



CLASSICS





- ABC The Jackson 5
- COCONUT Nilsson
- MOTORCYCLE MAMA Sailcat
- OPERATOR (THAT'S NOT THE WAY IT FEELS) Jim Croce
- ROCK AND ROLL LULLABY B. J. Thomas
- WITHOUT LOVE (THERE IS NOTHING) Tom Jones
- SWEET MARY Wadsworth Mansion
- ME AND YOU AND A DOG NAMED BOO Lobo
- HEARTBEAT-IT'S A LOVEBEAT The DeFranco Family featuring Tony DeFranco
- OH BABE, WHAT WOULD YOU SAY? Hurricane Smith

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TREAT HER LIKE A LADY IP Cornelius Brothers and Sister Rose

WE GOTTA GET YOU A WOMAN Runt

HITCHIN' A RIDE Vanity Fare

MONTEGO BAY Bobby Bloom

YOU'VE GOT A FRIEND James Taylor

WALK A MILE IN MY SHOES Joe South and the Believers

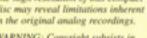
ARIZONA Mark Lindsay (18)

THE CANDY MAN Sammy Davis Jr.

DUELING BANJOS Eric Weissberg and Steve Mandell

LAST SONG Edward Bear

THE GUITAR MAN Bread



obtained from such institution.









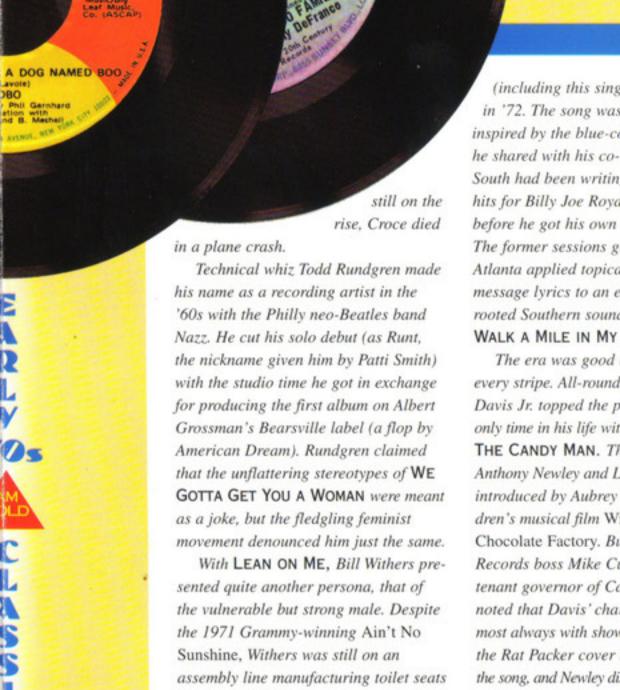
y 1971, James Taylor was recognized as the living embodiment of the post-hippie singer-songwriter movement. But until YOU'VE GOT A FRIEND, culled from his third album, he hadn't enjoyed a No. 1 single. The song was written by former Brill Building tunesmith Carole King, who had fled New York for laid-back California and during the early '70s was herself making the transition to solo recording artist.

Taylor and King were introduced to each other by Danny Kortchmar, a guitarist who had previously worked with him in the Flying Machine and with her in the City. As Carole was recording her landmark album Tapestry, James was a few blocks down the street cutting his own Mud Slide Slim and the Blue Horizon, and You've Got a Friend appeared on both sets. King decided not to release her version as a single, so Taylor did—though when they toured together that summer, they usually shared the song in a show-closing duet.

The singer-songwriter movement created a new breed of artists, mostly one-hit wonders but a few who proved ing. Harry Nilsson,
a former computer supervisor at a Los
Angeles bank, definitely fell into the latter camp. By the time he went to
London with producer Richard Perry to
cut Nilsson Schmilsson, he already had
six other albums on the market and had
enjoyed a handful of hit singles of his
own as well as having written several
more for other artists. But that album
pretty much established Nilsson's own
unique identity, and COCONUT was the
third straight hit it yielded.

ME AND YOU AND

Jim Croce, on the other hand, was a top-40 newcomer in 1972. The folk veteran had just cut a deal with the production team of Tommy West (his old Villanova college buddy) and Terry Cashman, and OPERATOR (THAT'S NOT THE WAY IT FEELS) was the second hit single off his first album. Little more than a year later, with his career



for Boeing 747s when his second album

(including this single) was released in '72. The song was apparently inspired by the blue-collar camaraderie he shared with his co-workers. Joe South had been writing and producing hits for Billy Joe Royal since 1965 before he got his own solo deal in 1969. The former sessions guitarist from Atlanta applied topical, brotherhoodmessage lyrics to an eclectic, countryrooted Southern sound for hits like WALK A MILE IN MY SHOES.

