

SUPERHITS 1972



TIME
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MUSIC

SUPERHITS 1972

- 1 **Black and White** Three Dog Night
- 2 **You Don't Mess Around with Jim**
Jim Croce
- 3 **I Can See Clearly Now** Johnny Nash
- 4 **I'm Still in Love with You** Al Green
- 5 **Alone Again (Naturally)**
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Mac Davis
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SUPERHITS 1972

COMPACT
disc
DIGITAL AUDIO

SUD-11
OPCD-2650




- 1 Black and White 2 You Don't Mess Around with Jim 3 I Can See Clearly Now
4 I'm Still in Love with You 5 Alone Again (Naturally) 6 (Last Night) I Didn't Get
to Sleep at All 7 Nice to Be with You 8 Garden Party 9 Summer Breeze
10 I'd Love You to Want Me 11 Precious and Few 12 A Horse with No
Name 13 Brandy 14 Everybody Plays the Fool 15 Sylvia's Mother
16 Oh Girl 17 Good Time Charlie's Got the Blues 18 Me and
Mrs. Jones 19 Baby Don't Get Hooked on Me
20 Without You 21 Nights in White Satin

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In 1972, the rock musical *Hair* closed after 1,742 performances on Broadway. Coincidentally, the new '50s rock 'n' roll musical *Grease* began its extended run that same year. For the first time since the oldies revival of the early '60s, the rock audience was looking to the past as well as the future.

One result of this nostalgia was the increased viability of black vocal groups steeped in the smooth harmony style of the '50s. The Dells, who had been around since 1953, were already experiencing a resurgence of pop sales. Another Chicago group, the Chi-Lites (formed as the Hi-Lites in 1963), set the tone of this group-harmony revival late in 1971 with *Have You Seen Her*, then topped themselves with **Oh Girl**.


In New York, Atlantic Records turned Detroit's Spinners into superstars after eight relatively unproductive years at Motown. A local group, Harlem's Main Ingredient (formerly the Poets), withstood the death of their lead singer, Donald McPherson, and reached the top 5 with Cuba Gooding doing the

honors on **Everybody Plays the Fool**.

In Philadelphia, where the vocal-group tradition was just as entrenched as in the Big Apple, producers Kenny Gamble and Leon Huff were forging a dynasty with veteran groups Harold Melvin and the Blue Notes (with roots going back to 1953), the O'Jays (1958), and the Three Degrees (1964), often backing them with a disco beat. Gamble and Huff's first release to go to No. 1 pop was **Me and Mrs. Jones**, featuring the testifying of Billy Paul, an unknown who had cut his first record 20 years earlier.

Ricky Nelson was purged from the musical pantheon by rock critics in the late '60s because he was a teen idol and appeared in his family's TV sitcom. But his recordings had been successful primarily because they were substantial. His knowledge of rockabilly was exhaustive, and his patronage of songwriters Johnny and Dorsey Burnette and guitarist James Burton displayed keen musical perception.

Rick's resentment over his lack of



acceptance as a rock artist boiled to the surface in the bittersweet **Garden Party**, which put him back in the top 10 for the first time since the British Invasion. Unfortunately, his belated resurrection had more to do with "American pie" nostalgia than with any appreciation of his Stone Canyon Band as part of the developing country-rock scene.

Although FM rock stations were springing up and catering to the more progressive-oriented listeners, Top-40 stations, as usual, played a wide spectrum of styles. Post-bubblegum tunes like **Brandy** by Looking Glass and Lobo's **I'd Love You to Want Me**, Gilbert O'Sullivan's music-hallish **Alone Again (Naturally)** and the 5th Dimension's (**Last Night**) **I Didn't Get to Sleep at All** were all too square for the hip stations. However, America's debut single, **A Horse with No Name**, zoomed to No. 1 on both sides of the dial as the three-man band filled the niche vacated by the faltering Crosby, Stills, Nash and no more Young. Similarly, former Champs Jim Seals and

Dash Crofts got air play everywhere with their **Summer Breeze**.

During the '60s, the terms "folk music" and "folk-rock" had been so abused by self-styled, musically inclined political activists that when Jim Croce surfaced in 1972 with **You Don't Mess Around with Jim**, he was labeled a singer-songwriter instead of a folk musician. Croce's years of playing in coffee-houses, his catchy melodies and his vivid blue-collar imagery grabbed audiences so hard that he became probably the most overplayed artist of the decade on AM and FM. Atlantic Records must have thought they had the next Jim Croce when Buffalo Springfield producers Charlie Greene and Brian Stone brought them Danny O'Keefe, but he never came up with another song equal to **Good Time Charlie's Got the Blues**.

