



TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • 1973: TAKE TWO

- 1 **Call Me (Come Back Home)**
Al Green
- 2 **Drift Away** Dobie Gray
- 3 **Stir It Up** Johnny Nash
- 4 **Do It Again** Steely Dan
- 5 **Shambala** Three Dog Night
- 6 **Kodachrome** Paul Simon
- 7 **Bad, Bad Leroy Brown**
Jim Croce
- 8 **Will It Go Round in Circles**
Billy Preston
- 9 **Yes We Can Can**
The Pointer Sisters
- 10 **Neither One of Us (Wants to Be
the First to Say Goodbye)**
Gladys Knight and the Pips
- 11 **Trouble Man** Marvin Gaye
- 12 **The World Is a Ghetto** War
- 13 **Reeling in the Years** Steely Dan
- 14 **China Grove**
The Doobie Brothers
- 15 **Don't Let Me Be Lonely Tonight**
James Taylor
- 16 **Free Ride**
The Edgar Winter Group
- 17 **Living in the Past** Jethro Tull
- 18 **I'm Just a Singer (In a Rock and
Roll Band)** The Moody Blues
- 19 **One of a Kind (Love Affair)**
The Spinners
- 20 **Why Can't We Live Together**
Timmy Thomas

SEE PROGRAM NOTES INSIDE

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COMPACT
disc
DIGITAL AUDIO

- 1 Call Me (Come Back Home)
- 2 Drift Away
- 3 Stir It Up
- 4 Do It Again
 - 5 Shambala
 - 6 Kodachrome
- 7 Bad, Bad Leroy Brown
- 8 Will It Go Round in Circles
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SONS OF THE
1970s
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MADE IN U.S.A.

Despite frequent chart singles, Steely Dan was not really a singles band. In fact, it was not really a band at all. Steely Dan was basically a studio vehicle for two sophisticated writers and a producer. The writers were Donald Fagen and Walter Becker, who met in 1967 while students at elite Bard College in upstate New York, where they formed the Bad Rock Group, featuring future comedian Chevy Chase on drums. In 1969, the pair left Bard (only Fagen graduated, with a degree in English lit) and moved to New York City to sell songs. They wrote and cut the sound track to an early Richard Pryor film, *You Gotta Walk It Like You Talk It* (the music wasn't released on record until nearly a decade later). When their music failed to get off the ground, they joined Jay and the Americans, through whom they met pro-



ducer Richard Katz. Late in 1971 Katz took the job of staff producer at ABC-Dunhill in Hollywood on the condition that Fagen and Becker be hired as staff writers.

Six months later, the label tore up the pair's contracts and signed their new band, Steely Dan, named after the dildo in William Burroughs' novel *Naked Lunch*. Their debut album, *Can't Buy a Thrill*, dealt mainly with experiences and acquaintances at Bard.

Reeling in the Years made a mockery of one man's claim to genius; **Do It Again** described an obsessive loser. The music was hook-laden, jazz-inflected and often propelled by Latin-derived rhythms, while the lyrics were obscure and surreal—all of which contributed to Steely Dan's image as the thinking man's Top-40 band. But personnel changed so reg-

ularly, and the two principals disliked touring so much, that by 1974 they had left the road entirely and existed solely as a studio duo with a rotating cast of sidemen. Steely Dan continued on this basis into the early '80s.

By prevailing rock standards, which in 1973 were fairly conservative, Steely Dan was positively avant-garde. In contrast, Billy Preston's brand of pop-soul couldn't have been more mainstream. Preston came out of L.A.'s black churches; he went secular when he toured with Sam Cooke and Little Richard in the early '60s. In 1965, Preston played keyboards in the Shindogs, the house band for the TV show *Shindig*, then began working with Ray Charles. Spotted by George Harrison playing with Charles in 1967, Preston was tapped to perform on the Beatles' *Get Back* record. He signed with their label, Apple, which went under in financial chaos after he cut two LPs, and Preston returned to L.A. to record for A&M. Following his first hit, the instrumental *Outa-Space*, he got the words that would become **Will It Go Round in Circles** stuck in his head but couldn't find a decent melody. His

writing partner Bruce Fisher did however, and when the song eventually topped the charts, Fisher quit his job in the NBC mailroom in Burbank.

