



TIME  
LIFE  
MUSIC

# SOUNDS OF THE SEVENTIES • POP NUGGETS: EARLY '70s

- 1. The Lion Sleeps Tonight** Robert John
- 2. Love Grows (Where My Rosemary Goes)** Edison Lighthouse
- 3. Joy to the World** Three Dog Night
- 4. Ma Belle Amie** The Tee Set
- 5. Which Way You Goin' Billy**  
The Poppy Family (featuring Susan Jacks)
- 6. Heartbeat—It's a Lovebeat**  
The DeFranco Family featuring Tony DeFranco
- 7. Fallin' in Love**  
Hamilton, Joe Frank and Reynolds
- 8. Make It with You** Bread
- 9. My Eyes Adored You** Frankie Valli
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The Righteous Brothers
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- 20. Oh Babe, What Would You Say?**  
Hurricane Smith

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**SOUNDS OF THE  
POP NUGGETS  
EARLY '70S  
SEVENTIES**

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You Say?

One of the biggest stars of the decade, Detroit's blue-collar hero, Bob Seger, bluntly and briefly put it best: "Rock 'n' roll," said Seger, "never forgets." And if there was ever a time when that simple statement proved true, it had to be the early 1970s, an era that produced a remarkable number of hit songs invoking the spirit and the glories of rock 'n' roll past.

Outside of Don McLean's *American Pie*, or maybe some of those old Buchanan and Goodman record-sampling novelty hits such as *The Flying Saucer*, it is hard to imagine a pop single more self-referential than Reunion's **Life Is a Rock (But the Radio Rolled Me)**. With its staccato-like free-association roll call of artists, song titles and

lyrics from the first two decades of rock, this 1974 track certainly would have inspired a great music video if MTV had been around in those days. Regardless, *Life Is a Rock* defined a format that paved the way conceptually for similar songs such as Billy Joel's *We Didn't Start the Fire*.

That song was something of a departure for Joel, who found the inspiration for much of his other work, particularly the song *Uptown Girl*, in New Jersey's Four Seasons, the great '60s vocal group. The voice of Four Seasons lead singer Frankie Valli, the undisputed all-time world champion white falsetto singer, had not been heard in the top 40 for some seven years when his '74 solo single, **My Eyes Adored You**, went all the way to No. 1 and completely revitalized



his career. And while Climax's 1972 hit **Precious and Few** did not jumpstart the career of its lead singer, Sonny Geraci, to the same degree, it did give him his first hit since 1966 when, as vocalist for Cleveland's ace rock 'n' soul group the Outsiders, he helped make *Time Won't Let Me* a mid-'60s classic.

If most people did not know that Climax and the Outsiders were related, even fewer probably knew that (Dan) Hamilton, Joe Frank (Carollo) and (Tommy) Reynolds, the California pop-rock trio whose **Fallin' in Love** hit No. 1 in the summer of 1975, had once been part of the T-Bones, the instrumental combo whose version of the Alka-Seltzer commercial jingle *No Matter What Shape (Your Stomach's In)* had been a big hit in '66 as well.

Speaking of artists having hits in various guises, British singer Tony Burrows' name might not ring a bell with most '70s radio listeners,

but that is him singing lead on the 1970 bubblegum hit **Love Grows (Where My Rosemary Goes)** by the studio-only "band" known as Edison Lighthouse. He also sang lead on *My Baby Loves Lovin'*, by another short-lived studio "group" from that year, White Plains—just as he did on yet two more 1970 hits: the Brotherhood of Man's *United We Stand* and the Pipkins' *Gimme Dat Ding*. (And that was not the end of him: Burrows was also the singer on First Class's *Beach Baby* in 1974.)

Similarly, the name Hurricane Smith did not mean much to audiences before he suddenly appeared, at age 49 and seemingly out of nowhere, with the nostalgic-sounding 1972 hit **Oh Babe, What Would You Say?** The name Norman Smith, however, was quite well known around the famed Abbey Road recording studios in London, England—where, as a staff engineer, Smith worked on virtually every Beatles album until

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*Sgt. Pepper's Lonely Hearts Club Band*. Later on, Smith produced the first few records by Pink Floyd, whose futuristic psychedelic music was just about at the other end of the musical universe from the mellifluous, vaudeville-like sounds of *Oh Babe*.

