

SUPERHITS 1970



TIME
LIFE
MUSIC

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|--|--|
| <p>1 Ain't No Mountain High Enough
Diana Ross</p> <p>2 Green-Eyed Lady Sugarloaf</p> <p>3 Make It with You Bread</p> <p>4 Your Song Elton John</p> <p>5 Lay Down (Candles in the Rain)
Melanie</p> <p>6 I Think I Love You The Partridge Family</p> <p>7 O-o-h Child The 5 Stairsteps</p> <p>8 Love Grows (Where My Rosemary Goes) Edison Lighthouse</p> <p>9 Gypsy Woman Brian Hyland</p> <p>10 Hey There Lonely Girl Eddie Holman</p> <p>11 Rainy Night in Georgia Brook Benton</p> | <p>12 In the Summertime Mungo Jerry</p> <p>13 Share the Land The Guess Who</p> <p>14 Candida Dawn</p> <p>15 Indiana Wants Me R. Dean Taylor</p> <p>16 Ma Belle Amie The Tee Set</p> <p>17 One Less Bell to Answer
The 5th Dimension</p> <p>18 Everything Is Beautiful Ray Stevens</p> <p>19 Snowbird Anne Murray</p> <p>20 Patches Clarence Carter</p> <p>21 I'll Never Fall in Love Again
Dionne Warwick</p> <p>22 I'll Be There The Jackson 5</p> |
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SEE PROGRAM NOTES INSIDE

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SUPERHITS 1970

COMPACT
disc
DIGITAL AUDIO

SUD-04
OPCD-2605

TIME
LIFE
MUSIC

- 1 Ain't No Mountain High Enough 2 Green-Eyed Lady 3 Make It with You
4 Your Song 5 Lay Down 6 I Think I Love You 7 O-o-h Child 8 Love Grows
9 Gypsy Woman 10 Hey There Lonely Girl 11 Rainy Night in Georgia
12 In the Summertime 13 Share the Land 14 Candida 15 Indiana
Wants Me 16 Ma Belle Amie 17 One Less Bell to Answer
18 Everything Is Beautiful 19 Snowbird 20 Patches 21 I'll
Never Fall in Love Again 22 I'll Be There

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Singer-songwriters made the early '70s a great time for soft rock, and black music picked up on the trend, too. In 1970, after three straight soul-rocking No. 1 hits at Motown since their late-1969 debut with *I Want You Back*, the Jackson 5 cut their first ballad in **I'll Be There**. It shot to the top as fast as its predecessors, becoming the kiddie group's fourth straight No. 1 of the year.

I'll Be There was also the first J5 record that wasn't written and produced by "the Corporation," the umbrella name for the in-house team of Freddie Perren, Fonce Mizell, Deke Richards and Berry Gordy Jr. The honors this time went to producer Hal Davis, along with Bob West, Willie Hutch and (reflecting his continuing interest in this project) Gordy.

Davis had been Motown's surrogate father for the youths since they signed. He'd been running the label's West Coast operations almost from the beginning, and when the Jacksons flew out from Gary, Indiana, to begin a year of grooming before their debut

release, it was Davis who picked them up at the airport and got them settled in. His friend Bob West wrote *I'll Be There* with the Jacksons in mind, but only Davis believed the quintet was ready for a ballad so early on. West, Davis and Willie Hutch revised the arrangement and cut the instrumental track. To everyone's surprise, Gordy loved it, and he polished the lyrics personally before sending the boys into the studio to overdub vocals.

Diana Ross, who had just gone solo, was credited with discovering the Jacksons, an attempt by the label to boost the chances for both acts. It must have worked, because after one disappointment—*Reach Out and Touch*, which later became her signature song, reached only No. 20—she took **Ain't No Mountain High Enough** all the way.

Nick Ashford conceived the song, when he first moved to New York, as an expression of his determination to be part of the music biz, and he and his collaborator and wife, Valerie Simpson, wrote it as a duet for Marvin



Gaye and Tammi Terrell. But when they took over the job of producing Diana's first solo LP from Bones Howe, Ashford and Simpson made use of her distinctive speaking voice by rearranging the song as a narrative that builds to a stirring climax.

Nobody at Motown liked it, especially because it clocked in at an unwieldy six minutes, and Gordy only reluctantly allowed it on the album. But disc jockeys began doing their own edits so they could play it on the radio, and before long Gordy himself cut the track down and released it as a single.

The Partridge Family was one of several white corollaries to the Jacksons, but they had the advantage of their own TV show. According to the original story line, the five kids form a garage band to cut **I Think I Love You**, which becomes a No. 1 smash before the half hour is up. In real life, the triumph took several weeks longer, and only Shirley Jones and her stepson David Cassidy (who played her oldest son on the show) even

appeared on the record.

