



TIME  
LIFE  
MUSIC

# SOUNDS OF THE SEVENTIES • FM ROCK IV

- 1. Keep Playin' That Rock 'n' Roll**  
Edgar Winter's White Trash
- 2. I Know a Little** Lynyrd Skynyrd
- 3. Shooting Star** Bad Company
- 4. Space Truckin'** Deep Purple
- 5. Hope You're Feeling Better**  
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- 9. Surf's Up** The Beach Boys
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- 17. Bare Trees** Fleetwood Mac
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They were legion throughout the early and mid-'70s; solo refugees from bands that had made their names during the late-'60s rock boom that fueled FM radio. And, initially at least, nearly all of these individuals capitalized on such connections to maintain the momentum that allowed them to be as successful on their own as they had been with bands.

Roger McGuinn, Stephen Stills and Gram Parsons were three of the reigning Los Angeles hippie rock royalty. McGuinn, who came up in the urban folk movement of the early '60s, founded the Byrds. Along with the soothing, soaring harmonies, his 12-string guitar work defined the folk-rock group's sound. McGuinn stayed with the band through its many permutations and personnel changes, until in 1973 he helmed both a reunion of the original Byrds and the farewell tour of the current version of



the band (of which he was the only original member). Then he went solo, with marginal results, until he joined Bob Dylan's Rolling Thunder Revue from 1975 to 1976, which seemed to give his career a shot in the arm. At the

same time, Tom Petty and the Heartbreakers had been rising to prominence with a tight arena-rock sound that owed much to the Byrds. After hearing these upstarts on the radio, McGuinn thought it would be a good joke to reciprocate by cutting Petty's **American Girl**.

Stephen Stills was another former folkie who had plugged in, but with the Buffalo Springfield. Despite its short life, this group (which also featured Neil Young) was one of the Sunset Strip's most hallowed institutions. In 1969, Stills formed Crosby, Stills and Nash with ex-Byrd David Crosby and Graham Nash from the Hollies; Neil Young joined that summer. C,S,N&Y ushered in the era of countryish harmo-



ny groups in Los Angeles. On going solo in 1970, Dallas-born Stills augmented his country-rock influences with soulful Southern inflections, and the result was crowd-pleasers like **Nothin' to Do But Today**. Gram Parsons went from the Byrds to the Flying Burrito Brothers to cultish sainthood as the melancholy, self-destructive father of L.A. country-rock. His self-referential **Return of the Grievous Angel** became an obituary of sorts when he overdosed shortly after completing the album it headed. (*Grievous Angel* also served as featured backup singer Emmylou Harris' introduction to the big time.)

In England, Robin Trower left Procol Harum in 1971 after the LP *Broken Barricades* was recorded, for reasons apparent in the album itself. *Song for a Dreamer*, his Jimi Hendrix tribute, dramatized the guitarist's hard-rock leanings, while the rest of the group continued in a more baroque vein. Trower put together his own imitation Hendrix power trio, and **Bridge of Sighs** became the title song of his breakthrough album and also his live showstopper. Former Vinegar Joe frontman Robert Palmer recorded his solo debut, **Sneakin' Sally**

**through the Alley**, mostly in New Orleans, hometown of Allen Toussaint. Then one of the hottest producers in the business, Toussaint also wrote the title track and brought in his ace second-line rhythm section, the Meters, along with slide guitarist Lowell George of Little Feat to back the suave singer. Roger Daltrey was vocalist for the Who when he followed guitarist Pete Townshend's lead and cut his solo debut in 1973, **Giving It All Away** and the rest of the album was co-written by Leo Sayer (briefly a leading singer-songwriter himself) and Dave Courtney after Daltrey became fond of the pair's material while cutting their recordings at his home studio. Like Trower and Palmer, Daltrey solo became an FM staple without having much impact in his homeland.

Peter Tosh, an original Waller with Bob Marley and Bunny Livingston since 1964, went solo in 1973 and eventually signed to the Rolling Stones' label. His remake of the Temptations gem (**You Got to Walk and Don't Look Back**) featured Mick Jagger and Keith Richards as vocalist and guitarist, respectively, and as coproducers. Edgar Winter

made his bow in brother Johnny's band before going solo in 1970, and then launched the horn-heavy White Trash in 1971 with **Keep Playin' That Rock 'n' Roll**.

