

CHAPTER 6

THE 70s: THE CORPORATE DIVERSIFICATION OF COMMERCIAL ROCK

INTRODUCTION

During the 1970s—the so-called “Me” decade—commercial rock came increasingly under the control of large multi-national corporations (most non-musical in nature) that mass-marketed their mega-artists in a variety of styles—each aimed at a specific audience niche:¹

- Mainstream “Corporate” Rock
- Progressive “Art” Rock
- Jazz Rock (“Fusion”)
- Acoustic/Soft (“Pop”) Rock
- Country Rock
- Rock Theatre
- Heavy Metal
- Black Rock
- Disco

Because of its diversified corporate approach, 70s rock has been deemed by some as a “decade without direction” or a “decade of excess;” however, this stylistic expansion ultimately tripled the size of rock and roll’s audience, transforming rock into a highly-profitable business with wide-reaching artistic impact.

This self-serving philosophy reflected the 70s mindset in general, which was a drastic reversal of the “peace/love/communal” thinking of the late 60s. Several critical events in the early 70s led to this rapid change of perspective in America’s youth:

- The Kent State shootings (May 1970) signaled an end to on-campus anti-war activism.²
- In November 1972, President Richard Nixon was re-elected in a landslide victory over the student-supported Democratic candidate George McGovern.³
- In 1973, Nixon ended the draft, then agreed to a ceasefire that ended the Vietnam War.⁴

By the time Nixon resigned from office in August 1974, most 60s baby-boomers were in the mainstream raising families of their own, while the next generation of college students were forsaking spiritual enrichment for specific job training. Despite inflation and a massive increase in oil prices, real disposable income rose nearly 30% in the 70s, giving boomers the luxury to indulge themselves in high-tech consumer gadgets, prescription (and illicit) drugs, singles bars and “yuppie” clothing.

¹ “Punk,” “Dub” (pre-Rap) and other “underground” styles also arose in the 1970s (see Chapters 8 and 9).

² For specific information on the Kent State shootings, see Chapter 5, Section IV.

³ Nixon carried 49 out of 50 states and nearly 61% of the popular vote; however, the illegal operations used to establish this margin of victory were uncovered in the Watergate investigation (1972-74) that forced Nixon to resign from office on August 9, 1974.

⁴ When the last US troops/advisors returned from Vietnam in 1975, over 58,000 American soldiers had been killed in Southeast Asia. (In all, 1.1 million soldiers have died in U.S.-involved wars from the Revolutionary War to Desert Storm. By comparison, from 1973-97 there were over 31 million abortions in the U.S.)

I. Mainstream “Corporate” Rock

After the massive critical and financial success of The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band* album in 1967, most major rock artists became obsessed with creating sophisticated albums instead of 45 RPM singles. By the 1970s, technological advances in studio recording techniques/equipment—coupled with increasingly excessive artistic license—turned the production of an album into a lengthy, tedious and expensive endeavor. Because of these rising upfront costs (and the much greater potential financial rewards) the record industry of the 70s soon became monopolized by several major music affiliated corporations— **Capitol**, **RCA**, **CBS** (Epic/Columbia), **MCA**, **PolyGram**, (its pop-rock subsidiary is Polydor), **A & M**, and **Warner Communications** (which included Warner, Elektra, Asylum and Atlantic).⁵ By investing heavily in only a few “mega-platinum” artists (and refusing to take chances on unestablished “fringe” performers), these companies turned Rock/Pop into a highly-profitable international phenomenon:

Selected Rock/Pop “Mega-Platinum” Artists of the 70s and Their Corporate Affiliations

Corporate Rock

Elton John (MCA)
Fleetwood Mac (CBS/Epic)
Peter Frampton (A & M)
Billy Joel (CBS/Columbia)
Paul McCartney & Wings (Capitol)
Rod Stewart (Warner)

Funk/Soul

Sly and The Family Stone (CBS/Epic)
The Jacksons (CBS/Epic)

Jazz Rock

Chicago (CBS/Columbia)

Progressive “Art” Rock

The Moody Blues (PolyGram/Polydor)
Pink Floyd (Capitol; CBS/Columbia)
Yes (Warner/Atlantic)
Emerson, Lake and Palmer (Warner/Atlantic)

Heavy Metal

Aerosmith (CBS/Columbia)
Foreigner (Warner/Atlantic)
Boston (MCA)

Mainstream Pop

The Carpenters (A & M)
James Taylor (Warner)
John Denver (RCA)

Disco

The Bee Gees (PolyGram/Polydor)

⁵ Stevie Wonder—the best-selling artist of the 1970s—recorded on the independent label Motown/Tamla, which was NOT affiliated with a major corporation.

In 1973, such multi-national corporations sold over \$4 billion worth of records and tapes worldwide, while the top 50 rock stars each netted/invested \$2 to \$6 million (three times more income than the highest-paid executive in America).⁶ In addition to record sales, a significant part of this revenue came from lengthy concert tours at stadium-sized venues.

Representative “Corporate” Rock Artists

Elton John (b. 1947; birthname Reginald Dwight)

Elton John, an English singer-songwriter and classically-trained pianist, was the second best-selling rock artist of the 70s (behind Stevie Wonder). Teamed up with lyricist Bernie Taupin, he scored seven No. 1 albums and five No. 1 songs from 1970-76. Although best-known for his softer ballads such as “Your Song” (1970) and “Candle in the Wind” (1973), he could also show a stronger rock side with hits like “Crocodile Rock” (1973; a 50s retrospective), “Bennie and the Jets” (1973), and “Saturday Night’s Alright For Fighting” (1973). More recently, John gained critical acclaim for composing the soundtrack for Disney’s award-winning animated film *The Lion King* (1994), and for his touching remake of “Candle in the Wind” for the funeral of Princess Diana in 1997—which became the best-selling single of all time.

Fleetwood Mac (formed in 1967)

Stevie Nicks/lead vocals; *Lindsay Buckingham*/guitar-vocals

Christie McVie/vocals-keyboards; *John McVie*/bass; *Mick Fleetwood*/drums

Despite a variety of personal problems, Fleetwood Mac was the best-selling band of the 70s, and with its recent reunion tours it has remained one of the most popular concert attractions up through the late 1990s. When Buckingham and Nicks joined the band in 1975, they hit the charts with “Rhiannon” and “Say You Love Me.” Their height of popularity came in 1977 with *Rumours*—created/released during the well-publicized break ups of Buckingham/Nicks and the McVies. This album sold over 14 million copies and included four hit songs “Dreams” (#1 June), “Don’t Stop” (#2 Sept), “You Make Lovin’ Fun”, and “Go Your Own Way” (by Buckingham. aimed at Nicks).

Peter Frampton (b. 1950)

British singer-songwriter/guitarist Peter Frampton became an overnight sensation in the US in 1976 with his *Frampton Comes Alive!* double-album (the best-selling live album of all time; sold over 15 million copies in ’76) and its associated tour. His act was highlighted by the use of a voice-tube filter that allowed him to synthetically talk with his guitar. His most famous songs are “Do You Feel Like We Do?” and “Show Me The Way.” Frampton fell from prominence almost as fast as he rose—a prime example of the fickle impact of massive corporate promotion.

