



ROD STEWART ♦ THE PARTRIDGE FAMILY

SMOKEY ROBINSON AND THE MIRACLES

DON McLEAN ♦ THE DOOBIE BROTHERS

THE O'JAYS

BREAD ♦ AMERICA ♦ THE DOOBIE BROTHERS

DELANEY AND BONNIE AND FRIENDS

JAMES TAYLOR

JAMES TAYLOR

## THE EARLY '70s



- 1 MAGGIE MAY *Rod Stewart*
- 2 LISTEN TO THE MUSIC  
*The Doobie Brothers*
- 3 TIME IN A BOTTLE *Jim Croce*
- 4 AIN'T NO SUNSHINE *Bill Withers*
- 5 I WOKE UP IN LOVE THIS MORNING  
*The Partridge Family*
- 6 THE TEARS OF A CLOWN  
*Smokey Robinson and the Miracles*
- 7 GIVE ME JUST A LITTLE MORE  
TIME *The Chairmen of the Board*
- 8 LOVE TRAIN *The O'Jays*
- 9 IT NEVER RAINS IN SOUTHERN  
CALIFORNIA *Albert Hammond*
- 10 NEVER ENDING SONG OF LOVE  
*Delaney and Bonnie and Friends*

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- 11 IF YOU DON'T KNOW ME BY NOW  
*Harold Melvin and the Blue Notes*
- 12 SOONER OR LATER  
*The Grass Roots*
- 13 LET'S STAY TOGETHER *Al Green*
- 14 IF *Bread*
- 15 FIRE AND RAIN *James Taylor*
- 16 LOVE OR LET ME BE LONELY  
*The Friends of Distinction*
- 17 VENTURA HIGHWAY *America*
- 18 TIMOTHY *The Buoy*s
- 19 TOO LATE TO TURN BACK NOW  
*Cornelius Brothers and Sister Rose*
- 20 THE LOVE YOU SAVE *The Jackson 5*
- 21 SPEAK TO THE SKY *Rick Springfield*
- 22 VINCENT *Don McLean*



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# THE EARLY '60S

# THE GO-GOS


12RM CU 2-000A UJ2V U2

- 1 Moe'ie May
- 2 Listen to the Music
- 3 Time in a Bottle
- 4 Ain't No Sunshine
- 5 I Woke Up in Love This Morning
- 6 The Tears of a Clown
- 7 Give Me Just a Little More Time
- 8 Love Train
- 9 It Never Rains in Southern California
- 10 Never Ending Song of Love
- 11 If You Don't Know Me by Now
- 12 Sooner or Later
- 13 Let's Stay Together
- 14 If
- 15 Fire and Rain
- 16 Love or Let Me Be Lonely
- 17 Ventura Highway
- 18 Timothy
- 19 Too Late to Turn Back Now
- 20 The Love You Save
- 21 Speak to the Sky
- 22 Vincent

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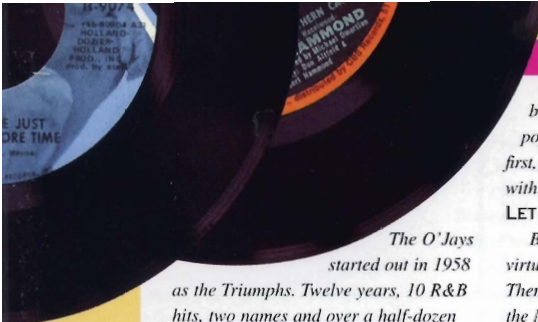


**I**n 1970, Smokey Robinson was ready to leave the Miracles and spend more time writing and producing and raising his young children. Then **THE TEARS OF A CLOWN**, from the group's 1967 album *Make It Happen*, unexpectedly became their biggest-selling single. Smokey stayed with the Miracles two more years to exploit the song's popularity.

Another Motown act, the Jackson 5, topped the soul and pop charts with their first four releases, *I Want You Back*, *ABC*, **THE LOVE YOU SAVE** and *I'll Be There*. The first three were written and produced by the Corporation, a collective pseudonym for Freddie Perren, Deke Richards, Fonce Mizell and Berry Gordy Jr. They filled the void created by the departure of Eddie Holland, Lamont Dozier and Brian Holland from Motown. *The Love You Save* was, according to Perren, originally about traffic safety. After the lyrics were tailored for the Jackson 5, about all that survived was the title (a variation on the slogan "The life you save may be your own") and the warning

"Darling,  
look both ways  
before you cross me."

After leaving Motown, Holland-Dozier-Holland created their own recording empire with the Hot Wax and Invictus labels. They scored more than 30 hits in the early '70s with Freda Payne, the Honey Cone, 100 Proof Agea in Soul, the Flaming Ember and the Chairmen of the Board, led by "General" Norman Johnson. Johnson's group the Showmen had achieved legendary status in the '60s with *It Will Stand*. After his new group, the Gentlemen, signed with Invictus, their name was changed to the Chairmen of the Board, a subtle dig at the corporation over at Motown. **GIVE ME JUST A LITTLE MORE TIME** was the group's only top-tenner, but Johnson's compositions were smashes for Freda Payne, Clarence Carter and the Three Degrees.



breakup spawned two premier soul-pop groups. The 5th Dimension clicked first, followed by the Friends of Distinction with *Grazing in the Grass* and **LOVE OR LET ME BE LONELY**.

