



TIME
LIFE
MUSIC

SOUNDS OF THE
SEVENTIES
TOP FORTY
SEVENTIES

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1. **I'll Be Around** The Spinners
2. **Thin Line between Love and Hate**
The Persuaders
3. **Groove Me** King Floyd
4. **Starting All Over Again**
Mel and Tim
5. **Band of Gold** Freda Payne
6. **Didn't I (Blow Your Mind This Time)**
The Delfonics
7. **Fire** The Ohio Players
8. **I'd Love to Change the World**
Ten Years After
9. **Little Willy** Sweet
10. **I Wanna Be with You**
The Raspberries
11. **Devil Woman** Cliff Richard
12. **My Best Friend's Girl** The Cars
13. **Yellow River** Christie
14. **No More Mr. Nice Guy**
Alice Cooper
15. **Footstompin' Music**
Grand Funk Railroad
16. **That's the Way I've Always Heard
It Should Be** Carly Simon
17. **Sylvia's Mother**
Dr. Hook and the Medicine Show
18. **I Gotcha** Joe Tex
19. **Spiders and Snakes** Jim Stafford
20. **There Goes Another Love Song**
The Outlaws
21. **Highway Song** Blackfoot

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WARNER
SPECIAL PRODUCTS

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1. I'll Be Around
 2. Thin Line between Love and Hate
 3. Groove Me
 4. Starting All Over Again
 5. Band of Gold
 6. Didn't I (Blow Your Mind This Time)
 7. Fire
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**TIME
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**SOD-22
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**COMPACT
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In the wake of psychedelic late-'60s rock, three important styles emerged to shape pop music in the '70s: the singer-songwriter, arena-rock and funk (derived from the split-open rhythms of Sly and the Family Stone). The first style was a reaction to the loud rock that had closed out the '60s. With her folk singer background and pedigree (her father was a co-founder of Simon & Schuster, the publishing giant), Carly Simon was one of the quintessential singer-songwriters. She sang in a short-lived folk duet with her sister Lucy, before Albert Grossman, Bob Dylan's manager, took over Carly's solo career in an attempt to sell her as a female Dylan. When Simon parted ways with Grossman over artistic control, her career was sidetracked.

While working in the Berkshires at Indian Hill Camp in Stockbridge, Massachu-



setts, and composing music for a proposed television special called *Who Killed Lake Erie?*, she came up with the melody for **That's the Way I've Always Heard It Should Be**. The TV sound track project did not pan out, but two years later, when Simon finally got a solo recording deal, she revived her melody. Simon asked her friend, film critic Jacob Brackman, to write the lyrics. The disillusioned, ironic song from this collaboration was Simon's debut single, and instantly made her a star. Grand Funk Railroad and Alice Cooper helped establish arena-rock, the term reflecting the huge size of the audiences. Arena-rockers tended to attract kids too young to have experienced the sounds of the psychedelic ballroom as well as those who were openly contemptuous of the genteel singer-songwriters. Volume meant everything to this audience, beyond the fact that the colossal size of the venues meant that the music had

to reach unprecedented levels of loudness just to be heard. With a large working-class population, Detroit became the hard rock capital at the time, and both bands had strong ties to the Motor City, especially Grand Funk Railroad.

Grand Funk emerged from Flint in 1969 as a loud, crude, unruly "people's band," whose manager Terry Knight brilliantly manipulated the media and fans alike. Through constant touring, the group set numerous records for both album and ticket sales. **Foot-stompin' Music** was written as a tribute to the fans who forked over the cash, but by the time the record came out, the band and Knight had parted ways, a flurry of lawsuits was reaching the courts, and Grand Funk Railroad had lost its momentum.

Alice Cooper was launched in Phoenix by preacher's son Vincent Furnier, who soon adopted the band's moniker for himself as well. The group moved to L.A. in 1968 and billed themselves more or less as a freak show. Frank Zappa's Straight label released their debut album, which flopped. The band was dead in the water until they moved to Detroit and hooked up with Canadian

producer Bob Ezrin. Ezrin's nationality qualified the band for air play on Canadian radio, where by law a percentage of all programming must be devoted to homegrown talent. Alice Cooper's bone-crushing hard rock was then broadcast back across the border into Detroit. The band broke out from there, developing a macabre, mock-rebellious "shock rock" act built around elaborate props and costumes. **No More Mr. Nice Guy** grew from a tongue-in-cheek slang phrase.