Billy Joel (b. 1949)

This Long Island-born classically-trained pianist/singer-songwriter has been a popular rock-pop artist throughout the 70s, 80s and 90s. Over those three decades, his music

⁶ According to Szatmary (*Rockin’ in Time*, 3rd edition, p. 219), the \$2 billion grossed in 1973 from US record sales was more than the movie industry, professional sports, and Broadway musicals *combined*.

has ranged from acoustic piano ballads to hard-edged rock-based social commentary and even '80s "New Wave." He had a relative success in 1973 with his debut album *Piano Man*, but his big break came in 1977 with *The Stranger*, featuring "Just The Way You Are" (Song of the Year for '77). Other hits from his later albums include "My Life" (52nd Street—1978), "It's Still Rock and Roll to Me"/"You May Be Right" (*Glass Houses*—1980), and "We Didn't Start The Fire" (*Storm Front*—1989; a 40-year chronicle of political events from the Berlin Wall to the demise of the Soviet bloc).

Selected Examples of 70s Mainstream "Corporate" Rock

- **Elton John**: "Bennie and The Jets" (1973); "Crocodile Rock" (1973)
- **Fleetwood Mac**: "Go Your Own Way" (1977)
- **Peter Frampton**: "Do You Feel Like We Do?" (1976)
- **Billy Joel**: "Just The Way You Are" (1977); "You May Be Right" (1978)

II. PROGRESSIVE "ART" ROCK

In the late 60s and early 70s, several (primarily British) bands followed **The Beatles** lead by adapting orchestral instruments and techniques to rock music—hence creating the genre known as "Progressive Rock", "Art Rock" or "Classical Rock."⁷ The premier Art Rock bands also adopted elements from classical music and literature (at times with psychedelic imagery), focusing on instrumental virtuosity (both keyboard/synthesizer and guitar) and deeply philosophical perspectives. Because of their sophisticated approaches, Art-Rock songs/albums rarely made the Top 40, but were a mainstay of '70s FM radio.

The Moody Blues (formed in 1964)

Denny Laine/vocals-guitar-harmonica; *Mike Pinder*/keyboards
Ray Thomas/flute-vocals; *Clint Warwick*/bass; *Graeme Edge*/drums

Britain's **The Moody Blues** initiated the full-fledged "Art Rock" movement in 1967 with their *Days of Future Passed* album, with hits such as "Nights in White Satin" and "Tuesday Afternoon" that combined orchestral textures (by the London Symphony Orchestra) with rock instrumentation and style.⁸ On their subsequent albums, the orchestral parts were simulated by Pinder's mellotron (an orchestral synthesizer).

Jethro Tull (formed in 1967)

Ian Anderson/vocals-flute; *Martin Barre*/guitar-vocals (joined 1968);
Jeffrey Hammond-Hammond/bass (joined 1970);
John Evan/keyboards (joined 1968); *Clive Bunker*/drums
 (original guitarist = Mick Abrahams; original bassist= Glenn Cornick)

Jethro Tull rose to prominence—both for its "progressive-rock" virtuosity as well as Ian Anderson's increasingly exaggerated theatrical stage manner (long thin hair, ragged tailcoat, one-legged performing stance). Their height of success was *Aqualung* (1971), which featured cryptic/gross lyrics and Anderson's wild flute solos in such songs as

⁷ During this era, some of rock's most influential artists were classically-trained musicians.

⁸ From 1964 to 1967, The Moody Blues were a hard-edged R & B-influenced band.

“Aqualung”⁹ and “Locomotive Breath.” Their next album *Thick as a Brick* (1972) rose to the top of the US charts; however, their subsequent efforts were not of this level of sophistication or importance.

Pink Floyd (formed 1965/disbanded 1983)

Roger Waters/bass-vocals; **David Gilmour**/guitar-vocals;

Rick Wright/keyboards; **Nick Mason**/drums

(original lead singer/songwriter/guitarist **Syd Barrett** left the band in 1969)

Pink Floyd¹⁰ stands as one of the most highly celebrated bands in the history of rock. Out of their early R & B-influenced roots, they went through a quasi-psychedelic phase in the late 60s, then exploded onto the scene in 1973 with their epic album *Dark Side of the Moon* (considered to be “the *Sgt. Pepper’s* of the 70s.”) This album—which features the hit songs “Dark Side of the Moon,” “Money” and “Brain Damage”—has sold over 25 million copies and was on the *Billboard* chart of best-selling albums for over a decade. Although they subsequently had a string of successful albums, their next mega-hit came in 1979 with *The Wall*, which includes their only #1 song “Another Brick in the Wall” (#1 March 1980). At Water’s instigation, the band broke up in 1983; however, Gilmour, Mason and Wright reunified in the 1987, renewing interest in the band’s music.

Genesis (formed in 1966; consolidated as a professional band in 1971)

Original Formation:

Peter Gabriel/vocals; **Tony Banks**/keyboards;

Mike Rutherford/bass-guitar-vocals; **Steve Hackett**/guitar (joined 1970);

Phil Collins/drums-vocals (joined 1970; took over lead vocals in 1975)

(original guitarist = Anthony Philips; original drummer= Chris Stewart)

Genesis first formed while its original members were still schoolboys in England. Their early efforts (on Decca Records) were not well-received; however, after some critical personnel changes (highlighted by the addition of Phil Collins) the band began to attract a following (now on the new Charisma label). In the early 70s, their reputation was staked almost entirely on Gabriel’s outrageous theatrics and costumes, but 1974, they moved to the top of the UK charts with *The Lamb Lies Down on Broadway*. The following year, the band and their fans were stunned by Gabriel’s sudden departure and Collin’s unexpected assumption of lead vocal responsibilities. Collins’ softer voice and stage manner required the band to gradually adopt a more pop-oriented style that eventually brought them international success in the 1980s.¹¹

Yes (formed in 1968; original band included Pete Banks/guitar and Tony Kaye/keyboards)

Jon Anderson/vocals; **Rick Wakeman**/keyboards (joined 1970);

Steve Howe/lead guitar (joined 1970); **Chris Squire**/bass;

Bill Bruford/drums

⁹ For example, the initial lyrics of “Aqualung” are: “Sitting on a park bench, eyeing little girls with bad intent . . . snot running down his nose, greasy fingers smearing shabby clothes.”

¹⁰ Barrett adopted the band’s unusual name from an album by Georgia bluesmen Pink Anderson and Floyd Council.

¹¹ For more on Genesis’ rise to stardom in the 1980s, see Chapter 8.

During art-rock's heyday in the early 70s, the British band **Yes** was perhaps the most renowned representative of the style. The addition of Wakeman and Howe in 1970 brought the group to an unrivalled level of instrumental virtuosity. Their most influential and acclaimed album was *Fragile* (1971), which featured "Roundabout", with its amazing web of complex polyrhythms, harmonies, and improvised synthesizer/guitar solos.

