

# SUPERHITS 1971



TIME  
LIFE  
MUSIC

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- 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 **Sweet City Woman** Stampede
- 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 **How Can You Mend a Broken Heart**  
The Bee Gees
- 12 **Want Ads** The Honey Cone
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# SUPERHITS 1971

COMPACT  
**disc**  
DIGITAL AUDIO


SUD-10  
OPCD-2649

TIME  
**LIFE**  
MUSIC

- 1 She's a Lady 2 Knock Three Times 3 Draggin' the Line 4 Sunshine 5 That's the Way I've Always Heard It Should Be 6 Sweet City Woman 7 Signs 8 Don't Pull Your Love 9 Never Can Say Goodbye 10 Just My Imagination 11 How Can You Mend a Broken Heart 12 Want Ads 13 An Old Fashioned Love Song 14 One Take over the Line 15 The Night They Drove Old Dixie Down 16 Put Your Hand in the Hand 17 Indian Reservation 18 Temptation Eyes 19 Spanish Harlem 20 Baby I'm-a Want You 21 If I Were Your Woman 22 Have You Seen Her

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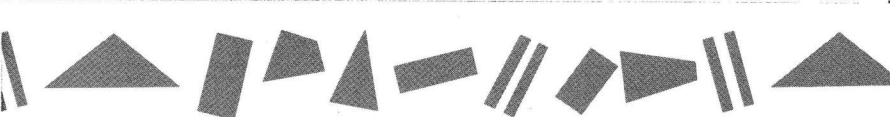
While the singer-songwriter movement of the 1970s opened pop music up to women as never before, it didn't necessarily mean that women were now writing all their own songs. Some were able to break through doing just that, but many more continued to work as interpreters. Even among interpreters, though,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

Joan Baez represented a new kind of female pop 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 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 around the border.

Ocean was a Canadian hippie band that tried and 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. Ocean's Canada-to-America crossover success was duplicated by

the group Stampedeers, which had been launched in Calgary in 1963 as a sextet before paring down (in 1965) to the trio that later cut **Sweet City Woman**.

Jonathan Edwards, who hailed from 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.

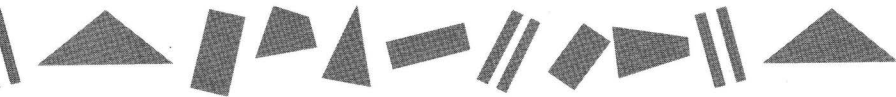
The Grass Roots started, at least, with an equally flexible line-up. The name was first used in 1966 when writers P. F. Sloan and Steve Barri used studio musicians as a band on their *Where Were You When I Needed You*. When that song hit the charts, Sloan and Barri recruited a local club band called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

ing 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.

Welshman Tom Jones sold a grittier, more 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. **How Can You Mend a Broken Heart**—originally written for, and rejected by, Andy Williams—resolved a career crisis for the Bee Gees. In 1969, the nonbrother members of the Aus-



tralian harmony group had quit on Barry, Robin and Maurice Gibb, and after flailing directionless for a while, the Bee Gees broke up. Barry and Robin wrote this No. 1 hit as part of the reconciliation process. Three Dog Night's well-crafted harmonies took Paul Williams' **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 smol-

dering 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



## DISCOGRAPHY

\*Indicates highest Billboard chart position

**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\*

**2. Knock Three Times** Dawn • Music and lyrics by Irwin Levine and L. Russell Brown. 212 Music Co./Forty West Music Corp. BMI. Bell 938. Produced under license from Arista Records, Inc. No. 1\*

**3. Draggin' 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\*

**6. Sweet City Woman** Stampede • Music and lyrics by Richard Dodson. PSO Limited/Southern Music Pub. Co. Inc. ASCAP. Bell 45120. Produced under license from Arista Records, Inc. No. 8\*

**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. How Can You Mend a Broken Heart** The Bee Gees • Music and lyrics by Barry Gibb and Robin Gibb. Gibb Brothers Music. BMI. Atco 6824. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 1\*

**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 Robble 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\**

**18. Temptation Eyes** The Grass Roots • *Music and lyrics by Harvey Price and Dan Walsh. MCA Inc. ASCAP. Dunhill 4263. Courtesy of MCA Records, Inc. No. 15\**

**19. Spanish Harlem** Aretha Franklin • *Music and lyrics by Jerry Leiber and Phil Spector. Hill and Range Songs. BMI. Atlantic 2817. Produced under license from Atlantic Recording Corp. No. 2\**

**20. Baby I'm-a Want You** Bread • *Music and lyrics by David Gates. Colgems-EMI Music, Inc. ASCAP. Elektra 45751. © 1988 Elektra/Asylum Records. Produced under license from Elektra Entertainment. No. 3\**

**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\**



**Chairman:** Paul R. Stewart

**President:** John Hall

**Vice President:** Fernando Pargas

**Executive Producer:** Charles McCardell

**Recording Producers:** Joe Sasy, Steve Carr

**Creative Director:** Robin Bray

**Associate Producer:** Brian Miller

**Art Studio:** A Sexton Design

**Series Consultant:** Joe Sasy

**Chief Financial Officer:** Chris Hearing

**Associate Director of Production:** Karen Hill

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*Rugged, maneuverable minibikes were a natural for bicycle polo, as these Southampton, New York, businessmen demonstrate.*