Ten Years After, featuring the flying fingers of lead guitarist Alvin Lee, were stars of the Woodstock festival and one of the few bands from the counterculture era to successfully make the transition, however briefly, into arena-rock. **I'd Love to Change the World** came from *A Space in Time*, the band's first album to augment guitars with electronics. The Outlaws, the first group Clive Davis signed to his new Arista label, merged the multi-guitar drive of Southern rock with the soaring harmonies of country-rock to create yet another variation on the arena-rock formula with hits such as **There Goes Another Love Song**.

Dr. Hook and the Medicine Show were slogging it out on the New Jersey bar circuit when producer Ron Haffkine tapped the band to perform some Shel Silverstein songs in the Dustin Hoffman movie *Who Is Harry Kellerman and Why Is He Saying All Those Terrible Things about Me?* Haffkine and Silverstein (who intended **Sylvia's Mother** as a send-up of country music, though the audience obviously heard it differently) provided the sound and songs for the band's debut album, which quickly sold three and a half million copies worldwide.

Formed in 1959 in Dayton, Ohio, the Ohio Players were one of the most popular funk bands of the '70s. The group was known for its razor sharp rhythms as well as the S&M themes on its album covers. The LP named after **Fire**, the group's first No. 1 crossover, featured a model, nude except for a fireman's hat, fondling a fire hose.

R&B music wasn't all funk, however. Eddie Holland talked jazz singer Freda Payne into singing pop for the label (Invictus) that he, his brother Brian, and their writing-producing partner Lamont Dozier, launched after splitting off from

Motown. **Band of Gold** made the switch sound easy. The Delfonics' elegant **Didn't I (Blow Your Mind This Time)** shows producer Thom Bell in the early stages of putting his imprint on the Philly International Sound, while the Spinners' **I'll Be Around** defines Bell's work two years down the line. *I'll Be Around*, the first of several hits from Bell's first LP with the group, was originally a B side before DJs gave it extensive air play.

Like Southern rock, Southern soul was popular in the early '70s. Joe Tex's leering **I Gotcha**, released just as he was turning his attention to the Muslim faith and changing his name to Joseph X, was Tex's final hit for the Dial label. King Floyd's **Groove Me**, which demonstrated the affinity between reggae and New Orleans R&B, hit just as the journeyman singer was giving up the musician's life for job security in the post office. Cousins Mel Hardin and Tim McPherson, who were St. Louis bus drivers when their music careers took off, had extricated themselves from a bad record deal and were indeed starting over when they went into the studio at Muscle Shoals to record **Starting All Over Again**. Mel and Tim leased

the record to Stax, but its title didn't prove prophetic, as this was their last hit.

Great pop, of course, was all over the map throughout the '70s. Englishman Jeff Christie wrote **Yellow River** for the Tremeloes, a British Invasion group from the '60s. When they passed on the song, Christie formed his own group, Christie, to record it, and sold three million copies of the single while it went to the top of the charts in 26 countries. **I Wanna Be with You** was Beatles-inspired pop fashioned by Eric Carmen for his Cleveland band, the Raspberries. Sweet was getting nowhere as a British pop group until taken in by writer-producers Nicky Chinn and Mike Chapman, who were in the process of giving bubblegum music a heavier sound and more of a glitter rock image. The double entendre **Little Willy** may have gotten the group banned from some British clubs, but it was also Sweet's first U.S. hit.

Spiders and Snakes (co-written with another Florida country star, David Bellamy of the Bellamy Brothers) led to a television variety show for Jim Stafford in the summer of 1975. Cliff Richard, who first gained popularity in the '50s as the English Elvis Presley, strolled through more

than 75 hits in Great Britain before he signed with Elton John's Rocket label and had his first U.S. top 10 with **Devil Woman** in 1976. The Cars represented the most commercial end of New Wave music with **My Best Friend's Girl**. In fact, the Cars did so well that they enjoyed a brief taste of the arena-rock life themselves, an achievement few other New Wave bands could claim.