Emerson, Lake and Palmer (formed 1970)

Keith Emerson/keyboards; *Greg Lake*/guitar; *Carl Palmer*/drums

This classically-trained supergroup first received mass exposure through its performance at the 1970 Isle of Wight Festival. ELP is primarily noted for its rock remakes of Classical compositions, such as Modest Musorgsky's *Pictures at an Exhibition* (1971) and Aaron Copland's "Hoe-down" from his ballet *Rodeo* (*Trilogy*, 1972). Their most successful original work was the album *Brain Salad Surgery* (1973), which has been called "a [virtual] soundtrack to a non-existent film."¹²

Other important "art rock" artists of the early 70s include

- **Procol Harum** "Lighter Shade of Pale" (1967)—based on J.S. Bach's *Suite No. 3 in D major*
- **Electric Light Orchestra (ELO)** featuring Roy Wood and Jeff Lynne: "Evil Woman" (1975)—*Face The Music*
- **Frank Zappa and The Mothers of Invention** (American): *Freak Out!* (1966); *Uncle Meat* (1969); "Live" at the Fillmore East (1971)

Another notable aspect of the late 60s/early 70s art-rock movement was the popularity of several **rock operas and musicals**, including:

- *Tommy* (The Who, 1969)
- *Jesus Christ Superstar* (Andrew Lloyd Webber, 1971)
- *Godspell* (Stephen Sondheim, 1971)
- *Joseph and the Amazing Technicolor Dreamcoat* (Andrew Lloyd Webber, 1971)
- *The Wiz* (1975; a black adaptation of *The Wizard of Oz*, starring Michael Jackson and Diana Ross; produced by Quincy Jones)

Selected Examples of 70s Progressive "Art" Rock

- **The Moody Blues**: "Nights in White Satin" and "Tuesday Afternoon" (1967)
- **The Who**: *Tommy* (1969—rock opera)
- **Jethro Tull**: "Aqualung" (1971)
- **Yes**: "Roundabout" (1971)
- **Pink Floyd**: "Dark Side of the Moon," "Money" and "Brain Damage" from *Dark Side of the Moon* (1973); "Another Brick in the Wall" from *The Wall* (1979)
- **Genesis**: "The Lamb Lies Down on Broadway" (1974)

¹² Stephen Thomas Erlewine, "Emerson, Lake & Palmer" in *The All-Music Guide to Rock*, p.277 (San Francisco: Miller Freeman Books, 1995)

III. JAZZ ROCK (“FUSION”)

In the late 60s/early 70s, the art-rock movement also spurred interest in a variety of jazz-rock “fusion” artists, ranging from the psychedelic jazz-rock Santana, to brass-predominated jazz-rock “big bands” such as Blood, Sweat and Tears:

Brass-predominated bands

Blood, Sweat and Tears (featuring vocalist David Clayton Thomas)
“Spinning Wheel”; “Go Down Gamblin’”; “And When I Die” (all 1969)

Miles Davis: (the most influential figure in 70s Jazz-rock “Fusion”)
Bitches Brew (1970) featuring Miles Davis/trumpet with John
McLaughlin/guitar; Chick Corea/keyboard; Wayne Shorter/soprano sax

Chicago: (featuring classically-trained Robert Lamm and Peter Cetera)
“Beginnings” (1969); “25 or 6 to 4” (1970) “Make Me Smile” (1970)

The Ides of March: “Vehicle” (1970)

Tower of Power (formed 1967)

This San Francisco-based “funk-fusion” band was also horn back-up for Elton John, Santana, Bonnie Raitt, Huey Lewis, Paula Abdul, and Aaron Neville. Their biggest hits include “What is Hip?,” “So Very Hard To Go,” and “Wildflower” (all 1973).

Chuck Mangione (jazz flugelhornist/bandleader): “Feels So Good” (1977)

Jazz-flavored “Pop-rock” Bands

Steely Dan: (formed 1972/disbanded 1981)

This group featured **Donald Fagan/Walter Becker**/vocals, **Jeff Baxter**/guitar and **Michael McDonald**/keyboard-vocals, and offered a highly sophisticated mix of R & B, jazz, rock and pop in such hits as “Reeling in the Years” (1972) and “Rikki Don’t Lose That Number” (1974).

The Doobie Brothers (formed 1970)

The “Doobies” began as a funk-rock band with *The Captain and Me* (1973), featuring their early hits “Long Train Running,” “China Grove,” and “Black Water.” In 1975, lead singer **Tom Johnston** left the band and **Mike McDonald**/lead vocals and **Jeff Baxter**/guitar of Steeley Dan came aboard, to create jazz-influenced hits such as “Taking It To The Streets” (1976) and “What a Fool Believes” (1979).

Jazz-influenced Guitar-based Bands

Santana: (formed 1966; Latin jazz-rock featuring guitarist/singer Carlos Santana)
“Evil Ways” (1970); “Black Magic Woman” (1970)

The Pat Metheny Group

Selected Examples of 70s Jazz-Rock (“Fusion”)

- **Blood, Sweat and Tears:** “Spinning Wheel” and “Go Down Gamblin’” (1969)
- **Chicago:** “25 or 6 to 4” (1970)
- **Steely Dan:** “Reeling in the Years” (1972)
- **Doobie Brothers:** “What a Fool Believes” (1979)

IV. 70s ACOUSTIC/SOFT ROCK SINGER-SONGWRITERS

In the early 70s, a softer acoustic-pop side of rock emerged out of the 60s folk-pop style. Several of these artists were also influenced by the sophisticated trends concurrent 70s art-rock and jazz-rock styles:

Crosby, Stills, Nash & Young (formed 1968/disbanded 1970)

Shortly after their success at Woodstock, this foursome disbanded; however, their influence on acoustic-rock was established with their cover of Joni Mitchell’s “Woodstock” (*Déjà-vu* — 1970) and the after-breakup compendium *So Far* (1974), which included the folk-pop song “Teach Your Children” and “Suite: Judy Blue Eyes” (sung at Woodstock).

Joni Mitchell (born 1943)

This late 60s folk/protest singer-guitarist turned avant-garde pop artist hit the charts with her folk-pop ballad “Both Sides Now” (recorded in 1970) and the progressive pop-rock song “Help Me” (1974).

Carole King (born 1942)

This former “Brill Building/Monkees-Colgems” songwriter launched her solo career in 1970 with the album *Tapestry*, which sold 15 million copies and featured the hit soft pop-rock songs “It’s Too Late” and “So Far Away.”

James Taylor (born 1948; singer/guitarist/songwriter)

Taylor began as folk-acoustic guitarist, then evolved into one of the finest jazz-blues/acoustic guitarists in pop-rock. His early acoustic style is heard in songs such as “You’ve Got a Friend,” “Sweet Baby James,” and “Fire and Rain” (all 1970), but his jazzier approach is apparent in later hits such as “Your Smiling Face” (1977).

Carly Simon (married James Taylor in 1972—later divorced)

James Taylor’s wife/musical collaborator had several solo pop-rock hits in the early 70s such as “Anticipation” (1971) and “You’re So Vain” (1972).

Gordon Lightfoot (born 1938)

Canada’s most renowned folk-pop balladeer first rose to prominence in 1970 with “If You Could Read My Mind,” and hit the charts again with the bluesier pop-rock song “Sundown” (#1 June 1974).

Don McLean (born 1945)

Although McLean's most recent leanings have been in the country-western vein, in the early 70s he was one of the premier acoustic-rock artists, known mostly for his soft-rock ballads. His greatest popularity came via the retrospective soft-rock hit "American Pie" (#1 February 1972).