The O'Jays started out in 1958 as the Triumphs. Twelve years, 10 R&B hits, two names and over a half-dozen labels later, they were poised for national stardom and looking for a suitable recording deal. Both Motown and Invictus offered them contracts, but they waited for Kenny Gamble and Leon Huff to organize Philadelphia International. The union proved magical. Back Stabbers broke the group pop, and the next year **LOVE TRAIN** went all the way to the top.

Harold Melvin's Blue Notes went back even further than the O'Jays, with just two minor hits and numerous personnel changes for their efforts. Then Teddy Pendergrass was hired as their lead vocalist and they signed with Gamble and Huff. Starting with **IF YOU DON'T KNOW ME BY NOW**, they became fixtures on the pop scene.

The Los Angeles-based blues group the Hi-Fi's never charted, but their

Booker T. and the MG's played on virtually every hit cut at Stax until 1969. Then keyboardist Booker T. Jones left the Memphis soul factory to escape the internal strife that would eventually doom it. He moved to California, where he met amateur performer and writer Bill Withers and produced Withers' first album, *Just As I Am*. It established Withers, winning him a Grammy for **AIN'T NO SUNSHINE** as best R&B song of 1971. A year later, he had a No. 1 record with *Lean on Me*.

The rest of the MG's stayed with Stax, but drummer Al Jackson moonlighted across town with his old friend Willie Mitchell at Hi Records. Mitchell was recording his discovery Al Green in a new soul style with a lighter, bouncier beat. The Green-Mitchell-Jackson collaboration **LET'S STAY TOGETHER** and a string of similar follow-ups made Green Memphis' top soul artist for four years.

After an auspicious debut in 1964 as the harmonica player on Millie Small's *My Boy Lollipop*, Rod Stewart gigged around London with the likes of Long John Baldry, Mick Fleetwood, Brian Auger and Julie Driscoll. Finally, he got some FM radio exposure in the U.S. as the vocalist for the Jeff Beck Group. Mercury signed him to a solo contract, and he and ex-Beck guitarist Ron Wood teamed with the remnants of Small Faces to form the Faces. They signed with Warner Bros. and eventually scored a hit with *Stay with Me*, but Rod emerged as a star in his own right when his solo LP *Every Picture Tells a Story* and its single **MAGGIE MAY** topped their respective charts.

Delaney and Bonnie and Friends were just about the hottest live act around in 1969, but the excitement proved difficult to capture on record. Their greatest legacy, apart from **NEVER ENDING SONG OF LOVE** and *Only You Know and I Know*, was the group of musicians they assembled (and then lost to Joe Cocker's *Mad Dogs and Englishmen* tour).

When Rick Springfield's **SPEAK TO THE SKY** went to No. 1 in his native Australia, he landed a contract with Capitol, re-recorded it and made the U.S. top 20. Then a series of legal problems prompted him to concentrate on acting.

In 1981, he became a featured player on the soap opera *General Hospital*. Almost immediately, his recording career revived, and he had a string of hits beginning with *Jessie's Girl*.

Jim Croce's **TIME IN A BOTTLE** was a nearly forgotten cut from his 1972 first album when its use in the popular TV movie *She Lives!* changed all that. Even as I Got a Name from his third album was climbing the charts, a single of *Time in a Bottle* was rush-released to meet the demand. It became Jim's second million-seller.

**VINCENT**, Don McLean's brilliant tribute to van Gogh, was an international bestseller. In the U.S., however, it was overshadowed by his allegorical history of rock 'n' roll, *American Pie*. Albert Hammond is best remembered for his **IT NEVER RAINS IN SOUTHERN CALIFORNIA**, but he also co-wrote the Julio Iglesias-Willie Nelson *MOR monster To All the Girls I've Loved Before*.

During the '60s David Gates tried it all. He recorded solo and with bands. He wrote for,

Mercury Music, Inc. LOS ANGELES, CALIFORNIA  
**VINCENT**  
(Don McLean)

Publishing  
Co. BMI  
Time 3:15

Producer  
Willie Mitchell  
P 1971

LET'S STA  
(Willie Mitchell)  
AL  
DISTRIBUTED BY

45-2 202

HI 2662

(Recorded in  
Memphis)TOGETHER  
By Al Green  
(Soul)  
EEN  
SON RECORDS, INC.G IN SOUTHERN CALIFORNIA  
BERT HAMMOND  
Produced by Bert Hammond  
and  
Recorded by the  
Hollywood  
Sound Studios  
Hollywood, California

arranged,  
backed and produced everybody  
from the Murmaids to the Ventures to  
Captain Beefheart. Initially, Bread looked like  
another dead-end project for him. Then *Make  
It with You* exploded off their second album,  
followed by *It Don't Matter to Me* off their first  
and *IF* off their third, all within nine months.