—John Morthland

DISCOGRAPHY

*Indicates highest Billboard chart position

1. I'll Be Around The Spinners • Music and lyrics by Thom Bell and Phil Hurt. Warner-Tamerlane Publ. Corp. BMI. Atlantic 2904 (1972). © 1973 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 3*

2. Thin Line between Love and Hate The Persuaders • Music and lyrics by Richard Poindexter, Robert Poindexter and Jackie Members. Warner-Tamerlane Publ. Corp. a/b/a Cotillion Music, Inc./Win or Lose Music. BMI. Atco 6822 (1971). Produced under license from Atlantic Recording Corp. No. 15*

3. Groove Me King Floyd • Music and lyrics by King Floyd. Malaco Music Co./Roffignac Music Co. BMI. Chimneyville 435 (1970). Courtesy of Chimneyville, a Division of Malaco Inc. No. 6*

4. Starting All Over Again Mel and Tim • Music and lyrics by Phillip Mitchell. Muscle Shoals Sound Publ. Co. Inc. BMI. Stax 0127 (1972). Courtesy of Fantasy Records. No. 19*

5. Band of Gold Freda Payne • Music and lyrics by Ronald Dunbar and Eadythe Wayne. EMI Gold Horizon Music Corp. BMI. Invictus 9075 (1970). Produced under license from Holland Group Productions. No. 3*

6. Didn't I (Blow Your Mind This Time) The Deltonics • Music by Thom Bell, lyrics by Thom Bell and William Hart. Michael Shoe Music. BMI. Philly Groove 161 (1970). Courtesy of Arista Records, Inc. No. 10*

7. Fire The Ohio Players • Music and lyrics by Jim William, Clarence Satchell, Leroy Bonner, Marshall Jones, William Beck, Ralph Middlebrooks and Marvin Pierce. Rick's Music Inc. BMI. Mercury 73643 (1975). © 1974 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1*

8. I'd Love to Change the World Ten Years After • Music and lyrics by Alvin Lee. Rare Blue Music. ASCAP. Columbia 45457 (1971). Courtesy of Chrysalis Records, Inc. No. 40*

9. Little Willy Sweet • Music and lyrics by Nicky Chinn and Mike Chapman. BMG Songs. ASCAP. Bell 45251 (1973). © 1973 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 3*

10. I Wanna Be with You The Raspberries • Music and lyrics by Eric Carmen. Island Music, Inc. BMI. Capitol 3473 (1973). © 1972 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 16*

11. Devil Woman Cliff Richard • Music and lyrics by Christine Authois and Terry Britten. Sparkle Music Ltd. PRS/Unichappell Music, Inc. BMI. Rocket 40574 (1976). © 1976 EMI Records Ltd. Courtesy of EMI Records Ltd., under license from CEMA Special Markets. No. 6*

12. My Best Friend's Girl The Cars • Music and lyrics by Ric Ocasek. Lido Music, Inc. ASCAP. Elektra 45537 (1978). © 1978 Elektra/Asylum Records. Produced under license from Elektra Entertainment, No. 35*

13. Yellow River Christie • Music and lyrics by Jeff Christie. Gale Music Ltd. PRS/Unichappell Music, Inc. BMI. Epic 10626 (1970). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 23*

14. No More Mr. Nice Guy Alice Cooper • Music and lyrics by Michael Bruce and Alice Cooper. EMI Blackwood Music Inc./Etra Music Corp. BMI. Warner 7691 (1973). © 1973 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 25*

15. Footstompin' Music Grand Funk Railroad • Music and lyrics by Mark Farner. Storybook Music (Cram Ren-ruff Co.). BMI. Capitol 3255 (1972). Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 29*

16. That's the Way I've Always Heard It Should Be

Carly Simon • Music and lyrics by Carly Simon and Jacob Brackman. Kenneth Music/Quackenbush Music Ltd. ASCAP. Elektra 45724 (1971). Produced under license from Elektra Entertainment. No. 10*

17. Sylvia's Mother Dr. Hook and the Medicine Show •

Music and lyrics by Shel Silverstein. Evil Eye Music, Inc. BMI. Columbia 45562 (1972). Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 5*

18. I Gotcha Joe Tex • Music and lyrics by Joe Tex.

Sony Tree Pub. Co., Inc. BMI. Dial 1010 (1972). Courtesy of Masters International, Inc. No. 2*

19. Spiders and Snakes Jim Stafford • Music and lyrics

by Jim Stafford and David Bellamy. Famous Music Corporation. ASCAP. MGM 14648 (1974). © 1973 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 3*

20. There Goes Another Love Song The Outlaws •

Music and lyrics by Byron L. Yano and Hugh Thomasson. Hustlers, Inc. BMI. Arista 0150 (1975). © 1975 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 34*

21. Highway Song Blackfoot • Music and lyrics by Rick

Medlocke and Jackson Spires. Bob Nall Music, Inc. BMI. Atco 7104 (1979). © 1979 Atco Recording Corp. Produced under license from Atlantic Recording Corp. No. 26*



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