Jim Croce (1943-73)

This singer-guitarist/songwriter rapid rise to prominence in 1973 was abruptly cut short by his death in a plane crash. Several of his songs posthumously hit the charts—most notably "Bad, Bad Leroy Brown" (#1 July 1973) and "Time in a Bottle" (#1 December 1973).

Harry Chapin (1942-81)

Chapin was another leading folk-rock/pop singer whose career was cut short by tragedy—he died in auto accident while on his way to a benefit concert. His most important songs were "Taxi" (1972) and "Cats in the Cradle" (#1 December 1974).

Other notable acoustic pop-rock artists of the 70s include

Cat Stevens (singer-guitarist): "Wild World," "Peace Train," "Father and Son" (1971)

Kansas: "Dust In The Wind" (1974)

America: "Sister Golden Hair" (1975)

Selected Examples of 70s Soft Pop-Rock

- **Crosby, Stills, Nash & Young:** "Suite: Judy Blue Eyes" (1969)
- **James Taylor:** "Fire and Rain" (1970)
- **Don McLean:** "American Pie" (1972)
- **Jim Croce:** "Bad, Bad Leroy Brown" (1973)

V. COUNTRY-INFLUENCED ROCK

Following the trend begun in the late 60s by **The Band**, **Creedence Clearwater Revival**, and **Bob Dylan**, country rock continued its rise in popularity in the 70s. By then, many "country" artists were performing "middle-of-the-road" rock. Important country-rock artists of this era included:

Linda Ronstadt: (born 1946)

Over a long and illustrious career that has spanned four decades, Ronstadt has recorded hits in a wide variety of styles including country-blues/pop, moderate-rock, covers of rockabilly tunes, orchestrally-accompanied remakes of 50s big-band hits, and even traditional Hispanic music. Some of her most famous songs include the love ballads "Different Drum" (1968) and "Long, Long Time" (1970), the country-rock standard "When Will I Be Loved" (1974), the rock hit "You're No Good" (#1 February 1975), and her cover of Roy Orbison's "Blue Bayou" (1977).

Poco (formed 1968)

Richie Furay/guitar-vocals; **Jim Messina**/guitar-vocals

Rusty Young/vocals-pedal steel guitar; **George Grantham**/drums-vocals

Randy Meisner/bass-vocals (dropped out to help establish The Eagles)

This group (created out of the recently disbanded Buffalo Springfield) first used the name *Pogo*, but changed it to *Poco* after a complaint was raised by Walt Kelly, the creator of the *Pogo* comic strip. Almost immediately, Meisner dropped out to join The Eagles, and the remaining four members recorded their highly-acclaimed debut album *Pickin' Up The Pieces* (1969). Another well-received album was *Deliverin'* (1971), but soon after it was released Jim Messina left the band to team up with Kenny Loggins (see below). Even after Furay left the band in 1973, Poco remained a viable force in country rock through the late 70s.

Loggins and Messina (Kenny Loggins and Jim Messina)

In 1972, a staff songwriter Kenny Loggins met Jim Messina, who agreed to produce Loggins' first solo album. Messina's collaboration was considerably more than first anticipated, as evident from the title *Kenny Loggins with Jim Messina Sittin' In* (January 1972). The album—which included the hits “Your Mama Don't Dance” and “House at Pooh Corner”—was so successful that Loggins and Messina became a bonafide team, and became the most important duo of the decade.

The Eagles (formed 1972/disbanded 1980/reunited 1994)

Original band members:

Glenn Frey/guitar-vocals;; **Don Henley**/drums-vocals

Randy Meisner/bass-vocals; **Bernie Leadon**/banjo-mandolin

(guitarists **Don Felder** and **Joe Walsh** added in 1974 and 1976, respectively)

The group first assembled as Linda Ronstadt's studio and touring backup band, but they split off from her in August 1971, then officially formed The Eagles the following year. They quickly rose on the charts with their unique country-flavored rock sound that featured Frey's and Henley's lead vocals supported by sparkling four-part vocal choruses (as heard in early hits such as “Desperado” and their cover of Jackson Browne's “Take It Easy”—both 1972). In 1974, guitarist Don Felder was added, resulting in a string of Top 10 hits including “Best of My Love,” “Lyn' Eyes,” and “One of These Nights” (all 1975). In 1976, the band made a massive turn towards a harder blues-rock sound when Leadon left and was replaced by electric guitarist Joe Walsh. Their cyclic album *Hotel California* won the Grammy for best album in 1977, and included “Hotel California” (#1 May), “New Kid In Town” (#1 Feb.— Song of the Year/Grammy in '77), and “Life in the Fast Lane.”

Jackson Browne (born 1948)

Browne has had a diverse career as singer, producer and promoter of benefit concerts for his anti-nuclear political stance. His greatest hits include “Doctor My Eyes” (1972), “Take It Easy” (co-written with Glenn Frey; recorded by The Eagles in 1972), and “Running on Empty” (1977).

John Denver (1943-98; birthname Henry John Deutschendorf)

John Denver began as a member of the early-60s folk group The Chad Mitchell Trio. In 1969, he embarked on a solo career, gaining his first success through Peter, Paul and Mary's cover version of his "Leaving on a Jet Plane" (1969). In the 1970s, Denver (with RCA) became one of America's top entertainers, bridging the gap between light country-rock, folk, and pop with such hits as "Take Me Home, Country Roads" (1971), "Rocky Mountain High" (1972), "Annie's Song" (1974), and "Thank God I'm a Country Boy" (1975). He died in 1998 while piloting his small plane.

Selected Examples of 70s Country-Rock/Pop

- **Loggins and Messina:** "Your Mama Don't Dance" (1972)
- **Linda Ronstadt:** "When Will I Be Loved" (1974)
- **The Eagles:** "Take It Easy" (1972); "One of These Nights" (1975); "Hotel California" (1977)
- **Jackson Browne:** "Running On Empty" (1977)

VI. ROCK THEATRE (Glam Rock)

One of the most novel developments of 70s rock was the new experimentation with rock theatrics. While these "heavy metal theatre" acts certainly put an end to the 60s "peace/love" mindset, most (with the exception of Queen) did little to advance rock in any specifically musical respect.

British Glam Rock and "The New Romantics"

David Bowie: (born 1947; birthname is David Jones; collaborated with **Brian Eno**)

Bowie (who is openly bisexual) has been a courageous and ingenious rock innovator since the late 1960s when he released *Space Oddity* (1969). He took this space-character imagery a step further and initiated the rock theatre/Glam Rock phenomenon by creating the prefabricated rock star *Ziggy Stardust* in 1972. In 1975, he turned to disco, then began collaborating with Brian Eno. In 1980, Bowie earned wide acclaim for his leading role in *The Elephant Man*. During the 80s, he was an important pioneer in the emergence of music video, and in 1997 he was the first to premiere a commercial song on the Internet.

Queen (formed 1971/disbanded 1995)

Freddie Mercury/vocals; **Brian May**/lead guitar-vocals

John Deacon/bass-vocals; **Roger Taylor**/drums

This British quartet fused hard rock, heavy metal, and art-rock with theatrical pyrotechnics, cross-dressed costuming, and tremendous musical virtuosity—both live and in the studio. Their first major hit came in 1975 with *A Night At The Opera*, which featured the intricately overdubbed mega-hit "Bohemian

Rhapsody.” In 1977, they made a turn towards harder-edged rock with such hits as “We Are The Champions” and “We Will Rock You” (both 1977). Queen remained a popular “live” concert draw until 1991, when Freddie Mercury died of AIDS.

