



TIME
LIFE
MUSIC

SOUNDS OF THE SEVENTIES • SEVENTIES GENERATION

- 1. Groovy Situation** Gene Chandler
- 2. Want Ads** The Honey Cone
- 3. Somebody's Been Sleeping**
100 Proof Aged in Soul
- 4. In the Rain** The Dramatics
- 5. Shower the People** James Taylor
- 6. You're So Vain** Carly Simon
- 7. Champagne Jam**
Atlanta Rhythm Section
- 8. Lady Blue** Leon Russell
- 9. Fallin' in Love**
The Souther, Hillman, Furay Band
- 10. Girls Talk** Dave Edmunds
- 11. Saturday Night** Bay City Rollers
- 12. Run Run Run** Jo Jo Gunne
- 13. Easy Livin'** Uriah Heep
- 14. Walk Like a Man**
Grand Funk Railroad
- 15. The Air That I Breathe** The Hollies
- 16. One Fine Morning** Lighthouse
- 17. Tumbling Dice** Linda Ronstadt
- 18. Love Rollercoaster**
The Ohio Players
- 19. Tell Me Something Good** Rufus
- 20. I've Been Lonely for So Long**
Frederick Knight
- 21. Dance Away** Roxy Music

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COMPACT
disc
DIGITAL AUDIO

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20. I've Been Lonely for So Long
21. Dance Away

The 1970s gave pop music two trends of the come-and-gone variety—disco and punk. But several other movements arose during the decade that transcended fad and were absorbed into the pop continuum. The '70s saw the rise of the singer-songwriter, the emergence of a Los Angeles country-rock sound, and the evolution of soul into funk.

James Taylor and Carly Simon, who were husband and wife for much of the decade, represented the first school. Taylor was originally the more successful of the two, but by the mid-'70s his career was decidedly up-and-down. The two hits sandwiching his 1976 **Showers the People** were re-makes of oldies, a curious situation given that he made his name with deeply personal original compositions. Simon, meanwhile, passed him when **You're So Vain** topped the charts in 1973. The



song, which Simon said began as "Bless You Ben" and took the point of view of a woman grateful for her sweetheart, evolved into a rock aristocrat's name-dropping dream. Simon apparently wrote it for several celebrities, but especially former boyfriend Warren Beatty, and perhaps also Mick Jagger, who sang backup.

In L.A., singer-songwriters and bands alike often featured country-derived music or feel-good harmony vocals. Linda Ronstadt was more properly a solo artist, because she did not write her songs, but she was closely allied to the movement just the same. Her remake of the Rolling Stones' **Tumbling Dice** helped fuel rumors that she was enjoying a liaison with Mick Jagger. The Souther, Hillman, Furay Band with its Byrds and Poco pedigree was a country-rock super-group that fell short of expectations. Hoping to duplicate the huge success of the Eagles, rock mogul David Geffen

put the band together using three local scenemakers who often worked with or wrote for Ronstadt. **Fallin' in Love** was the group's sole hit, taken from a debut album that went gold thanks to saturation promotion. Jo Jo Gunne, which took its name from a Chuck Berry song, had more straight-ahead rock credentials, but was unable to land anything in the Top 40 except **Run Run Run**. Leon Russell helped forge the gospel-rock style that ruled L.A. early in the decade, though by the time he cut **Lady Blue** in 1975 he was moving in other directions.

Gene Chandler had suffered an erratic decade after his *Duke of Earl* went No. 1 in 1962. He later fell off of the charts entirely as an artist, though he was vital to several other careers as a Chicago soul writer, producer, manager and label executive. Then in 1970, he came back strong on his own with **Groovy Situation**. The Dramatics had their roots in Detroit soul, but were moving towards more modern vocal-group sounds with **In the Rain**. The new action in the Motor City was revolving around Brian Holland, Lamont Dozier and Eddie Holland, the writing-producing team that split away from Motown to form its

own labels. They released several records that helped blur distinctions between old-line soul and funk.

