



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**
Santana
- 6. Nothin' to Do But Today**
Stephen Stills
- 7. Giving It All Away** Roger Daltrey
- 8. American Girl** Roger McGuinn
- 9. Surf's Up** The Beach Boys
- 10. Broken English** Marianne Faithfull
- 11. Vicious** Lou Reed
- 12. Sneakin' Sally through the Alley**
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- 13. Never in My Life** Mountain
- 14. Hokey Pokey**
Richard and Linda Thompson
- 15. Comin' Home** Delaney and Bonnie
and Friends with Eric Clapton
- 16. Return of the Grievous Angel**
Gram Parsons
- 17. Bare Trees** Fleetwood Mac
- 18. Message from the Country** The Move

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3. Shooting Star
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18. Message from the Country

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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 harmony 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's introduction to the big time.)

In England, the successful pop group the Move would begin its transformation into the platinum-selling arena act the Electric Light Orchestra in the early '70s, but until then enjoyed several years of short and snappy pop hits in Britain (the Move's only U.S. hit was a 1972 version of *Do Ya*, which ELO would remake into a top-30 hit five years later). Originally formed by musicians from several Birmingham-area groups, the Move played a hodgepodge of psychedelia, folk rock and heavy metal. With the addition of guitarist Jeff Lynne (**Message from the Country** was the title cut from the 1971 album that marked his debut with the group), who would introduce classical-music instrumentation in an arena-rock setting with ELO, the Move's sound broadened to include orchestral experimentation.

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.

The thundering rock trio Mountain, formed in New York in 1969 by Felix Pappalardi, producer of the power trio Cream, built on that legendary group's heavy-metal model a sound that was even more raw and more earsplitting—so much so that Pappalardi wound up having to sit out live performances after suffering some hearing loss. Fronted by 250-pound guitarist Leslie West (whose work with Pappalardi on his debut solo album, *Leslie West—Mountain*, led to the group's formation), Mountain was an

instant success, playing its fourth live gig ever before the biggest audience imaginable at Woodstock. The band's triumphant debut album, *Mountain Climbing!*, included the memorable **Never in My Life** as well as the FM classic (and No. 21 hit) *Mississippi Queen*.

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 an 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 1980, 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, Jon Lord and Ian Paice. HEC Music. PRS. Warner Bros. LP 2407 (1972). © 1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. 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. Never in My Life Mountain • Music and lyrics by Gail Collins, Leslie Weinstein, Lawrence Loring and Felix Pappalardo. BMG Songs, Inc. ASCAP. Windfall LP 4501 (1970). Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc. Did not chart.

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. *Catillon 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 Ktwan. *GMINOR Music. BMI: Reprise LP 2080 (1972). © 1972 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. Did not chart.*

18. Message from the Country The Move • Music and lyrics by Jeffrey Lynne. *EMI Blackwood Music Inc. BMI: Capital LP ST811 (1971). © 1973 EMI Records. Courtesy of EMI Records Group/EMI Records, under license from EMI-Capital Music Special Markets. Did not chart.*

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