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In Britain during the mid-to-late 70s, Glam Rock was popularized and gradually transformed into an English version of disco for fashion-conscious Mods. This trend was driven by new digital synthesizer technologies and “New Romantic” artists such as

Roxy Music (formed 1971/disbanded 1975)

Brian Ferry/vocals; **Brian Eno**/synthesizer (replaced by Eddie Jobson in 1973)
Andy McKay/reeds; **Phil Manzanera**/guitar; **Paul Thompson**/drums

Original bassist **Graham Simpson** (replaced by **Rik Kenton** in 1973)

After *For Your Pleasure* was released in 1973, Brian Eno left the band to research bioelectronics. With new keyboardist Eddie Jobson onboard, they recorded/released *Stranded* (1973), which moved to No. 1 in the UK. Their US breakthrough came in 1975 with *Siren*, featuring the Top 30 hit “Love Is The Drug;” however, at the height of their commercial success the group disbanded.

Ultravox (formed in 1974/disbanded 1987)

Midge Ure/vocals-guitar; **Billy Currie**/violin-keyboards; **Chris Cross**/bass;
Stevie Shears/guitar; **Warren Cann**/drums

When lead singer **John Foxx** left in 1978 (replaced by **Ure** in 1980), Ultravox made an abrupt turn towards the electro-pop, and in albums such as *Vienna* (1980) they pioneered the sparse, synthesized sound of The New Romantic movement.

Visage (formed 1979/disbanded 1982)

Steve Strange/synthesizer; **Midge Ure**/guitar; **Billy Currie**/violin; with three members of *Magazine*: **Dave Formula**/keyboards; **John McGeogh**/guitar and **Barry Adamson**/bass

Visage made its mark with outrageous fashion and by magnifying the Ultravox sound by adding an extra synthesizer and guitar over a mesmerizingly-repetitive drumbeat. Shortly after the release of their self-named debut album in 1980, Ure quit to take over the lead vocals of Ultravox, while violinist Billy Currie maintained membership in Visage, Ultravox and Gary Numan’s band simultaneously!

Gary Numan (birthname = Gary Webb, born 1958)

Numan began with the Punk band Tubeway Army, but soon went solo—abandoning his guitar for the synthesizer. Numan popularized the Ultravox/Visage sound in UK through new wave/electro-pop hits such as “Are ‘Friends’ Electric?” (1979) and “Cars” (1979). He fused together the electronic innovations of Eno,

Bowie and Kraftwerk into commercially-viable pop music, and in the process he made the synthesizer the new instrument of choice for the 80s.

American Rock Theatre

Alice Cooper (born 1948; birthname is Vince Furnier)

Alice Cooper¹³ formed in Los Angeles in 1972 with the support of Frank Zappa. Furnier did more than anyone else to advance the gross/shock level of rock with his on-stage portrayals of Alice (decapitations/live snakes/abusing toy dolls along with Broadway show-dancing and heavy metal rock). His biggest commercial success came in 1972 with *School's Out*.

Kiss (formed in 1973; crosstown rivals of the New York Dolls/70s punk group)

Gene Simmons/bass-vocals; **Paul Stanley**/rhythm guitar-vocals

Ace Frehley/lead guitar-vocals; **Peter Criss**/drums-vocals

Despite their outrageously sinister make-up, costumes and stage manner, **Kiss** became a huge draw for adolescent rock fans during the mid/late 70s. The band and its related merchandise flooded the market from 1975-77, culminating in their 1977 made-for-TV special movie *Kiss Meets The Phantom of The Park*. Their biggest hits were “Rock and Roll All Nite” (1975) and the love ballad “Beth” (1976).

Selected Examples of 70s Rock Theatre

- **David Bowie**: “Space Oddity” (1969); “Ziggy Stardust” (1972)
- **Alice Cooper**: “School’s Out” (1972)
- **Queen**: “Bohemian Rhapsody” (1975); “We Will Rock You” (1977)
- **Kiss**: “Rock and Roll All Nite” (1975)

VI. HEAVY METAL

Throughout the 70s, several prominent heavy-metal guitar-oriented performers rebelled against the rock theatre movement in order to focus on “good old” heavy metal, including:

- **Deep Purple** (with guitarist Ritchie Blackmore): “Smoke on the Water” (1972)¹⁴
- **Aerosmith** (featuring **Steven Tyler**/vocals and **Joe Perry**/guitar)
Toys In The Attic (1975)—“Sweet Emotion”; “Walk This Way”¹⁵
- **Foreigner**: *Foreigner* (1977)—“Cold As Ice”; “Feels Like The First Time”
- **Ted Nugent**: *Cat Scratch Fever* (1977)—title song
- **Van Halen** (featuring guitarist **Eddie Van Halen** and lead singer **David Lee Roth**)
Van Halen (1978)—“Eruption”
- **Boston**: *Don’t Look Back* (1978)

¹³ Furnier adopted the name Alice Cooper from a 16th-century woman burned at the stake for witchcraft.

¹⁴ In 1975, Deep Purple was listed in the *Guinness Book of World Records* as “The World’s Loudest Band.”

¹⁵ In 1986, Aerosmith and Run-D.M.C. did a landmark remake of this song that put “rap” on the commercial map. (For more rap-related information, see Chapter 9.)

Selected Examples of 70s Heavy Metal

- **Deep Purple:** “Smoke on the Water” (1972)
- **Aerosmith:** “Walk This Way” (1975); “Sweet Emotion” (1975)
- **Van Halen:** “Eruption” (1978)

VII. BLACK ROCK

During the 70s, Black rock focused on soul-funk styles and ultimately paved the way for disco music. 70s Funk (which grew out of James Brown’s mid-1960s innovations) served as a bridge between late-60s soul and late-70s disco. Stylistically, funk has a more polyrhythmic structure than soul, with the guitar often providing a “chicken scratch” rhythmic accompaniment (by strumming muted strings), and the back-up horn section offering percussive riffs and full-bodied harmonies. 70s Soul, carried on the classic traits of the 60s, but with a stronger rhythmic drive. The artists discussed below delved in both soul and funk styles to varying degrees:

Stevie Wonder (born 1950)

In the 1970s, Stevie Wonder’s career took off in a big way, ultimately positioning him as **the best-selling artist of the 70s and early 80s**. This ascent began in 1970 when he was contractually freed from the rigid financial and artistic guardianship of Berry Gordy at Motown. Instead of re-signing immediately with Motown, Wonder financed and produced his next two albums, writing all the songs/arrangements himself, and playing virtually all the instruments (by overdubbing). In the process, he took studio recording techniques and the use of the synthesizer to new heights, and he began to incorporate the type of socially-conscious lyrics that became his trademark. In 1972, Wonder negotiated a wide-open contract with Motown, ensuring total artistic control over his music and complete ownership of its publishing rights. His next album, *Talking Book* (1972), was immensely popular, featuring the funk hit “Superstition” (#1 January ’73) and the classic pop-ballad “You Are The Sunshine of My Life” (#1 May ’73). Other major hits included *Innervisions* (1973), which included the progressive-funk hit “Living for the City, and the double-album *Songs in the Key of Life* (1976), which featured the intensely rhythmic and harmonically-inventive “I Wish” (#1 January 1977) and “Sir Duke” (#1 May ’77). In the 1980s, Wonder began a campaign to have Dr. Martin Luther King Jr.’s birthday celebrated as a national holiday,¹⁶ and he has been involved in a variety of benefit causes including USA for Africa.