In the '60s, Lou Reed was the essential cog in New York's gamy Velvet Underground, which dealt bluntly in their lyrics with hard drugs and sexual experimentation in ways that guaranteed commercial failure. Today, the Velvets are recognized as the cornerstone for much of the rock of the '70s and '80s. Reed, who left the band in 1970, launched his solo career in 1972 in England, with members of Yes, incongruously enough, anchoring his studio band. The campy **Vicious** was perfect for an era in which sexual ambiguity was coming into the open via new acts such as David Bowie and T-Rex. Richard Thompson left progressive folkies Fairport Convention in 1971, and **Hokey Pokey** was the title song of his second duet album with his wife Linda.

Marianne Faithfull was as notorious in the '60s for her tempestuous relationship with Mick Jagger as for her icy music. But after acting instead of singing through much of the '70s, she came back stronger than ever with the jagged, venomous LP **Broken English**. The title song was

Faithfull's admonition to German terrorists, though the album ran into trouble for its sexually explicit lyrics.

With the departure of guitarists Peter Green in 1970 and Jeremy Spencer in 1971, Fleetwood Mac was making the transition from British blues to California pop during the era that produced **Bare Trees**. Delaney and Bonnie and Friends and the Beach Boys presented contrasting faces of the California scene. The former, fronted by an Oklahoma-bred husband-and-wife team, created churning, infectious gospel-influenced rock such as **Comin' Home**, featuring Eric Clapton on guitar. The latter were seeking a permanent image overhaul to shake their surfing image when they released the ironically titled **Surf's Up**. This was one of the songs Brian Wilson had written and recorded in 1966 for *Smile*, which was to have been the group's magnum opus if Wilson had not destroyed the tapes at the height of his paranoia. The song later got a good response when Wilson performed it solo on a Leonard Bernstein television special that presented rock as art, so the Beach Boys redid it at the turn of the decade.

Throughout the '70s, crunching, high-volume bands both English and American moved rock from ballrooms and concert halls into arenas. Santana, a Latin-rock band from San Francisco, benefited from maximum exposure at Woodstock in 1969 before releasing its first album later that year. **Hope You're Feeling Better**, from the follow-up LP *Abraxas*, was typical of the group's output before leader-guitarist Carlos Santana went mystical. After its brief art-rock flirtation in 1970, England's Deep Purple upped the wattage on tracks like **Space Truckin'**, fueled by Ritchie Blackmore's guitar pyrotechnics. With efforts like **Shooting Star**, Bad Company—which rose out of the ashes of Free, Mott the Hoople and King Crimson—was British arena-rock at its most basic and most effective.

But Lynyrd Skynyrd might have been the best of the breed during that era. Shortly after the Allman Brothers Band was decimated by the deaths of slide-guitar wizard Duane Allman in 1971 and bassist Berry Oakley in 1972 in motorcycle accidents, the rowdy Jacksonville, Florida, Skynyrd picked up the banner for Southern rock. Nobody could reshape the Southern idioms of blues and country

more dramatically than Lynyrd Skynyrd: with charismatic vocalist Ronnie Van Zant in front, their blistering three-guitar attack took them to the top of the arena-rock pack. In October 1977, they released their most fully realized album, *Street Survivors*, which included **I Know a Little**. The LP cover featured a photo of the band being enveloped in flames and the packaging included an order form for a "Lynyrd Skynyrd survival kit." Another of the songs, *That Smell*, more or less predicted death for a hard-living friend of the band. These factors took on almost unbearable irony three days later, when a plane crash claimed the lives of Van Zant, guitarist Steve Gaines and his sister, backup singer Cassie Gaines. The rest of the shell-shocked group dropped out of the music scene—most of them not returning until the mid-'80s, with the formation of the Rossington Collins Band. And though FM radio and arena-rock would continue to grow, both were in a very tangible way diminished by the demise of Lynyrd Skynyrd.

