE YOUR WOMAN**. And the Temptations were coming back stronger than ever. Since the group's recent socially aware material was showing less and less chart power, producer Norman Whitfield polished up **JUST MY IMAGINATION (RUNNING AWAY WITH ME)**, which he had written with Barrett Strong a couple of years earlier. Whitfield put Eddie Kendricks back in the lead vocalist slot and recaptured the old sound flawlessly. As a result, for the first time in nearly two years, the Temptations went all the way to No. 1.*

— John Morthland



DISCOGRAPH

- 1 **SHE'S A LADY** *Tom Jones* • Music and lyrics by Paul Anka. Management Agency & Music Publishing, Inc. BMI. Parrot 40058. Courtesy of Chrysalis Records, Inc. No. 2*
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- 3 **DRAGIN' THE LINE** *Tommy James* • Music and lyrics by Robert L. King and Tommy James. Longitude Music Co. BMI. Roulette 7103. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 4*
- 4 **SUNSHINE** *Jonathan Edwards* • Music and lyrics by Jonathan Edwards. Castle Hill Publishing Ltd. ASCAP. Capricorn 8021. Produced under license from Atlantic Recording Corp. No. 4*
- 5 **THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE** *Carly Simon* • Music by Carly Simon, lyrics by Jacob Brackman. Kenneth Music/Quackenbush Music Ltd. ASCAP. Elektra 45724. Produced under license from Elektra Entertainment. No. 10*
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- 7 **SIGNS** *Five Man Electrical Band* • Music and lyrics by Les Emmerson. Acuff-Rose Music, Inc./Galene Music. BMI. Lionel 3213. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 3*
- 8 **DON'T PULL YOUR LOVE** *Hamilton, Joe Frank and Reynolds* • Music and lyrics by Dennis Lambert and Brian Potter. ABC Dunhill Music, Inc. BMI. Dunhill 4276. Courtesy of MCA Records, Inc. No. 4*
- 9 **NEVER CAN SAY GOODBYE** *The Jackson 5* • Music and lyrics by Clifton Davis. Jobete Music Co., Inc. ASCAP. Motown 1179. Courtesy of Motown Record Company, L.P. No. 2*
- 10 **JUST MY IMAGINATION (RUNNING AWAY WITH ME)** *The Temptations* • Music and lyrics by Norman Whitfield and Barrett Strong. Stone Agate Music. BMI. Gordy 7105. Courtesy of Motown Record Company, L.P. No. 1*
- 11 **MR. BOJANGLES** *The Nitty Gritty Dirt Band* • Music and lyrics by Jerry Jeff Walker. Warner-Tamerlane Publ. Corp. o/b/o Cotillion Music, Inc. BMI. Courtesy Of EMI Records, Under License From EMI-Capitol Music Special Markets. No. 9*
- 12 **WANT ADS** *The Honey Cone* • Music and lyrics by General Johnson, Barney Perkins and Greg S. Perry. All Nations Music. ASCAP. Hot Wax 7011. Courtesy of Holland Group Productions. No. 1*
- 13 **AN OLD FASHIONED LOVE SONG** *Three Dog Night* • Music and lyrics by Paul Williams. Almo Music Corp. ASCAP. Dunhill 4294. Courtesy of MCA Records, Inc. No. 4*
- 14 **ONE TOKE OVER THE LINE** *Brewer and Shipley* • Music and lyrics by Michael Brewer and Thomas Shipley. Talking Beaver Music. BMI. Kama Sutra 516. © 1984 Buddah Records, a Division of Essex Entertainment, Inc. Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 10*
- 15 **THE NIGHT THEY DROVE OLD DIXIE DOWN** *Joan Baez* • Music and lyrics by Jaime Robbie Robertson. Canaan Music Inc. ASCAP. Vanguard 35138. Courtesy of Vanguard Records, a Welk Record Group Company. No. 3*

- 16 **PUT YOUR HAND IN THE HAND** *Ocean* • Music and lyrics by Gene Maclellan. Beechwood Music Corp. BMI. Kama Sutra 519. Courtesy of Buddha Records, a Division of Essex Entertainment, Inc. No. 2*
- 17 **INDIAN RESERVATION (THE LAMENT OF THE CHEROKEE RESERVATION INDIAN)** *Raiders* • Music and lyrics by John D. Loudermilk. Acuff-Rose Music, Inc. BMI. Columbia 45332. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*
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- 21 **IF I WERE YOUR WOMAN** *Gladys Knight and the Pips* • Music and lyrics by Gloria Jones, Pam Sawyer and Clay McMurray. Jobete Music Co., Inc. ASCAP. Soul 35078. Courtesy of Motown Record Company, L.P. No. 9*
- 22 **HAVE YOU SEEN HER** *The Chi-Lites* • Music and lyrics by Eugene Record and Barbara Acklin. Unichappell Music Inc. BMI. Brunswick 55462. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 3*

*Indicates highest Billboard chart position

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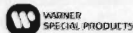
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