

# SUPERHITS

## Early '70s Classics



TIME  
LIFE  
MUSIC

**SUPERHITS** Early '70s Classics

1. **ABC** The Jackson 5
2. **Coconut** Nilsson
3. **Motorcycle Mama** Sailcat
4. **Operator (That's Not the Way It Feels)** Jim Croce
5. **Rock and Roll Lullaby** B. J. Thomas
6. **Without Love (There Is Nothing)** Tom Jones
7. **Sweet Mary** Wadsworth Mansion
8. **Me and You and a Dog Named Boo** Lobo
9. **Heartbeat—It's a Lovebeat** The DeFranco Family featuring Tony DeFranco
10. **Oh Babe, What Would You Say?** Hurricane Smith
11. **Lean on Me** Bill Withers
12. **Treat Her Like a Lady** Cornelius Brothers and Sister Rose
13. **We Gotta Get You a Woman** Runt
14. **Hitchin' a Ride** Vanity Fare
15. **Montego Bay** Bobby Bloom
16. **You've Got a Friend** James Taylor
17. **Walk a Mile in My Shoes** Joe South and the Believers
18. **Arizona** Mark Lindsay
19. **The Candy Man** Sammy Davis Jr.
20. **Dueling Banjos** Eric Weissberg and Steve Mandell
21. **Last Song** Edward Bear
22. **The Guitar Man** Bread

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COMPACT  
disc  
DIGITAL AUDIO

SUD-20  
OPCD-2683



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3. Motorcycle Mama
4. Operator
5. Rock and Roll Lullaby
6. Without Love
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By 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.

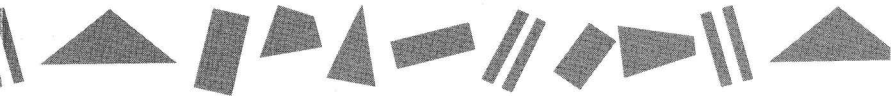
Taylor and King were introduced to each other by Danny Kortchmar, a guitarist who had previously worked with him in the Flying Machine and with her in the City. As Carole was recording her landmark album *Tapestry*, James was a few blocks down the street cutting his own *Mud Slide Slim and the Blue Horizon*, 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 more enduring. 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.

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** was the second hit single off his first album. Little more than a year later, with his career still on the rise, Croce died in a plane crash.

Technical whiz Todd Rundgren made his name as a recording artist



in the '60s with the Philly neo-Beatles band Nazz. He cut his solo debut (as Runt, the nickname given him by Patti Smith) with the studio time he got in exchange for producing the first album on Albert Grossman's Bearsville label (a flop by American Dream). Rundgren claimed that the unflattering stereotypes of **We Gotta Get You a Woman** were meant as a joke, but the fledgling feminist movement denounced him just the same.

With **Lean on Me**, Bill Withers presented quite another persona, that of the vulnerable but strong male. Despite the 1971 Grammy-winning *Ain't No Sunshine*, Withers was still on an assembly line manufacturing toilet seats 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, brotherhood-message lyrics to an eclectic, country-rooted 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 *Willie 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**. 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 country-politan 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**, and the guitar solo was in fact played by top sessions drummer Jim Keltner. Edward Bear was the original name of Winnie the Pooh, and **Last Song** was the first of two American hits for the Canadian trio



that assumed the moniker.

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 hangers-out 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**.

**Treat Her Like a Lady**, meanwhile, kicked off the brief career of the Miami soul-pop 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 Freddy Perrin 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 **Du-**

**eling Banjos**, written and recorded in 1955 as *Feuding Banjos* by country star Arthur "Guitar Boogie" Smith (and based on an older traditional tune). The Dillardards 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



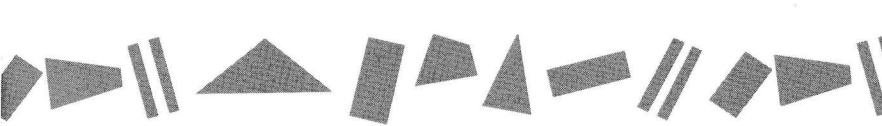
## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

- 1. ABC** The Jackson 5 • *Music and lyrics by Deke Richards, Berry Gordy Jr., Freddy 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\**
- 3. 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\**
- 5. Rock 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 Lavole. 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\**
- 10. 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., under license from CEMA Special Markets. No. 3\**
- 11. 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\**
- 12. 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\**
- 13. 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\**
- 14. Hilchin' 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\**
- 15. Montego Bay** Bobby Bloom • *Music and lyrics by Jeff Barry and Bobby Bloom. EMI Unart Catalog Inc. BMI. L&R/MGM 157 (1970). Courtesy of PolyGram Spe-*





cial Markets, a Division of PolyGram Group Distribution, Inc. No. 8\*

**16. 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\*

**17. 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\*

**18. 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. Taradom 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\*

**20. Dueling Banjos** Eric Weissberg and Steve Mandell • Music by Arthur Smith. Combine Music Corp. BMI. © 1972 Warner Bros. Records Inc. Warner Bros. 7659 (1973). Produced under license from Warner Bros. Records Inc. No. 2\*

**21. Last Song** Edward Bear • Music and lyrics by Lawrence Wayne Evoy. Eeyor Music. CAPAC. © 1972 Capitol Records, Inc. Capitol 3452 (1973). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3\*

**22. 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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