¹⁶ President Ronald Reagan eventually signed legislation that established the first Martin Luther King holiday on January 15, 1986.

Top-Selling Rock/Pop Artists From 1955-84

- | | |
|-----------|----------------------|
| #1 | Elvis Presley |
| #2 | The Beatles |
| #3 | Stevie Wonder |
| #4 | The Rolling Stones |
| #5 | Pat Boone |
| #6 | Elton John |

Parliament(s) (formed 1955)/**Funkadelic** (formed 1968/disbanded 1981)

In 1955, **George Clinton** started a doo-wop vocal group named **The Parliaments** that was affiliated with his New Jersey barbershop. Eventually, they made their way to Detroit, signing with the Revilot label. Following the current influences of Motown, they recorded the hit “I Wanna Testify” in 1967. While on tour that year, Clinton was forced to use a rock band’s equipment, which fueled his interest in the psychedelic music of **Hendrix** and **Cream**, as well as the psychedelic funk of **Sly and The Family Stone**. Shortly thereafter, Clinton left Revilot—in violation of the terms of his recording contract, and in the process, he lost the rights to the “Parliament” name for a time. In a clever maneuver, Clinton began featuring his back-up band as the main act, calling them **Funkadelic**. In 1971, he regained control of the group’s original name, then shortened it to **Parliament**. For the next few years, Clinton recorded under both group-names, with Parliament offering R & B dance music and Funkadelic promoting psychedelic funk/rock. By the mid-70s (with Casablanca Records), **Parliament-Funkadelic** represented the height of funk, including amazing “live” shows with on-stage spaceship landings and funky (almost cartoonish) jewel-studded space outfits. The most famous example of this approach is *Mothership Connection* (1976), featuring “Do That Stuff” and “Tear the Roof Off The Sucker (Give Up The Funk).”

Sly and The Family Stone (formed 1967/disbanded 1981)

Sly Stone (birthname=Sylvester Stewart)/*keyboard-vocals*;
Freddie Stone/guitar; **Rosie Stone**/piano;
Cynthia Robinson/trumpet; **Jerry Martini**/saxophone;
Larry Graham/bass; **Greg Errico**/drums

Sly (a child prodigy who sang and played drums, guitar and piano) began his recording career at the age of 4 (!). His early musical endeavors included back-up harmony in church gospel groups, nightclub gigs with various bands, and a stint as a radio disc jockey. While in San Francisco at the height of the hippie/psychedelic era, Sly put together his racially-integrated band, the Family Stone—which from 1968-71 had a string of successful soul and funk hits. In 1968, they had their first hit, “Dance to The Music.” In 1969, came two more Top 10 hits— “Everyday People” (#1 February) and “I Want To Take You Higher” (which they performed at Woodstock). In 1970-71, Sly and the Family Stone topped the charts again with the double-hit single “Thank You [Falettinme Be Mice Elf Again]” (#1 February 1970)/“Everybody is a Star,” and “Family Affair” (#1 December 1971). After that, Sly’s personal problems led the the rapid decline of the group.

The O’Jays (first formed in 1958)

Eddie Levert/lead vocals; **Walter Williams**/vocals; **William Powell**/vocals

The O’Jays began as a vocal quintet that also included Bill Isles and Bobby Massey. Their unusual name was established in honor of Cleveland disc jockey Eddie O’Jay, who had been a mentor and advisor to the group. After their so-so start in the early 60s with Imperial Records, Isles left the group. In 1968, the remaining quartet linked up with Hall-of-Fame songwriter/producers Kenny Gamble and Leon Huff of Philadelphia International, who wrote/produced for them several soul and funk hits. The O’Jays’ biggest successes came after Massey left the line-up in 1972: “Love Train” (#1 March 1973; the theme song of *Soul Train*—a popular black-oriented TV “dance party” show) and “For The Love of Money” (1977).

Kool and The Gang (formed 1967/disbanded 1981)

original members:

Robert “Kool” Bell/bass; **Dennis Thomas**/saxophone

Robert “The Captain” Bell/saxophone-keyboards

Robert “Spike” Mickens/trumpet

other members: **Charles Smith**/guitar; **“Funky” George Brown**/drums

J.T. Taylor added as lead singer in 1979

This group began as a quartet (The Jazziacs) and then a sextet (The Soul Town Band) before settling on the name “Kool and The Gang” in 1969. From 1973-85, they had nearly 20 Top 40 soul/funk/disco hits on their self-owned De-Lite Records label, including “Jungle Boogie” (1973), “Ladies Night” (1979; disco), “Celebration” (1980) and “Cherish” (1985).

Earth, Wind and Fire (formed 1970)

Maurice White/drums; **Verdine White**/bass; **Philip Bailey**/vocals;

Ronnie Laws/saxophone-guitar; **Larry Dunn**/keyboards;

Roland Battista/guitar; **Jessica Cleaves**/vocals

During the 1960s, Maurice White was a recording session drummer in Chicago for blues greats such as Etta James and Billy Stewart. In 1965, he joined the Ramsey Lewis Trio, then in 1969 he left to form the Salty Peppers—out of which Earth, Wind and Fire was eventually established. E,W & F fashioned their unique and highly-inventive sound by combining jazz, R & B, soul, funk, pop-ballad, and Latin elements. Their first major hit came in 1975 with “Shining Star” (#1 May). From 1975-83, they scored 11 gold albums, and they are still a popular live concert draw today.

The Jacksons

In 1976, all of The Jackson 5—except Jermaine—left Motown for CBS/Epic, adding brother Randy & sisters LaToya and Maureen to the group, and taking on the name “The Jacksons.” Epic put the group into a highly-successful collaboration with Hall-of-Fame/Philadelphia International soul songwriters

Kenny Gamble and Leon Huff, who composed many funk hits for the Jacksons, including “Enjoy Yourself” (1976), and “Can You Feel It?” (1980; complete with its own Jackson-produced music video that premiered on Dick Clark’s American Bandstand). Later in 1979, Michael embarked on his remarkable solo career.¹⁷

The Commodores (formed in 1967)

The Commodores, led by singer-songwriter **Lionel Richie**, signed with Motown in 1972, and toured with The Jackson 5 from 1972-75. Almost as soon as The Jacksons left for CBS, The Commodores emerged as Motown’s top act. Though their music ranged from hard funk to soft ballads, it was their ballads that brought The Commodores to the top of the charts, with soft hits such as “Three Times a Lady” (#1 August 1978) and “Still” (#1 November 1979). In 1980, Richie left the group to pursue a solo career, highlighted by “Endless Love” (#1 August 1981; duet with Diana Ross), and “All Night Long” (#1 November 1983).