Speaking of the Beatles, it did seem for a while that artists with any kind of connection to the group would find some of that Fab Four magic rubbing off on their own careers. As a keyboardist in the 1960s, L. A.'s Billy Preston recorded and played behind such giants as Little Richard, Sam Cooke and Ray Charles. He never had any real success on his own, though, until after the Beatles asked him to play on their *Let It Be* album. **Will It Go Round in Circles** hit in 1973, reaching the top of the charts one week after George Harrison's *Give Me Love (Give Me Peace on Earth)*, and jumping over Paul McCartney and Wings' *My Love* to do it. Now that was instant karma.

And, it was back in 1967 that John Lennon, after hearing versions of several of the Fab Four's songs by then-unknown Harry Nilsson, declared him his "favorite American singer." The two later became friends—and the Los Angeles singer-songwriter's fanciful, witty 1972 hit **Coconut** is a good example of what Lennon found so captivating. Three Dog Night, the successful pop vocal trio of the late '60s and early '70s, were also Nilsson fans; they took his heartbreak ballad *One* to the top 5 in 1969. Always adept at picking the right songs at the right time, singers Danny Hutton, Cory Wells and Chuck Negron scored a No. 1 hit in 1971 with folk-country singer Hoyt Axton's **Joy to the World**, a tune originally written by the Oklahoma native for a children's television show. Nineteen seventy-one also saw another No. 1 hit utilizing childlike images—**Brand New Key**, the infectious novelty song by another folk-oriented performer,

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New York's former Woodstock peace and love poster girl, Melanie.

The melding of folk, rock and country was, of course, one of the more noticeable changes as pop music turned from the frenzied, turbulent sounds of the '60s to the kinder, gentler ones of the early '70s. David Gates, the leader of Bread, had kicked around as a songwriter, arranger and producer for most of the '60s when his own soft-rock music finally connected with an audience through **Make It with You**, the first and biggest of the California quartet's many top-10 Gates-penned hits. And few bands were more folk—as in born of tradition—than Redbone, the Native American country-rock band whose members often took the stage wearing ceremonial tribal costumes, and who had a surprise hit in 1974 with **Come and Get Your Love**.

As noted at the outset, though, the early '70s was a time of remembrance, and reflection, for many survivors of '60s rock 'n' roll. It seemed

altogether fitting then that when a song called **Rock and Roll Heaven** showed up commemorating such fallen heroes as Janis Joplin and Jimi Hendrix, it would be delivered by an act that, musically speaking, virtually everyone had presumed to be dead—the Righteous Brothers. In point of fact, Bill Medley and Bobby Hatfield had not sung together in six years when they re-teamed for their soaring, soul-stirring performance. It was as if they had never stopped harmonizing together. Then again, like the man said: Rock 'n' roll never forgets.

—Billy Altman

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

**1. The Lion Sleeps Tonight** Robert John • Music and lyrics by Hugo Paretti, Luigi Creatore, Paul Campbell, George David Weiss, Pete Kameron and Al Brackman. Abilene Music Inc. ASCAP. Atlantic 2846 (1972). Produced under license from Atlantic Recording Corp. No. 3\*

**2. Love Grows (Where My Rosemary Goes)** Edson Lighthouse • Music and lyrics by Tony Macaulay and Barry Mason. Unichappell Music Inc. a/b/a Almi Music. BMI. Bell 858 (1970). Courtesy of Lawrence Myers Productions, Ltd., by arrangement with Celebrity Licensing Inc. No. 5\*

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**5. Which Way You Goin' Billy** The Pappy Family (featuring Susan Jacks) • Music and lyrics by Terry Jacks. Gone Fishin' Music Ltd. BMI. London 129 (1970). Courtesy of Gone Fishin' Music Ltd. No. 2\*