The Honey Cone was one of the last unabashed soul girl groups. Formed to sing backups for Andy Williams on a Burt Bacharach TV special, theirs was the first single released on Holland-Dozier-Holland's Hot Wax label. But their first No. 1 hit was **Want Ads**, co-written by General Johnson of Chairmen of the Board, another H-D-H act. (In an earlier incarnation, Johnson fronted New Orleans' the Showmen, and penned the rock 'n' roll anthem *If Will Stand*). Johnson and his collaborators originally wrote *Want Ads* as "Stick Up," intended for a female solo artist. When that version was rejected, they changed the chord progression and wrote new lyrics in which a single woman uses the language of employment ads to make known her desire for a new boyfriend. The song was cut to no avail by Glass House and then Freda Payne (two other H-D-H acts) before the Honey Cone finally hit with it. Johnson also co-wrote **Somebody's Been Sleeping** for 100 Proof Aged in Soul, which was led by Clyde Wilson, once

half of a duo called Two Friends with Harvey Fuqua, who made his name as a singer for the Moonglows and then as a writer-producer for Motown.

The Ohio Players and Rufus were proof that funk had arrived. The former was a self-contained band from Dayton that wrote all its material together in the recording studio; **Love Rollercoaster** grew out of one such jam. Rufus, a racially mixed funk-rock band fronted by Chaka Khan, was in the studio working on its debut album when Stevie Wonder, at the time probably the hottest black act in the nation, walked in. Attracted by Khan's voice, he sat down at the keyboard and wrote her **Tell Me Something Good** after ascertaining that her birth sign was Aries-Plsces.

Numerous other strains of rock and pop continued to thrive throughout the decade. Atlanta Rhythm Section, which evolved out of Roy Orbison's former backup band and the Classics IV, rode out the tail end of the Southern rock boom with **Champagne Jam**, the title song from the group's only platinum album. Grand Funk Railroad's **Walk Like a Man** was pulled from the

Todd Rundgren-produced *We're an American Band*, the album that finally gave both creative and Top 40 credibility to the arena-rock Michigan crunchers often credited—or blamed—for popularizing heavy metal.

But the same might be said for Uriah Heep, a British group named after the obnoxious Charles Dickens character. Heep emerged in 1970 with a proto-metal sound, and the 1972 LP *Demons and Wizards*, which included the **Easy Livin'** hit, did a lot to make sword-and-sorcery imagery standard for the genre. The Hollies were the diametric opposite. This sweet-harmonizing product of the original British Invasion made its last Top 40 appearance (until a 1983 comeback) with 1974's **The Air That I Breathe**. Albert Hammond wrote the tune about an affair he was having in Los Angeles while his family was back in New York City. Dave Edmunds was a youthful prodigy who began the decade by departing Love Sculpture, a British art-rock group, and ended it as one of the guiding lights of England's New Wave scene. **Girls Talk** was an Elvis Costello song that was still new to Americans because Costello's stateside label

hadn't yet gotten around to releasing the original. Roxy Music, one of England's most popular arty groups, had cultivated a following in the American market as well. **Dance Away** was a reunion single that came after a hiatus of nearly three years, during which leader Bryan Ferry worked on solo projects.

The Bay City Rollers were one of the decade's biggest marketing fiascos. Formed in 1967 and signed to a U.K. label in 1971, the Rollers were chirpy, well-scrubbed Scottish teeny-boppers who appealed to those who idolized the Osmonds and similar groups. In England, this was a good-sized audience, and the Rollers thrived overseas even as they remained unknown in America. Then their label was taken over by Clive Davis, one of the most prominent marketers of the post-'60s rock explosion before he was deposed at Columbia. Davis thought he could turn the Rollers into the next Beatles. Noting that all their British singles had stiffed in America, he decided to try **Saturday Night**, an album track that had flopped as a British single in 1973. It helped that the American single's 1975 release was tied into the group's appearance by satellite on an ill-fated TV

show called, not coincidentally, *Saturday Night Live with Howard Cosell*. Though the verbose sportscaster did not become the new Ed Sullivan, he did help the Bay City Rollers finally conquer American charts. But the hype was short-lived; the group had two more years of middling hits and then disappeared. In the 1970s, America didn't seem to want a new Beatles.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

- 1. Groovy Situation** Gene Chandler • *Music and lyrics by Herman Davis and Russell R. Lewis. Cachand Music./Patchal Music. BMI. Mercury 73083 (1970). Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 12**
- 2. Want Ads** The Honey Cone • *Music and lyrics by General Johnson, Barney Perkins and Greg S. Perry. All Nations Music. ASCAP. Hot Wax 7011 (1971). Courtesy of Holland Group Productions. No. 1**
- 3. Somebody's Been Sleeping** 100 Proof Aged In Soul • *Music and lyrics by General Johnson, Greg S. Perry and Angelo Bond. Gold Forever Music, Inc. BMI. Hot Wax 7004 (1970). Courtesy of Holland Group Productions. No. 8**