Selected Examples of 70s/early 80s Black Rock

- **Stevie Wonder**: “Superstition” (1972); “Living For The City” (1973); “Sir Duke” (1976)
- **Parliament-Funkadelic**: “Do That Stuff” (1976)
- **Sly & The Family Stone**: “Dance to the Music” (‘68); “I Want To Take You Higher” (‘69)
- **O’Jays**: “For The Love Of Money” (1973)
- **Earth, Wind & Fire**: “Shining Star” (1975)
- **Kool and The Gang**: “Celebration” (1980)
- **The Jacksons**: “Can You Feel It?” (1980)

VIII. THE IMPACT OF JAMAICAN MUSIC

The music of the tiny Caribbean island of Jamaica has exerted a huge influence on many types of rock and pop music—particularly in the late 60s through the 70s. The most important styles of Jamaican music include:

Reggae’s Forerunners c.1950-68: Calypso, Ska and Rocksteady

As described in Chapter 3, Jamaican **Calypso** impacted American pop music during the mid-1950s. In the late 50s, a jumpier/faster type of Jamaican music called **Ska** emerged from a mixture of Jamaican folk music, jazz, New Orleans R & B, doo-wop and Afro-Caribbean rhythms. The popularity of Ska was further magnified by the use of “sound systems” (more powerful prototypes of the mobile disco), leading to the development of **Dub** in the 1970s (a forerunner of rap).¹⁸ Most ska recordings date from 1961-67. From 1966-68, a smoother, more soulfully-expressive style of Jamaican pop music known as **Rocksteady** was promoted by such artists as **The Ethiopians**, **Toots and The Maytals**, **Peter Tosh**, and **The Wailers**. In 1968, Rocksteady was suddenly superceded by **Reggae**.

¹⁷ For details on Michael Jackson’s solo career in the 1980s and 90s, see Chapter 8.

¹⁸ For more on “Dub” and “Rap” styles, see Chapter 9.

Reggae

In the late 60s, **Reggae** became the general term for all indigenous Jamaican styles; however, Reggae can be distinguished by its faster, hypnotic rhythm and bass, and its Rastafarian/socio-political lyrics. The most important Reggae groups of the late 60s/early 70s were **Toots and The Maytals**, **Peter Tosh**, and **The Wailers** (featuring Hall-of-Famer **Bob Marley**). Marley's "Human Rights" agenda—as seen in songs such as "Get Up, Stand Up!" (c. 1975)—earned him great reverence in the US and Britain, while his anti-establishment stance—as seen in songs such as "I Shot The Sheriff" (1976) made him very popular with British punkers—especially those involved in the "Rock Against Racism" movement.¹⁹ The influence of Reggae can also be heard in a wide array of rock-related works from the late 60s through the late 70s, including:

- **The Beatles**: "Ob-La-Di, Ob-La, Da" (1968)
- **Paul Simon**: "Mother and Child Reunion" (1972)
- **Johnny Nash**: "I Can See Clearly Now" (1972)
- **Stevie Wonder**: "Boogie On, Reggae Woman" (1974)
- **Eric Clapton**: "I Shot The Sheriff" (1977; cover of a Bob Marley song)

In the 1980s, Reggae also made its mark on the Punk and New Wave movements.²⁰

IX. DISCO

As a cost-saving measure in the early 1960s, some French nightclubs began replacing live bands with a single disc jockey—transforming their "cabarets" into "discotheques." The concept was soon adopted in the US, with the name abbreviated to "disco." The trend declined during late 60s psychedelia, but by the mid 70s discos made an amazing comeback, and gave rise to a new type of pop music specifically created for disco dancing. The groundwork for disco music was laid in the early 1970s by the European synthesizer group **Kraftwerk** (featuring Ralf Hutter and Florian Schneider). The US revival, however, began in New York City at Afro-American, Latin, and Gay dance clubs whose 24-hour disc jockeys played music with an incessant funk-thump beat. As discos became more popular, they began playing funk-oriented Philly Soul music by The O'Jays and similar-sounding Motown songs by Stevie Wonder, The Temptations, and Marvin Gaye. By 1974, artists such as the **Hues Corporation** and **KC and the Sunshine Band** began releasing commercial songs specifically designed for disco dancing. In July 1975, the disco classic "**The Hustle**" by **Van McCoy** reached #1, after which disco music began to dominate the charts. Other disco-style hits from 1975-76 were recorded by a large cross-section of rock/pop artists, including:

- **The Captain and Tennille**: "Love Will Keep Us Together" (#1 Song of 1975)
- **Silver Connection**: "Fly, Robin, Fly" (#2 Song of 1975)

¹⁹ For more on the "Rock Against Racism" movement, see Chapter 7.

²⁰ For a full discussion of "Punk" and "New Wave," see Chapters 7 and 8.

- **Elton John:** “Island Girl” (#1 November ‘75); “Philadelphia Freedom” (#1 Apr ‘75)
- **KC and The Sunshine Band:** “That’s The Way I Like It” (#1 November 1975)
- **The Bee Gees:** “Jive Talkin’” (#1 Aug. ‘75); “You Should Be Dancin’” (#1 Sept ‘75)
- **Paul McCartney and Wings:** “Silly Love Songs” (#2 Song of 1976)
- **Wild Cherry:** “Play That Funky Music” (#1 September 1976)
- **The Four Seasons:** “December 1963 [Oh, What a Night]” (#1 March 1976)
- **Walter Murphy:** “A Fifth of Beethoven”²¹ (#1 October 1976)
- **Rick Dees:** “Disco Duck”²² (#1 October 1976)
- **Ohio Players:** “Love Rollercoaster” (#1 January 1976)

Disco’s biggest moment came through the film *Saturday Night Fever* (starring John Travolta) in 1977. The huge success of this movie catapulted **The Bee Gees** to stardom (the double-disc soundtrack has sold over 30 million copies worldwide/over 11 million in the US):

The Bee Gees (formed 1959 as young boys, began recording professionally in 1967)

The Gibb Brothers: Barry, Maurice, Robin ²³

The Bee Gees (the name is equivalent to “B.G.”—initials standing for the “Brothers Gibb”) first established themselves on the US/UK charts in 1967 with their vibrato-predominated hit “New York Mining Disaster 1941.” Other similar songs followed such as “Massachusetts” (1967), “I’ve Got to Get a Message to You” (1968) and “I Started a Joke” (1969). At this time, the Bee Gees were viewed generally as second-rate Beatles copycats. When the disco craze hit, The Bee Gees made an incredible transition and re-emergence through this new genre, rising to a height of popularity they could never have imagined in the 60s. Their shining moment came when they (and their younger brother Andy) provided the primary music for the 1977 film *Saturday Night Fever*, which featured three No. 1 hits “Stayin’ Alive,” “Night Fever” (became the Song of the Year for 1978) and “How Deep Is Your Love.” Despite receiving more ridicule than accolades during their careers, The Bee Gees had the last laugh—They were voted into the Rock and Roll Hall of Fame in 1997.

In the wake of *Saturday Night Fever*, spectacular disco clubs began popping up all over the US, serving as high-tech environments for the self-glorification of fashion-conscious, leisure-suited/sequined-gowned yuppies. The most notable disco was **Studio 54** in New York City, with its theatre-style multi-colored lighting, accentuated by flashing strobes, mirrored walls and reflections from a mirrored ball rotating in the ceiling. In 1978 and 1979, eight of *Billboard’s* Top 10 songs were in the disco style including songs by the following artists:

²¹ This was a disco adaptation of Ludwig van Beethoven’s *Symphony No. 5 in C minor*, movement 1 (1807-8).

