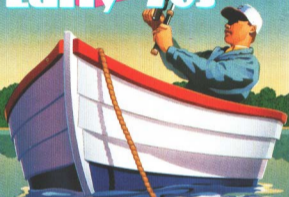


SUPERHITS

The Early '70s



TIME
LIFE
MUSIC

SUPERHITS 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
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 Buoyos
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 '70s

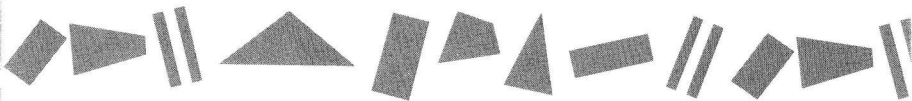
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SUD-16
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1. Maggie May
2. Listen to the Music
3. Time in a Bottle
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21. Speak to the Sky
22. Vincent

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In 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 Freddy 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 Aged 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.

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 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**.

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 giggered around London with the likes of Long John Baldry, Mick Fleetwood, Brian Auger and Julie Driscoll. Finally, he got some FM radio expo-



sure 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 concen-

trate 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 **If 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, 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 psychedelic 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 mentioned James Taylor's first big single, **Fire and Rain**, which explored the negative side of the drug experience. Songwriter Rupert Holmes picked the most controversial subject he could think of to get the Buoys' **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 including **I Woke Up in Love This Morning** in *Billboard's* top 40 during the early '70s—while their real-life inspiration, the Cowbills, 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



DISCOGRAPHY

*Indicates highest Billboard chart position

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- 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*
- 3. Time in a Bottle** Jim Croce • Music and lyrics by Jim Croce. DenJac Music Co. ASCAP. © 1972, 1985 Saja Music Co. ABC 11405 (1973). Courtesy of Saja Music Co. No. 1*
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- 9. It Never Rains in Southern California** Albert Hammond • Music and lyrics by Albert Hammond and Mike Hazelwood. EMI-April Music Inc. ASCAP. © 1972 Mums Records. Mums 6011 (1972). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 5*
- 10. Never Ending Song of Love** Delaney and Bonnie and Friends • Music and lyrics by Delaney Bramlett. EMI Untart Catalog Inc. BMI. Atco 6804 (1971). Produced under license from Atlantic Recording Corp. No. 13*
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- 13. Let's Stay Together** Al Green • Music and lyrics by Al Green, Willie Mitchell and Al Jackson. Al Green Music, Inc. BMI. © 1972 Hi Records. Hi 2202 (1972). Courtesy of Hi Records. No. 1*
- 14. If Bread** • Music and lyrics by David Gates. Colgems-EMI Music Inc. ASCAP. © 1973 Elektra/Asylum Records. Elektra 45720 (1971). Produced under license from Elektra Entertainment, Inc. No. 4*
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16. Love or Let Me Be Lonely The Friends of Distinction
• Music and lyrics by C. "Skip" Scarborough. Anita
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Label, under license from BMG Direct Marketing, Inc.
No. 6*

17. Ventura Highway America • Music and lyrics by
Lee Bunnell. WB Music Corp. ASCAP. © 1972 Warner
Bros. Records Inc. Warner Bros. 7641 (1972). Produced
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18. Timothy The Buoy • Music and lyrics by Rupert
Holmes. Jordan-Herman-Holmes Publishing Inc./Leeds
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Courtesy of Highland Music, Inc. No. 17*

19. Too Late to Turn Back Now Cornelius Brothers and
Sister Rose • Music and lyrics by Eddie Cornelius. EMI
Unart Catalog Inc./Stage Door Music Publ. BMI. © 1972
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20. The Love You Save The Jackson 5 • Music and lyrics
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by Richard Springthorpe. PolyGram International
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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
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a mechanical device that turned out
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