The era was good to solo artists of every stripe. All-round performer Sammy Davis Jr. topped the pop charts for the only time in his life with the easy-listening THE CANDY MAN. The song, written by Anthony Newley and Leslie Bricusse, was introduced by Aubrey Woods in the children's musical film Willy Wonka and the Chocolate Factory. But it was MGM Records boss Mike Curb (later lieutenant governor of California) who noted that Davis' chart success was almost always with show tunes, and he had the Rat Packer cover it. Sammy disliked the song, and Newley disliked Davis' version, but both wound up eating their words.

Bobby Bloom began by eking out a couple of regional hits with the Imaginations in 1961, but he blossomed in the late '60s as a writer, producer and sessions singer on the bubblegum scene. He and Brill Building veteran Jeff Barry co-wrote

MONTEGO BAY after Bloom became the first artist on L&R, another MGM label.

Hurricane Smith was 49 years old when he achieved his first pop hit in 1972. But as Norman Smith, he had been working at EMI Records' legendary Abbey Road studios in London since 1955; as house engineer, he recorded all the Beatles' albums through Revolver. He also produced Pink Floyd before taking on his new name (from a 1952 Yvonne de Carlo flick) to become an artist in his own right. OH BABE, WHAT WOULD YOU SAY? was his only top 10 stateside.

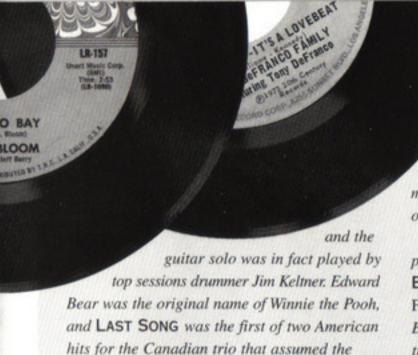
Other soloists had varying success on the charts. Lobo was the stage name for Kent Lavoie, a Floridian of French and Native American descent, and ME AND YOU AND A DOG NAMED BOO was the first single of a career that lasted the rest of the decade. Tom Jones was riding high on the strength of his network TV show when he revived Clyde McPhatter's rhythm and blues chestnut

WITHOUT LOVE (THERE IS NOTHING).

Mark Lindsay rocked as lead singer of Paul Revere and the Raiders, but his cover of the English band Family Dogg's ARIZONA was closer to the countrypolitan style he came to use as a solo artist.

B. J. Thomas, who launched his career in a Houston bar band called the Triumphs, became a household sound after topping the charts with the ubiquitous Raindrops Keep Fallin' on My Head (from Butch Cassidy and the Sundance Kid) in 1969. A later hit, ROCK AND ROLL LULLABY, was taken from a 1972 album with an all-star cast featuring Duane Eddy on guitar and the Blossoms and Dave Somerville (once of the Diamonds) on backup vocals. The nostalgic ballad presaged Thomas' mid-'70s move to the country field.

Among groups, Bread's fifth LP (after which the soft-rock group eased into a steady decline) was named after its hit single, THE GUITAR MAN,



Cult favorite HITCHIN' A RIDE was the second of two American hits by the British quintet Vanity Fare. MOTORCYCLE MAMA turned out to be the only top-40 single for Sailcat, a country-rockish duo featuring Muscle Shoals hangersout Court Pickett and John Wyker. The DeFranco Family was already one of the hottest groups in Canada when American teen-magazine publisher Charles Laufer formed his own label (distributed by 20th Century) to launch the quintet stateside with HEARTBEAT—IT'S A LOVEBEAT.

moniker.

TREAT HER LIKE A LADY, meanwhile, kicked off the brief career of the Miami soulpop family group Cornelius Brothers and Sister Rose. ABC was the follow-up to the Jackson 5's debut No. 1, I Want You Back.

Principal writer-producer Freddie

Perren cut both songs at the same time,
with the former being little more than the
music to the chorus of I Want You Back repeated
over and over.

One of the most unlikely songs to hit the pop charts in the early '70s was DUELING BANJOS, written and recorded in 1955 as Feuding Banjos by country star Arthur "Guitar Boogie" Smith (and based on an older traditional tune). The Dillards made it popular on the folk circuit in the mid-'60s, and their arrangement was picked up by Eric Weissberg and Steve Mandell.

When author James Dickey heard that version on the radio, he thought it would fit perfectly into the film adaptation of his controversial adventure novel Deliverance. Director John Boorman brought Weissberg and Mandell on location to teach the actors how to mime the square-off scene between a banjo-plucking country boy and a guitar-picking city boy. And when the film starring Burt Reynolds became one of the biggest movies of the year, Dueling Banjos put the backwoods sound high on the charts.