²² Rick Dees was a well-known radio DJ, who later hosted a short-lived late night talk TV show.

²³ In the late 70s, their younger brother, Andy, concurrently enjoyed a successful solo career, due largely to his older brothers’ marketing and production savvy.

- **Chic:** “Le Freak” (1978)—a very sexually-suggestive disco dance
- **Donna Summer:** “MacArthur Park” (1978), “Bad Girls” (1979), “Hot Stuff” (1979)
- **The Village People:** “Macho Man” (1978), “In The Navy” (1979), “YMCA” (1979)
- **Gloria Gaynor:** “I Will Survive” (1979)
- **A Taste of Honey:** “Boogie Oogie Oogie” (1978)
- **Rod Stewart:** “Da Ya Think I’m Sexy?” (1979)
- **Sister Sledge:** “We Are Family” (1979)
- **Blondie:** “Heart of Glass” (1978; see Chapter 8)
- **Michael Jackson:** (disco-style funk/pop) “Don’t Stop ‘Til You Get Enough” (1979)

In Summer of 1979, the media did an about-face, and a huge anti-disco uprising resulted that quickly brought US disco to a halt. The vehemence of this rejection is best represented by the near riot that broke out at Chicago’s old Comiskey Park in July ’79 during a local radio station’s “Blow Up Your Disco Records” promotion. Within weeks, the disco craze in the US was dead; however, discos still are popular in many European cities. Certain elements of disco also continued on in the late 70s/early 80s music of **Blondie**, **Michael Jackson**—and even **Eric Clapton**:

Selected Examples of 70s Disco

Disco

- **KC and The Sunshine Band:** “That’s The Way I Like It” (1975)
- **The Bee Gees:** “Jive Talkin’” (1975), “Stayin’ Alive” (1977), “Night Fever” (1977) and “How Deep Is Your Love” (1977)
- **The Village People:** “Macho Man” (1978), “YMCA” (1979)
- **Chic:** “Le Freak” (1978)
- **Donna Summer:** “Hot Stuff” (1979)
- **Gloria Gaynor:** “I Will Survive” (1979)
- **Rod Stewart:** “Da Ya Think I’m Sexy?” (1979)

Disco-Influenced

- **Michael Jackson:** “Don’t Stop ‘Til You Get Enough” (1979; funk-pop)
- **Blondie:** “Heart of Glass” (1978; New Wave)
- **Eric Clapton:** “I Shot the Sheriff” (1979; cover of Marley’s reggae)

* * *

FEATURED SONGS FOR CHAPTER 6

[w] = Audio and/or lyrics available on the class website

[Time-Life Video] = Time-Life History of Rock and Roll Series

70s MAINSTREAM CORPORATE ROCK

- ELTON JOHN: “Bennie and the Jets” [w] (1973; Time-Life DVD 4b); “Crocodile Rock” [w] (1973)
- FLEETWOOD MAC: “Go Your Own Way” [w] (1977; Time-Life DVD 4b)
- PETER DINKLAGE: “Do You Feel Like We Do?” [w] (1976; Time-Life DVD 4b)
- BILLY JOEL: “Just The Way You Are” [w] (1977); “You May Be Right” [w] (1978)

PROGRESSIVE “ART” ROCK (c. late-60s to mid-70s)

- THE MOODY BLUES: “Nights in White Satin” and “Tuesday Afternoon” [w] (1967)
- THE WHO: “Pinball Wizard” from *Tommy* [w] (1969)
- JETHRO TULL: “Aqualung” [w] (1971)
- YES: “Roundabout” [w] (1971)
- PINK FLOYD: “Dark Side of the Moon,” “Money” and “Brain Damage” from *Dark Side of the Moon* [w] (1973); “Another Brick in the Wall” from *The Wall* [w] (1979)
- GENESIS: “The Lamb Lies Down on Broadway” [w] (1974)

JAZZ-ROCK (“FUSION”)

- BLOOD, SWEAT AND TEARS: “Spinning Wheel” and “Go Down Gamblin’” [w] (1969)
- CHICAGO: “25 or 6 to 4” [w] (1970)
- STEELY DAN: “Reeling in the Years” [w] (1972; Time-Life DVD 4b)
- DOOBIE BROTHERS: “What a Fool Believes” [w] (1979)

70s POP-ROCK

- CROSBY, STILLS, NASH & YOUNG: “Suite: Judy Blue Eyes” [w] (1969; Time-Life Video 6)
- JAMES TAYLOR: “Fire and Rain” [w] (1970)
- DON MCLEAN: “American Pie” [w] (1972)
- JIM CROCE: “Bad, Bad Leroy Brown” [w] (1973)

70s COUNTRY ROCK/POP

- LOGGINS AND MESSINA: “Your Mama Don’t Dance” [w] (1972)
- LINDA RONSTADT: “When Will I Be Loved” [w] (1974)
- THE EAGLES: “Take It Easy” [w] (1972); “One of These Nights” [w] (1975); “Hotel California” [w] (1977)
- JACKSON BROWNE: “Running On Empty” [w] (1977)

70s ROCK THEATRE

- DAVID BOWIE: “Space Oddity” [w] (1969); “Ziggy Stardust” [w] (1972; Time-Life DVD 4b)
- ALICE COOPER: “School’s Out” [w] (1972; Time-Life DVD 4b)
- QUEEN: “Bohemian Rhapsody” [w] (1975; Time-Life DVD 4b); “We Will Rock You” [w] (1977)
- KISS: “Rock and Roll All Nite” [w] (1975; Time-Life DVD 4b)

70s HEAVY METAL

- DEEP PURPLE: “Smoke on the Water” [w] (1972)
- AEROSMITH: “Walk This Way” [w] (1975); “Sweet Emotion” [w] (1975; Time-Life DVD 4b)
- VAN HALEN: “Eruption” [w] (1978; Time-Life DVD 4a)

70s BLACK-ROCK STYLES

- STEVIE WONDER: “Superstition” [w] (1967; Time-Life DVD 4b);
“Living For The City” [w] (1973); “Sir Duke” [w] (1976)
- PARLIAMENT-FUNKADELIC: “Do That Stuff” [w] (1976; Time-Life DVD 4b)
- SLY AND THE FAMILY STONE: “Dance to the Music” [w] (1968);
“I Want To Take You Higher” [w] (1969; Time-Life DVD 4b)
- O’JAYS: “For The Love Of Money” [w] (1973; Time-Life Video 5)
- EARTH, WIND & FIRE: “Shining Star” [w] (1975)

70s REGGAE

- BOB MARLEY AND THE WAILERS: “Get Up! Stand Up!” [w] (c 1975; Time-Life DVD 4b);
“I Shot The Sheriff” [w] (1976)

DISCO

- THE BEE GEES: “Stayin’ Alive” [w] (1977)
- CHIC: “La Freak” [w] (1978)
- GLORIA GAYNOR: “I Will Survive” [w] (1979)
- DONNA SUMMER: “Hot Stuff” [w] (1979)
- THE VILLAGE PEOPLE: “Y.M.C.A.” [w] (1979; Time-Life DVD 4b)
- ROD STEWART: “Da Ya Think I’m Sexy?” [w] (1979)