Several other black artists enjoyed crossovers in 1973. The Pointer Sisters, daughters of an Oakland preacher, were singing pop songs in nightclubs when local producer David Rubinson enlisted them as backup singers. Soon the sisters were under management contract to Bill Graham, Rubinson's former employer, but after two failed singles with Atlantic Records Rubinson extricated them from both manager and label and signed the group with Blue Thumb. **Yes We Can Can**, an Allen Toussaint song, established the Pointers with the upscale nightclub crowd still fond of good pop material.

Dobie Gray, Timmy Thomas and Johnny Nash all had surprise hits in 1973. Gray had scored in 1965 with *The "In" Crowd*, then disappeared into law school and acting before resurfacing in a 1971 band called Pollution. While singing demos for Paul Williams, Gray met the diminutive songwriter's brother Mentor, a Nashville veteran and staff writer

for A&M. Mentor soon put Gray back on the charts with **Drift Away**, a ballad about the increasingly popular subject of rock 'n' roll.

A former student at the Stan Kenton Jazz Clinic, Timmy Thomas became a sessions mainstay at TK Productions in Miami, where KC and the Sunshine Band, Betty Wright, Little Beaver, and George and Gwen McCrae recorded. Thomas improvised the solo keyboard tune **Why Can't We Live Together** one night in a club, and it ultimately became a two million-seller. Johnny Nash's **Stir It Up** was the first hit on the American charts written by Bob Marley (whose group, the Wailers, played on the album that contained this song). Soul journeyman Nash had been following Jamaican music ever since filming the melodrama *Take a Giant Step* on the island in 1958.

In 1973, hits by black artists just kept on coming. War's **The World Is a Ghetto** appeared initially as the 10-minute title track on their million-selling album. Al Green's **Call Me (Come Back Home)** was his sixth consecutive million-seller in the sweet southern groove he struck with producer Willie Mitchell. The Spin-

ners' **One of a Kind (Love Affair)** was the third of four hits from their first Atlantic album, produced by Philly whiz Thom Bell, after the Detroit group fled Motown.

They weren't alone. Gladys Knight and the Pips were in the process of leaving Motown for Buddah Records when their interpretation of Jim Weatherly's country-flavored **Neither One of Us (Wants to Be the First to Say Goodbye)** became their third million-seller and their second-biggest hit. Marvin Gaye was with Motown when he cut **Trouble Man**, the title tune to his score for the blaxploitation film. Gaye had always wanted to do an album of jazz instrumentals, and this score (only the hit single had lyrics) was as close as he came; it was also the first substantial vehicle for his newfound infatuation with the Moog synthesizer.

Arena rock continued to come into its own in 1973. Edgar Winter, brother of Texas blues-rock guitar sensation Johnny Winter, abandoned his southern roadhouse band White Trash for the Edgar Winter Group. This group's **Free Ride** was kicked along by the guitar of future heavy-metal hero Ronnie Montrose.

Three Dog Night's version of Daniel Moore's **Shambala** bested that of Texas solo artist B. W. Stevenson. British art-rockers Jethro Tull released **Living in the Past**, a double album of previously unreleased and non-album material; the title song, which was a 1969 hit in England, became a chart item in the United States. The Moody Blues' **I'm Just a Singer (In a Rock and Roll Band)** proved to be the group's last single until 1978, though the Moodies never formally announced a breakup during that time.

Among singer-songwriters, Paul Simon continued the hot streak he had established after his split from Art Garfunkel, with **Kodachrome**—though in England the hit had to be released as the B side of *Take Me to the Mardi Gras* because of a BBC rule against playing records that mention brand name products. James Taylor was at the peak of his popularity in 1971 when he suddenly quit performing live, which helped to keep **Don't Let Me Be Lonely Tonight** from cracking the top 10.