The golden age of California rock began  
in 1972 with the emergence of America, the  
Doobie Brothers, Steely Dan and the Eagles.  
America's three top-10 singles, *A Horse with  
No Name*, *I Need You* and *VENTURA HIGHWAY*,  
won them the Grammy for best new artist. The  
Doobies' *LISTEN TO THE MUSIC* from their  
second album, *Toulouse Street*, began a string  
of hits that extended into the '80s. Veteran psy-  
chedelic wannabees the Grass Roots were also  
enjoying a resurgence in the early '70s capped  
by *SOONER OR LATER*, their first top-10 hit  
in three years.

In the Nixon era, Vice-President Spiro Agnew

often railed against songs he said  
glorified drug taking. He never men-  
tioned James Taylor's first big single,  
*FIRE AND RAIN*, which explored the nega-  
tive side of the drug experience. Songwriter  
Rupert Holmes picked the most controversial  
subject he could think of to get the Buoy's  
TIMOTHY noticed. He succeeded almost too  
well. When the song hit the charts, Scepter  
Records deflected protests that the lyrics about  
cannibalism were unfit for public consumption  
by claiming that Timothy, who gets eaten after  
a mine cave-in, was a mule.

Hollywood's TV family rock group, the  
Partridge Family, placed seven records includ-  
ing *I WOKE UP IN LOVE THIS MORNING* in  
Billboard's top 40 during the early '70s—while  
their real-life inspiration, the Cowsills, were  
disappearing from the charts. The Cornelius  
Brothers (Edward and Carter) and Sister Rose  
joined the family rock band wagon with their  
smashes *Treat Her Like a Lady* and *TOO LATE  
TO TURN BACK NOW*.

—Dr. Oldie



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- 1 **MAGGIE MAY** *Rod Stewart* • Music and lyrics by Rod Stewart and Martin Quittenent. Full Keel Music Co./HG Music Inc. ASCAP/Unichappell Music, Inc. o/b/o Itself & Rod Stewart. BMI. Mercury 73224 (1971). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1\*
- 2 **LISTEN TO THE MUSIC** *The Doobie Brothers* • Music and lyrics by Tom Johnston. Warner-Tamerlane Publ. Corp. BMI. © 1972 Warner Bros. Records Inc. Warner Bros. 7619 (1972). Produced under license from Warner Bros. Records Inc. No. 11\*
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- 5 **I WOKE UP IN LOVE THIS MORNING** *The Partridge Family* • Music and lyrics by Irwin Levine and L. Russell Brown. Screen Gems-EMI Music Inc. BMI. Bell 45130 (1971). Courtesy of Arista Records, Inc. No. 13\*
- 6 **THE TEARS OF A CLOWN** *Smokey Robinson and the Miracles* • Music and lyrics by Henry Cosby, Stevie Wonder and William "Smokey" Robinson Jr. Black Bull Music/Jobete Music Co., Inc. ASCAP. Tamlia 54199 (1970). Courtesy of Motown Record Company, L.P. No. 1\*
- 7 **GIVE ME JUST A LITTLE MORE TIME** *The Chairmen of the Board* • Music and lyrics by Ronald Dunbar and Edythe Wayne. Gold Forever Music, Inc. BMI. Inivictus 9074 (1970). Courtesy of Holland Group Productions. No. 3\*
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- 12 **SOONER OR LATER** *The Grass Roots* • Music and lyrics by Gary Zekley, Mitch Bottler, Adeney Paris, Ted McNamara and Ekundayo Paris. Screen Gems-EMI Music Inc./Young City Music. BMI. Dunhill 4279 (1971). Courtesy of MCA Records, Inc. No. 9\*
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- 20 **THE LOVE YOU SAVE** *The Jackson 5* • Music and lyrics by Berry Gordy Jr., Fonce Mizell, Deke Richards and Freddie Perren. Jobete Music Co., Inc. ASCAP. Motown H166 (1970). Courtesy of Motown Record Company, L.P. No. 1\*
- 21 **SPEAK TO THE SKY** *Rick Springfield* • Music and lyrics by Richard Springthorpe. PolyGram International Publishing, Inc. ASCAP. © 1972 Capitol Records, Inc. Capitol 3340 (1972). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 14\*
- 22 **VINCENT** *Don McLean* • Music and lyrics by Don McLean. Music Corporation of America, Inc. BMI. United Artists 50887 (1972). Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 12\*

\*Indicates highest Billboard chart position

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Time-Life wishes to thank *William L. Schurk of the Music Library and Sound Recordings Archives, Bowling Green State University, Bowling Green, Ohio, for providing valuable reference material.*

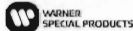
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