Mac Davis scuffled through the '60s trying to make it as a writer and performer, and hanging on to his day jobs. Then Elvis recorded Davis' *In the Ghetto* in 1969 and returned to the top 10 after a four-year absence.



Suddenly everybody wanted Mac and his songs. In 1972 his recording of **Baby Don't Get Hooked on Me** shot to the top of the charts, and Gallery cut his song *I Believe in Music* as the follow-up to their debut smash, **Nice to Be with You**.

Harry Nilsson also broke through in 1969. Three Dog Night had their first top tenner with his composition *One*. Several months later, Harry's 1968 flop of Fred Neil's *Everybody's Talkin'* reached the same heights after it was featured in the film *Midnight Cowboy* instead of Nilsson's original submission, his own song *I Guess the Lord Must Be in New York City*. Although he continued charting with his own compositions, Nilsson had his biggest seller and won a Grammy for best male vocal performance with 1972's **Without You**, which was penned by Tom Evans and Peter Ham of Badfinger.

Danny Hutton started out in show business doing voices for Hanna-Barbera cartoons. He cut several sides for their HBR label when it branched out from kiddie records. A year later,

he moved to MGM where he met Cory Wells, then of the Enemies. In 1968 he recruited a third singer, Charles Negron, and formed Three Dog Night. The group had ears for hit material. **Black and White** is a good example. Written in 1955 by a folk duet, the song kicked around for years. Sammy Davis Jr. and Pete Seeger made recordings of it. It was even used in a CBS film about Peace Corps efforts to teach English to Africans. Three Dog Night heard the reggae group Greyhound sing *Black and White* in 1971 and "rockalized" it for their third No. 1 song.

In the '50s, Johnny Nash was a member of Arthur Godfrey's radio and television troupe and had a recording contract with ABC-Paramount. He had one hit with *A Very Special Love* and teamed up with Paul Anka and George Hamilton IV for a second, *The Teen Commandments*. He acted in several movies, including *Key Witness* and *Take a Giant Step*, which was shot in Jamaica. In the '60s Nash's musical horizons expanded to include soul



and reggae. *Hold Me Tight* on Nash's own Jad label made the top 5 here and in Britain in 1968. His early-'70s collaboration with the virtually unknown Bob Marley produced two monsters, *Stir It Up* and **I Can See Clearly Now**, which established both artists worldwide.

Al Green was born less than 50 miles from Memphis, where he would record more than a dozen hits, but, as Mott the Hoople reflected, "It's a mighty long way down rock 'n' roll." At the age of 13 Al moved to Michigan, where he sang in gospel and secular groups, eventually scoring a national hit with *Back Up Train*. Producer Willie Mitchell found Green stranded in Midland, Texas, in 1968 and persuaded him to come to Hi Records in Memphis. For the rest of the decade, discs like **I'm Still in Love with You** made Green a fixture on the charts.

Nights in White Satin was released in 1968 on the Moody Blues' psychedelic second LP, *Days of Future Passed*. As a single, it merely bubbled under *Billboard's* Hot 100. Four years later,

public taste had caught up with the Moody's bombastic style, and both the 45 and the album sold like crazy.

Many a truth is written in jest, and sometimes that goes for hit songs as well. Cartoonist Shel Silverstein wrote **Sylvia's Mother** as a spoof for *Playboy*, but when Dr. Hook and the Medicine Show recorded it, the public bought it for real. (Johnny Cash had turned the same trick with Shel's *A Boy Named Sue* in 1969.)

In 1966 the Outsiders were Cleveland's version of the Young Rascals, turning out *Time Won't Let Me* and three other hits. Singer Sonny Geraci and guitarist Walter Nims promptly split to Los Angeles and formed Climax. The group struggled until the 5th Dimension's manager, Marc Gordon, signed them to his Carousel label (soon to be renamed Rocky Road). A year later, they zoomed up the charts with **Precious and Few**.