Jim Croce endured no such problems with **Bad, Bad Leroy Brown**. The song was inspired by a GI Croce had encoun-

tered while working as a lineman at Fort Dix, New Jersey. Saying he was fed up with military life, the soldier went AWOL, but he returned a couple of weeks later to pick up his paycheck. Naturally, he was thrown in the brig, but Croce was impressed with his chutzpah. He was also impressed with the guard dogs he saw in the junkyards he used to scour for auto parts. The dogs had heavy scraps of metal attached to their collars that slowed them down just enough to make them more fierce. When Croce's song became a hit, the phrase "meaner than a junkyard dog" passed quickly into common usage.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

1. Call Me (Come Back Home) Al Green • Music and lyrics by Al Green, Willie Mitchell and Al Jackson. Al Green Music Inc./Irving Music, Inc. BMI. HI 2235. © 1972 HI Records. Courtesy of HI Records. No. 10*

2. Drift Away Dobie Gray • Music and lyrics by Mentor Williams, Almo Music Corp. ASCAP. Decca 33057. Courtesy of MCA Records, Inc. No. 5*

3. Stir It Up Johnny Nash • Music and lyrics by Bob Marley. Cayman Music. ASCAP. Epic 10949. © 1972 CBS Records Inc. Produced under license from CBS Records, Inc., a Service of CBS Records, a Division of CBS Records, Inc. No. 12*

4. Do It Again Steely Dan • Music and lyrics by Donald Fagen and Walter Becker. MCA Inc./Red Giant Inc. ASCAP. ABC 11338. Courtesy of MCA Records, Inc. No. 6*

5. Shambala Three Dog Night • Music and lyrics by Daniel Moore. Duchess Music Corp. BMI. Dunhill 4352. Courtesy of MCA Records, Inc. No. 3*

6. Kodachrome Paul Simon • Music and lyrics by Paul Simon. Paul Simon Music. BMI. Columbia 45859. © 1973 Paul Simon. Kodachrome (R) is a registered trademark for colorfilm. Produced under license from Warner Bros. Records Inc. No. 2*

7. Bad, Bad Leroy Brown Jim Croce • Music and lyrics by Jim Croce. DenJac Music. ASCAP. ABC 11359. Courtesy of Lefrak Entertainment Co., Ltd. No. 1*

8. Will It Go Round in Circles Billy Preston • Music and lyrics by Billy Preston and Bruce Fisher. Almo Music Corp. ASCAP/Irving Music, Inc. BMI. A&M 1411. © 1972 A&M Records, Inc. Courtesy of A&M Records, Inc. No. 1*

9. Yes We Can Can The Pointer Sisters • Music and lyrics by Allen Toussaint. Screen Gems-EMI Music, Inc. BMI. Blue Thumb 229. Courtesy of MCA Records, Inc. No. 11*

10. Neither One of Us (Wants to Be the First to Say Goodbye) Gladys Knight and the Pips • Music and lyrics by Jim Weatherly. PolyGram International Songs. ASCAP. Soul 35098. Courtesy of Motown Record Company, L.P. No. 2*

11. Trouble Man Marvin Gaye • Music and lyrics by Marvin Gaye. Jobete Music Co., Inc./Twentieth Century Fox Music Corp. ASCAP. Tamla 54228. Courtesy of Motown Record Company, L.P. No. 7*

12. The World Is a Ghetto War • Music and lyrics by Sylvester Allen, Harold R. Brown, Morris Dickerson, Leroy "Lonnie" Jordan, Charles Miller, Lee Oskar and Howard Scott. Far Out Music Inc. ASCAP. United Artists 50975. Courtesy of Avenue Records c/o Original Sound Entertainment, No. 7*

13. Reeling in the Years Steely Dan • Music and lyrics by Donald Fagen and Walter Becker. MCA Inc./Red Giant Inc. ASCAP. ABC 11352. Courtesy of MCA Records, Inc. No. 11*

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19. One of a Kind (Love Affair) The Spinners • Music and lyrics by Joseph B. Jefferson. Mighty Three Music. BMI. Atlantic 2962. © 1973 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 11*

20. Why Can't We Live Together Timmy Thomas • Music and lyrics by Tim Thomas. Longitude Music Co. BMI. Glades 1703. Licensed from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 3*



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