Ray Stevens' **Everything Is Beautiful** also had a TV connection. Though the Georgian had entered music in 1961 as a country novelty act, by 1970 he was lined up as a summer replacement for Andy Williams. Needing the kind of big, anthemic tune that would work as both a TV theme and the first single for his new label, he wrote *Everything Is Beautiful*. For the vocal backing, his two daughters sang with the second-grade class at Oak Hill Elementary School in Nashville.

Bread was formed when Oklahoman David Gates, seeing the Hollywood success of his old Tulsa crony Leon Russell, went west and wound up producing Pleasure Faire, a group of studio players. He soon joined the group, and the name was changed. **Make It with You**, pulled from their second album, became an easy-listening standard.

Dawn was even more of an accident. Tony Orlando, an early-'60s semistar, was working behind a desk at April-Blackwood (the publishing



arm of CBS) when he was approached by his old friend Hank Medress, once of the Tokens. Medress had a demo of **Candida** with two Motown backup singers (Joyce Vincent and Telma Hopkins) and a lead voice he didn't like; Bell Records had already told him they would release it as a single if a better frontman could be found. Orlando, who had done plenty of demos in his day, agreed to add his voice if he remained anonymous. When the tune went to No. 3, he overdubbed his voice on a follow-up, *Knock Three Times*, and that went to No. 1. Only then did Orlando actually meet the two California women who made up Dawn (the name was taken from the daughter of one of the Tokens).

Other soft-rock stars included the 5th Dimension, who had cut several flower-power hits for Johnny Rivers' Soul City label before going over to Bell. **One Less Bell to Answer** marked their move to a more middle-of-the-road sound. British writer-producer Tony Macaulay put Edison Lighthouse together by pairing singer Tony Burrows

with the virtually unheard-of group Greenwich Hammer, and **Love Grows (Where My Rosemary Goes)** was Macaulay's first project for Bell.

Mungo Jerry was a British skiffle band known as the Good Earth until a couple weeks before the release of **In the Summertime**. That single kicked off a brief skiffle craze in England, but America would have no more of it. The Dutch group the Tee Set got its break when Jerry Ross of Colossus Records heard **Ma Belle Amie** in a Zurich disco and leased it for American distribution. The 5 Stairsteps were the Burke brothers of Chicago, who parlayed a well-received showcase at Harlem's Apollo Theater into a deal for **O-o-h Child**, but they were unable to follow it up in their bid to become the next Jacksons.

The wave of new singer-writers was led by Elton John with **Your Song**, his first American Top 40 single. Melanie Safka, who recorded under her first name, was a former drama student whose *Look What They've Done to My Song Ma* was a French hit for her and



an American hit for the New Seekers. Her manager-husband was able to get her onto the bill at Woodstock, where she performed through a rainstorm, inspiring **Lay Down (Candles in the Rain)**. The backup choir on *Lay Down* was the Edwin Hawkins Singers from Oakland, California, whose *Oh Happy Day* was one of the era's biggest fluke successes. In response to her song, Melanie's fans originated the practice of lighting matches at rock shows.

Among interpreters of soul material, journeyman Eddie Holman got back on the charts with his reworking of a 1963 Ruby and the Romantics hit, **Hey There Lonely Girl**. Brook Benton made his first real showing in six years with Tony Joe White's definitive swamp-pop ballad, **Rainy Night in Georgia**. Brian Hyland returned to the charts with his remake of Curtis Mayfield's fanciful **Gypsy Woman**, which Del Shannon produced. And Dionne Warwick continued her impressive string of hits with **I'll Never Fall in Love Again**, from the Broadway musical *Promises, Promises*.

Clarence Carter, a blind Alabama singer and guitarist, made his final visit to the top 10 with **Patches**, a Southern throwback co-written by General Johnson, who had once been lead singer of the New Orleans vocal group the Showmen (*It Will Stand*) and then Detroit's Chairmen of the Board (*Give Me Just a Little More Time*). And Canadian Anne Murray, a former physical education teacher with her own TV series north of the border, became an American country-pop star with **Snowbird**. She'd first heard the tune when she saw its writer, Gene MacLellan, sing it on Canadian TV. Before long, she was singing it on Glen Campbell's U.S. show, dramatizing once again the interrelationship of pop music and television.

—John Morthland



DISCOGRAPHY

*Indicates highest Billboard chart position

1. Ain't No Mountain High Enough Diana Ross • Music and lyrics by Nicholas Ashford and Valerie Simpson. Jobete Music Company. ASCAP. Motown 1169. Courtesy of Motown Record Company, L.P. No. 1*

2. Green-Eyed Lady Sugarloaf • Music and lyrics by Jerry Corbetta, J. C. Phillips and David Rioran. Claridge Music Inc. ASCAP. Liberty 56183. Courtesy of EMI, a Division of Capitol Records, Inc., under license from CEMA Special Markets. No. 3*

3. Make It with You Bread • Music and lyrics by David Gates. Screen Gems-EMI Music, Inc. Elektra 45686. Produced under license from Elektra Entertainment. No. 1*