**6. Heartbeat—It's a Lovebeat** The DeFranco Family featuring Tony DeFranco • Music and lyrics by William Gregory Hudspeth and Michael Kennedy. Schine Music. ASCAP. 20th Century 2030 (1973). © 1973 PolyGram Records, Inc. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 3\*

**7. Fallin' in Love** Hamilton, Joe Frank and Reynolds • Music and lyrics by Danny Hamilton and Ann Hamilton. Irving Music/The Music Force/Spiffire Music. BMI. Play-boy 6024 (1975). © 1975 Gone Fishin' Music Ltd. Courtesy of Gone Fishin' Music Ltd. No. 1\*

**8. Make It with You** Bread • Music and lyrics by David Gates. Colgems-EMI Music Inc. BMI. Elektra 45686 (1970). Produced under license from Elektra Entertainment Group. No. 1\*

**9. My Eyes Adored You** Frankie Valli • Music and lyrics by Bob Crewe and Kenny Nolan. Stone Diamond Music/Tony Boy Music/Kenny Nolan Pub. ASCAP. Private Stock 45003 (1975). © 1974 The Four Seasons Partnership. Produced under license from The Four Seasons Partnership. No. 1\*

**10. Rock and Roll Heaven** The Righteous Brothers • Music and lyrics by John Stevenson and Alan O'Day. Famous Music Corp./Sashay Music. ASCAP. Haven 7002 (1974). © 1974 CEMA Special Markets. Courtesy of CEMA Special Markets, a division of Capital Records, Inc. No. 3\*

**11. Life Is a Rock (But the Radio Rolled Me)** Reunion • Music and lyrics by Norman Dolph and Paul DiFranco. Crazy Chords Music/Crushing Music. BMI. RCA 10056 (1974). © 1974 BMG Music. Courtesy of the RCA Records Label, under license from BMG Direct. No. 8\*

**12. Coconut** Nilsson • Music and lyrics by Harry Nilsson. EMI Blackwood Music. BMI. RCA 0718 (1972). No. 8\*

**13. Rock the Boat** The Hues Corporation • Music and lyrics by Waldo Holmes. Jimi Lane Music admin. by Warner-Tamerlane Publ. Co. BMI. RCA 0232 (1974). © 1973 BMG Music. No. 1\*



**14. Will It Go Round in Circles** Billy Preston • *Music and lyrics by Billy Preston and Bruce Fisher. Irving Music, Inc. BMI, Almo Music Corp. ASCAP. A&M 1411 (1973).* © 1972 A&M Records, Inc. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 1\*

**15. Come and Get Your Love** Redbone • *Music and lyrics by Lolly Vegas. EMI Blackwood Music/Novallene Music. BMI. Epic 11035 (1974).* © 1973 Sony Music Entertainment Inc. No. 5\*

**16. Brand New Key** Melanie • *Music and lyrics by Melanie Safka. Smokin' Folk Music. PROCAN. Neighborhood 4201 (1971).* Courtesy of BMG Music/The RCA Records Label, under license from BMG Direct. No. 1\*

**17. Sweet Mary** Wadsworth Mansion • *Music and lyrics by Steve Jablcki. Kama Sutra Music Inc./Big Hawk Music Inc. BMI. Sussex 209 (1971).* Courtesy of Sussex Records. No. 7\*

**18. Love Will Keep Us Together** Captain and Tennille • *Music by Neil Sedaka. Lyrics by Howard Greenfield. Neil Sedaka Music. BMI. A&M 1672 (1975).* © 1975 A&M Records, Inc. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc. No. 1\*

**19. Precious and Few** Climax • *Music and lyrics by Walter Nims. Famous Music Corp./Emerald City Music. ASCAP. Rocky Road 30055 (1972).* Courtesy of Dominion Entertainment, Inc. No. 3\*

**20. Oh Babe, What Would You Say?** Hurricane Smith • *Music and lyrics by E. S. Smith. Chappell and Co. ASCAP. Capitol 3383 (1972).* © 1972 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 3\*



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