4. In the Rain The Dramatics • Music and lyrics by Tony Hester. Groovesville Music, Inc. BMI. Volt 4075 (1972). Courtesy of Fantasy Records. No. 5*

5. Shower the People James Taylor • Music and lyrics by James Taylor. Country Road Music, Inc. BMI. Warner Bros. 8222 (1976). © 1976 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 22*

6. You're So Vain Carly Simon • Music and lyrics by Carly Simon. Quackenbush Music Ltd. ASCAP. Elektra 45824 (1973). © 1972 Elektra/Asylum Records. Produced under license from Elektra Entertainment. No. 1*

7. Champagne Jam Atlanta Rhythm Section • Music and lyrics by Buddy Buie, Robert Nix and J.R. Cobb. Low-Sai Music Co. BMI. Polydor 14504 (1978). © 1978 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 43*

8. Lady Blue Leon Russell • Music and lyrics by Leon Russell. Stuck On Music. BMI. Shelter 40378 (1975). © 1975 DCC Compact Classics, Inc. Produced under license from DCC Compact Classics, Inc. No. 14*

9. Fallin' in Love The Souther, Hillman, Furay Band • Music and lyrics by Richie Furay. Song Mountain Music. ASCAP. Asylum 45201 (1974). © 1974 Asylum Records. Produced under license from Elektra Entertainment. No. 27*

10. Girls Talk Dave Edmunds • Music and lyrics by Elvis Costello. Plangent Visions Music Inc. ASCAP. Swan Song 71001 (1979). © 1979 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 65*

11. Saturday Night Bay City Rollers • Music and lyrics by Phil Coulter and William Martin. Martin Coulter Music Inc. ASCAP. Arista 0149 (1975). © 1975 Arista Records, Inc. Courtesy of Arista Records, Inc. No. 1*

12. Run Run Run Jo Jo Gunne • Music and lyrics by Jay Ferguson and Matthew Andes. Hollenback Music./Budge Music Co., Inc. BMI. Asylum 11003 (1972). © 1972 Elektra Entertainment. Produced under license from Elektra Entertainment. No. 27*

13. Easy Livin' Uriah Heep • Music and lyrics by Ken Hensley. Warner Bros. Inc. ASCAP. Mercury 73307 (1972). © 1972 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 39*

14. Walk Like a Man Grand Funk Railroad • Music and lyrics by Mark Farner and Don Brewer. Brew Music Co., Inc./Cram-Renruff Co. BMI. Capitol 3760 (1974). © 1973 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 19*

15. The Air That I Breathe The Hollies • Music and lyrics by Albert Hammond and Mike Hazelwood. April Music Inc./Landers-Roberts Music. ASCAP. Epic 11100 (1974). © 1974 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, A Division of Sony Music Entertainment, Inc. No. 6*

16. One Fine Morning Lighthouse • Music and lyrics by Skip Prokop. CAM-USA. BMI. Evolution 1048 (1971). Courtesy of Janus Records Inc. No. 24*

17. Tumbling Dice Linda Ronstadt • Music and lyrics by Mick Jagger and Keith Richards. Colgems-EMI Music Inc. ASCAP. Asylum 45479 (1978). © 1978 Elektra Entertainment. Produced under license from Elektra Entertainment. No. 32*

18. Love Rollercoaster The Ohio Players • Music and lyrics by Jim Williams, Clarence Satchell, Leroy Bonnel, Marshall Jones, Ralph Middlebrooks, Marvin Pierce and William Beck. Rightsong Music, Inc./Rightsong Music, Inc. a/b/o Itself & Malibz Music. BMI. Mercury 73734 (1976). © 1975 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Group Distribution, Inc. No. 1*

19. Tell Me Something Good Rufus • *Music and lyrics by Stevie Wonder. Black Bull Music./Jobete Music Co., Inc. ASCAP, ABC 11427 (1974).* © 1974 MCA Records, Inc. *Courtesy of MCA Records, Inc. No. 3**

20. I've Been Lonely for So Long Frederick Knight • *Music and lyrics by Posie Knight and Jerry Weaver. Irving Music, Inc.-East Memphis./Lowery Music Co. Inc. BMI, Stax 0117 (1972).* *Courtesy of Fantasy Records. No. 27**

21. Dance Away Roxy Music • *Music and lyrics by Bryan Ferry. EG Music Inc. BMI, Atco 7100 (1979).* © 1978 Warner Bros. Records Inc. *Produced under license from Warner Bros. Records Inc. No. 44**



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