-John Morthland

• DISCOGRAPH

- ABC The Jackson 5 Music and lyrics by Deke Richards, Berry Gordy Jr., Freddie Perren and Fonce Mizell. Jobete Music Co., Inc. ASCAP. Motown 1163 (1970). Courtesy of Motown Record Company, L.P., by arrangement with PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 1*
- 2 COCONUT Nilsson Music and lyrics by Harry Nilsson. EMI Blackwood Music Inc. BMI. ® 1972 BMG Music. RCA Victor 0718 (1972). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 8*
- MOTORCYCLE MAMA Sailcat Music and lyrics by John Wyker. Singing Wire Music Inc. BMI. ® 1972 Elektra Entertainment. Elektra 45782 (1972). Produced under license from Elektra Entertainment. No. 12*
- 4 OPERATOR (THAT'S NOT THE WAY IT FEELS) Jim Croce • Music and lyrics by Jim Croce. DenJac Music Co/MCA Music Publishing, a Division of MCA Inc. ASCAP. ABC 11335 (1972). Courtesy of Saja Music Co. No. 17*
- Sock AND ROLL LULLABY B. J. Thomas Music and lyrics by Barry Mann and Cynthia Weil. Screen Gems-EMI Music Inc./Summerhill Songs. BMI.
 1972 Scepter Records. Scepter 12344 (1972). Courtesy of Highland Music, Inc. No. 15*
- 6 WITHOUT LOVE (THERE IS NOTHING) Tom Jones • Music and lyrics by Danny Small. Unichappell Music, Inc. BMI. Parrot 40045 (1970). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 5*
- 7 SWEET MARY Wadsworth Mansion Music and lyrics by Steve Jablecki. Big Hawk Music Inc./Kama Sutra Music, Inc. c/o EMI Unart Catalog Inc. BMI. Sussex 209 (1971). Courtesy of Tabu Records, No. 7*

- 8 ME AND YOU AND A DOG NAMED BOO Lobo Music and lyrics by Kent Lavoie. Famous Music Corporation/ Kaiser Music. ASCAP. Big Tree 112 (1971). Produced under license from Atlantic Recording Corp. No. 5*
- 9 HEARTBEAT—IT'S A LOVEBEAT The DeFranco Family featuring Tony DeFranco • Music and lyrics by William Gregory Hudspeth and Michael Kennedy. David Schine & Co., Inc. ASCAP. ® 1973 PolyGram Records, Inc. 20th Century 2030 (1973). Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 3*
- OH BABE, WHAT WOULD YOU SAY?

 Hurricane Smith Music and lyrics by E. S. Smith.

 Chappell & Co. ASCAP.

 1972 Capitol Records, Inc.

 Capitol 3383 (1973). Courtesy of Capitol Records, Inc.,

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- LEAN ON ME Bill Withers Music and lyrics by Bill Withers. Interior Music Corp. BMI.

 ₱ 1972 Sony Music Entertainment, Inc. Sussex 235 (1972). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*
- TREAT HER LIKE A LADY Cornelius Brothers and Sister Rose • Music and lyrics by Eddie Cornelius. EMI Unart Catalog Inc./Stage Door Music Publ. BMI. United Artists 50721 (1971). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*
- WE GOTTA GET YOU A WOMAN Runt Music and lyrics by Todd Rundgren. Earmark Music/Screen Gems-EMI Music Inc. BMI. Ampex 31001 (1971). Courtesy of Bearsville Records and Rhino Records, Inc. No. 20*
- HITCHIN' A RIDE Vanity Fare Music and lyrics by Peter Callander and Mitch Murray. Intune Inc./Songs of PolyGram International, Inc. BMI. Page One 21029 (1970). From Roger Easterby Management. No. 5*

*Indicates highest Billboard chart position



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- YOU'VE GOT A FRIEND James Taylor Music and lyrics by Carole King. Colgems-EMI Music Inc. ASCAP. Warner Bros. 7498 (1971). Produced under license from Warner Bros. Records Inc. No. 1*
- WALK A MILE IN MY SHOES Joe South and the Believers • Music and lyrics by Joe South, Lowery Music Co. Inc. BMI. Capitol 2704 (1970). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 12*
- ARIZONA Mark Lindsay Music and lyrics by Kenny Young. Kangaroo Music, Inc. ASCAP. Columbia 45037 (1970). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 10*
- 19 THE CANDY MAN Sammy Davis Jr. Music and lyrics by Leslie Bricusse and Anthony Newley. Taradam Music, Inc. BMI. MGM 14320 (1972). With the Mike Curb Congregation. Courtesy of PolyGram Special Markets, a Division of PolyGram Group Distribution, Inc. No. 1*
- 21 LAST SONG Edward Bear Music and lyrics by Lawrence Wayne Evoy. Eeyor Music. CAPAC.

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- THE GUITAR MAN Bread Music and lyrics by David Gates. Kipahulu Music Co. ASCAP.

 ⊕ 1972 Elektra Entertainment. Elektra 45803 (1972). Produced under license from Elektra Entertainment. No. 11*



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EARLY-'70s CLASSICS was produced by Time-Life Music in cooperation with Warner Special Products. Digitally remastered at Hit and Run Studios, Rockville, Md.; Steve Carr, engineer.

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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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OPCD-2683A AM1-15





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