—Dr. Oldie




DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Black and White** Three Dog Night • Music by Earl Robinson, lyrics by David Arkin. Templeton Publishing Co., Inc. ASCAP. Dunhill 4317. Courtesy of MCA Records, Inc. No. 1*
- 2. You Don't Mess Around with Jim** Jim Croce • Music and lyrics by Jim Croce. DenJac Music/MCA Music Publishing, a Division of MCA, Inc. ASCAP. ABC 11328. ©1972, 1985 Saja Music Co. Courtesy of Saja Music. No. 8*
- 3. I Can See Clearly Now** Johnny Nash • Music and lyrics by Johnny Nash. Cayman Music. ASCAP. Epic 10902. ©1972 Sony Music Entertainment, Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*
- 4. I'm Still in Love with You** Al Green • Music and lyrics by Al Green, Willie Mitchell and Al Jackson. Al Green Music Inc./Irving Music Inc. BMI. HI 2216. ©1972 Hi Records. Courtesy of Hi Records. No. 3*
- 5. Alone Again (Naturally)** Gilbert O'Sullivan • Music and lyrics by Raymond O'Sullivan. O.S.M. Inc. BMI. MAM 3619. Courtesy of Grand Upright Music. No. 1*
- 6. (Last Night) I Didn't Get to Sleep at All** The 5th Dimension • Music and lyrics by Tony Macaulay. Macaulay Music Ltd. ASCAP. Bell 45195. ©1972 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 8*
- 7. Nice to Be with You** Gallery • Music and lyrics by Jim Gold. Interior Music Corp. BMI. Sussex 232. ©1972 Sussex Records, Inc. Courtesy of Avant Garde Enterprises. No. 4*

- 8. Garden Party** Rick Nelson and the Stone Canyon Band • Music and lyrics by Rick Nelson. Matragun Music, Inc. BMI. Decca 32980. Courtesy of MCA Records, Inc. No. 6*
- 9. Summer Breeze** Seals and Crofts • Music by James Seals and Darrell Crofts, lyrics by James Seals. Dawnbreaker Music Co. BMI. Warner Bros. 7606. ©1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 6*
- 10. I'd Love You to Want Me** Lobo • Music and lyrics by Kent Lavoie. Famous Music Corp./Kaiser Music. ASCAP. Big Tree 147. Produced under license from Atlantic Recording Corp. No. 2*
- 11. Precious and Few** Climax • Music and lyrics by Walter Nims. Famous Music Corp. ASCAP. Carousel 30055. Courtesy of Dominion Entertainment, Inc. No. 3*
- 12. A Horse with No Name** America • Music and lyrics by Lee Bunnell. WB Music Corp. ASCAP. Warner Bros. 7555. ©1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 1*
- 13. Brandy (You're a Fine Girl)** Looking Glass • Music and lyrics by Elliot Lurie. Chappell & Co. Inc./Evie Music, Inc./Spruce Run Music. ASCAP. Epic 10874. ©1972 Sony Music Entertainment, Inc. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*
- 14. Everybody Plays the Fool** The Main Ingredient • Music and lyrics by Rudy Clark, Jim Bailey and Kenneth Williams. Giant Enterprise. BMI. RCA Victor 0731. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 3*



15. Sylvia's Mother Dr. Hook and the Medicine Show • *Music and lyrics by Shel Silverstein. Evil Eye Music, Inc. BMI. Columbia 45562. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 5**

16. Oh Girl The Chi-Lites • *Music and lyrics by Eugene Record, Unichappell Music Inc. BMI. Brunswick 55471. ©1972 Brunswick Records, Inc. Courtesy of Brunswick Special Markets, a Division of Score Productions, Inc. No. 1**

17. Good Time Charlie's Got the Blues Danny O'Keefe • *Music and lyrics by Danny O'Keefe. Warner-Tamerlane Publ. Corp. BMI. Signpost 70006. Produced under license from Atlantic Recording Corp. No. 9**

18. Me and Mrs. Jones Billy Paul • *Music and lyrics by Kenneth Gamble, Leon Huff and Cary Gilbert. Assorted Music. BMI. Philadelphia International 3521. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1**

19. Baby Don't Get Hooked on Me Mac Davis • *Music and lyrics by Mac Davis. Screen Gems-EMI Music, Inc./Songpainter Music. BMI. Columbia 45618. Produced under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1**

20. Without You Nilsson • *Music and lyrics by William Peter Ham and Thomas Evans. Apple Music Publishing Co., Inc. ASCAP/RCA Victor 0604. Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. No. 1**

21. Nights in White Satin The Moody Blues • *Music and lyrics by Justin Hayward. TRO-Essex Music, Inc. ASCAP. Deram 85023. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2**



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With the era's new sense of freedom came more exposed flesh, as women began appearing in microtops, tube tops, halters and glorified bras.