—John Morthland

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

**1. Keep Playin' That Rock 'n' Roll** Edgar Winter's White Trash • Music and lyrics by Edgar Winter. Longitude Music Co. BMI, Epic 10788 (1972). Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 70\*

**2. I Know a Little** Lynyrd Skynyrd • Music and lyrics by Steve Gaines. Duchess Music Corp./Get Loose Music. BMI, MCA LP 3029 (1977). © 1977 MCA Records, Inc. Courtesy of MCA Records, Inc. Did not chart.

**3. Shooting Star** Bad Company • Music and lyrics by Paul Rodgers. Badco Music, Inc. ASCAP. Swan Song LP 8413 (1975). © 1974 Swan Song Inc. Produced under license from Atlantic Recording Corp. Did not chart.

**4. Space Truckin'** Deep Purple • Music and lyrics by Ritchie Blackmore, Ian Gillan, Roger Glover, Ian Lord and Ian Paice. HEC Music. PRS. Warner Bros. LP 2607 (1972). © 1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. Did not chart.

**5. Hope You're Feeling Better** Santana • Music and lyrics by Gregg Rolie. Careers-BMG Music Publishing, Inc. BMI, Columbia LP 30130 (1970). Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. Did not chart.

**6. Nuthin' to Do But Today** Stephen Stills • Music and lyrics by Stephen Stills. Gold Hill Music Inc. ASCAP. Atlantic LP 7206 (1971). Produced under license from Atlantic Recording Corp. Did not chart.

**7. Giving It All Away** Roger Daltrey • Music and lyrics by Dave Courtney and Leo Sayer. Blane Bell Ltd./Chrysalis Music. ASCAP. Track 40053 (1973). © 1975 PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 83\*

**8. American Girl** Roger McGuinn • Music and lyrics by Tom Petty. Almo Music Corp. ASCAP. Columbia LP 34656 (1976). Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. Did not chart.

**9. Surf's Up** The Beach Boys • Music and lyrics by Brian Wilson and Van Dyke Parks. Brother Publ. Co. BMI. Brother LP 6453 (1971). Courtesy of Brother Records. Did not chart.

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**11. Vicious** Lou Reed • Music and lyrics by Lou Reed. Oakfield Ave. Music Ltd. ASCAP. RCA LP 4807 (1972). Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct Marketing, Inc. Did not chart.

**12. Sneakin' Sally through the Alley** Robert Palmer • Music and lyrics by Allen Toussaint. Screen Gems-EMI Music Inc. BMI. Island LP 9294 (1975). © 1974 Island Records Ltd. Courtesy of Island Records, Inc. Did not chart.

**13. (You Got to Walk and) Don't Look Back** Peter Tosh • Music and lyrics by William Robinson Jr. and Ronald White. Jobete Music Co., Inc. ASCAP. Rolling Stone 19308 (1978). © 1978 EMI Records Ltd. Courtesy of EMI Records Group/EMI Records, under license from CEMA Special Markets. No. 81\*

**14. Hokey Pokey** Richard and Linda Thompson • Music and lyrics by Richard Thompson. Chrysalis Music. ASCAP. Island LP 9305 (1974). © 1975 Island Records, Ltd. Courtesy of Rykodisc. Did not chart.



**15. Comin' Home** Delaney and Bonnie and Friends with Eric Clapton • *Music and lyrics by Bonnie Bramlett and Eric Clapton. Cotillion Music, Inc. Adm. by Warner-Tamerlane Publ. Corp./Delbon Publishing Company./Unichappell Music, Inc. BMI. Atco 6725 (1970). Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc. No. 84\**

**16. Return of the Grievous Angel** Gram Parsons • *Music and lyrics by Gram Parsons. Tickson Music Co. BMI. Reprise LP 2171 (1974). © 1974 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. Did not chart.*

**17. Bare Trees** Fleetwood Mac • *Music and lyrics by Daniel Kirwan. CMINOR Music, BMI. Reprise LP 2080 (1972). © 1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. Did not chart.*

**18. Bridge of Sighs** Robin Trower • *Music and lyrics by Robin Trower. Chrysalis Music, ASCAP. Chrysalis LP 1057 (1974). © 1974 Chrysalis Records, Inc. Courtesy of EMI Records Group/Chrysalis Records, under license from CEMA Special Markets. Did not chart.*



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