4. Your Song Elton John • Music and lyrics by Elton John and Bernie Taupin. Dick James Music, Inc. BMI. Uni 55265. Courtesy of MCA Records, Inc. No. 8*

5. Lay Down (Candles in the Rain) Melanie • Music and lyrics by Melanie Safka. Blenstock Publishing Co./Jerry Leiber Music/Mike Stoller Music. ASCAP. Buddah 167. © 1984 Buddah Records, a Division of Essex Entertainment, Inc. Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 6*

6. I Think I Love You The Partridge Family • Music and lyrics by Tony Romeo. Screen Gems-EMI Music, Inc. BMI. Bell 910. Courtesy of Arista Records, Inc. No. 1*

7. O-o-h Child The 5 Stairsteps • Music and lyrics by Stan Vincent. Kama Sutra Music Inc./Sleeping Sun. BMI. Buddah 165. Courtesy of Buddah Records, a Division of Essex Entertainment, Inc. No. 8*

8. Love Grows (Where My Rosemary Goes) Edison Lighthouse • Music and lyrics by Tony Macaulay and Barry Mason. Unichappell Music Inc./Super Songs Unlimited/Aimi Music. BMI./A. Schroder Music Publ. Ltd. PRS. Bell 858. Courtesy of Janus Records. No. 5*

9. Gypsy Woman Brian Hyland • Music and lyrics by Curtis Mayfield. Warner-Tamerlane Publishing Corp. BMI. Uni 55240. Courtesy of MCA Records, Inc. No. 3*

10. Hey There Lonely Girl Eddie Holman • Music by Leon Carr, lyrics by Earl Shuman. Famous Music. ASCAP. ABC 11240. Courtesy of MCA Records, Inc. No. 2*

11. Rainy Night in Georgia Brook Benton • Music and lyrics by Tony Joe White. Combine Music. BMI. Cotillion 44057. Produced under license from Atlantic Recording Corp. No. 4*

12. In the Summerline Mungo Jerry • Music and lyrics by Ray Dorset. ATV Music Corp. BMI./Our Music Ltd. PRS. Janus 125. Courtesy of Castle Communications PLC. No. 3*

13. Share the Land The Guess Who • Music and lyrics by Burton Cummings. Shillelagh Music Co. PROC. RCA Victor 0388. Courtesy of RCA Records, a label of BMG Music. No. 10*

14. Candida Dawn • Music and lyrics by Tony Wine and Irwin Levine. Forty West Music Corp./Children of Charles Music Inc./Two One Two Music Co. BMI. Bell 903. Courtesy of Arista Records, Inc. No. 3*

15. Indiana Wants Me R. Dean Taylor • Music and lyrics by R. Dean Taylor. Stone Agate Music Corp. BMI. Rare Earth 5013. Courtesy of Gusto Records. No. 5*

16. Ma Belle Amie The Tee Set • *Music and lyrics by Hans van Ejck and Peter Tetteroo. Legacy Music Inc. BMI./Dayglow Muziekuitgeverij NV. BUMA. Colossus 107. Courtesy of Philadelphia International. No. 5**

17. One Less Bell to Answer The 5th Dimension • *Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./Jac Music Co., Inc. ASCAP. Bell 940. Courtesy of Arista Records, Inc. No. 2**

18. Everything Is Beautiful Ray Stevens • *Music and lyrics by Ray Stevens. Ahab Music Co. BMI. Barnaby 2011. Courtesy of Barnaby Records. No. 1**

19. Snowbird Anne Murray • *Music and lyrics by Gene MacLellan. Beechwood Music. BMI. Capitol 2738. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 8**

20. Patches Clarence Carter • *Music and lyrics by General Johnson and Ronald Dunbar. Gold Forever Music. BMI. Atlantic 2748. Produced under license from Atlantic Recording Corp. No. 4**

21. I'll Never Fall in Love Again Dionne Warwick • *Music by Burt Bacharach, lyrics by Hal David. Blue Seas Music, Inc./Jac Music Co., Inc. ASCAP. Scepter 12273. Courtesy of Dionne Warwick, Jac Music and Blue Seas Music. No. 6**

22. I'll Be There The Jackson 5 • *Music and lyrics by Bob West, Hal Davis, Willie Hutch and Berry Gordy Jr. Jobete Music Co., Inc. ASCAP. Motown 1171. Courtesy of Motown Record Company, L.P. No. 1**



Chairman: Paul R. Stewart

President: John Hall

Vice President: Fernando Pargas

Executive Producer: Charles McCordell

Recording Producers: Joe Sasy, Steve Carr

Series Consultant: Joe Sasy

Creative Director: Don Sheldon

Art Director: Robin Bray

Associate Producer: Brian Miller

Art Studio: A Sexton Design

Chief Financial Officer: Eric R. Eaton

Production Manager: Karen Hill

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The Author: John Morthland has been an associate editor for *Rolling Stone* and *Creem*. He has freelanced for virtually every rock magazine published during the last 20 years.

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