



◆ BAY CITY ROLLERS ◆

◆ AND THE FOUR SEASONS ◆

◆ MAXINE NIGHTINGALE ◆

◆ ELYN BISHOP ◆ STARRBUCK ◆

I AM GOLD  
1976  
I AM GOLD

◆ ORLEANS ◆ LOU RAWLS ◆

◆ DANIEL HALL AND JOHN ◆ STORY WHICHT ◆ FIREBALL ◆

◆ THE MANHATTANS ◆

◆ DANIEL HALL AND JOHN ◆

1 ♦ 9 7 ♦ 6



- 1 HAPPY DAYS  
*Pratt and McClain with Brother Love*
- 2 SATURDAY NIGHT *Bay City Rollers*
- 3 SHOW ME THE WAY *Peter Frampton*
- 4 STILL THE ONE *Orleans*
- 5 DECEMBER, 1963  
(OH, WHAT A NIGHT)  
*Frankie Valli and the Four Seasons*
- 6 YOU'LL NEVER FIND ANOTHER  
LOVE LIKE MINE *Lou Rawls*
- 7 FOOLED AROUND AND FELL IN LOVE  
*Elvin Bishop*
- 8 MOONLIGHT FEELS RIGHT  
*Starbuck*
- 9 I'D REALLY LOVE TO SEE YOU TONIGHT  
*England Dan and John Ford Coley*
- 10 DREAM WEAVER *Gary Wright*
- 11 ALL BY MYSELF *Eric Carmen*

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- 12 (SHAKE, SHAKE, SHAKE) SHAKE YOUR  
BOOTY *KC and the Sunshine Band*
- 13 RIGHT BACK WHERE WE  
STARTED FROM *Maxine Nightingale*
- 14 SAY YOU LOVE ME *Fleetwood Mac*
- 15 SHANNON *Henry Gross*
- 16 YOU ARE THE WOMAN *Firefall*
- 17 SARA SMILE  
*Daryl Hall and John Oates*
- 18 AFTERNOON DELIGHT  
*Starland Vocal Band*
- 19 WELCOME BACK *John Sebastian*
- 20 MUSKRAT LOVE  
*Captain and Tennille*
- 21 GET CLOSER *Seals and Crofts*
- 22 KISS AND SAY GOODBYE  
*The Manhattans*

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TIME LIFE  
WARNER SPECIAL PRODUCTS  
OPCD-2759


# AM GO GOLD

- 1 Happy Days
- 2 Saturdays Night
- 3 Show Me the Way
- 4 Still the One
- 5 December, 1963 (Oh, What a Night)
- 6 You'll Never Find Another Love Like Mine
- 7 Fooled Around and Fell in Love
- 8 Moonlight Feels Right
- 9 I'd Really Love to See You Tonight
- 10 Dream Weaver
- 11 All by Myself
- 12 (Shake, Shake, Shake) Shake Your Booty
- 13 Right Back Where We Started From
- 14 Soy You Love Me
- 15 Shazam
- 16 You Are the Woman
- 17 Sara Smile
- 18 Afternoon Delight
- 19 Welcome Back
- 20 Muskrat Love
- 21 Kiss and Say Goodbye

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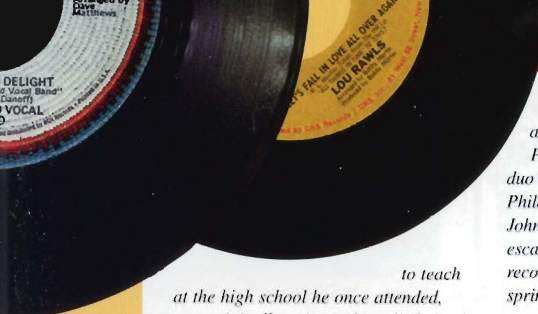


**P**op music history is filled with stories of groups who got their names by simply flipping open a dictionary, closing their eyes and pointing—letting their fingers christen them at random. But when a bunch of youngsters from Edinburgh, Scotland, formed a band in the early '70s and couldn't decide what to call themselves, they looked to a rather interesting source for inspiration. Arbitrarily sticking a pin in a map of the United States—where none of them had ever been—they landed on the small town of Bay City, Michigan. And thus were born the Bay City Rollers.

With their patriotic tartan-accented outfits, the Scottish quintet became teeny-bopper idols throughout Great Britain, and for a few frenzied moments in 1975 they were even heralded as the new Beatles—especially when they finally broke through in the U.S. that winter with the cheery sing-along **SATURDAY NIGHT**. Unfortunately for brothers Alan and Derek Longmuir and the rest of their Saxon crew, Rollermania came and went in a flash, and within two years, their career had faded like one of their brightly colored tartan outfits after too many wash cycles.

One of the Rollers' biggest U.K. hits was a cover of an old Four Seasons song, Bye, Bye, Baby (Baby, Goodbye), and ironically, Frankie Valli and his New Jersey-bred vocal group scored their one and only No. 1 British hit that same winter with **DECEMBER, 1963 (OH, WHAT A NIGHT)**. Originally written about the 1933 repeal of Prohibition, former band member-turned-producer Bob Gaudio and co-author Judy Parker retooled its lyrics as a slice of baby boomer rather than Depression-era nostalgia—and the reworked song became the second-biggest hit of this Rock and Roll Hall of Fame group's career.

Nostalgia also played a significant role in the success of **WELCOME BACK**, John Sebastian's theme for the TV sitcom *Welcome Back, Kotter*. The show, which centered around a Brooklyn, New York, native (Gabriel Kaplan) returning



to teach at the high school he once attended, was originally going to be called simply "Kotter." When the producers heard Sebastian's catchy tune, though, they changed the show's title to fit with the song. For Sebastian personally, it was a case of "welcome back," too, as it was his first No. 1 record since his old band, New York's Lovin' Spoonful, had topped the charts a decade earlier with *Summer in the City*.

Speaking of TV theme songs and nostalgia, regular viewers of the 1950s-based *Happy Days* certainly noticed when the show's original theme, Bill Haley and His Comets' 1955 hit, *Rock Around the Clock*, was superseded by a new song carrying the show's title. Arranged and produced by Steve Barri, the '60s-grounded singer-songwriter (who was also at the controls for *Welcome Back*), *HAPPY DAYS* was a top-five smash for veteran California

studio backup singers Truett Pratt and Jerry McClain.

Pratt and McClain were not the only duo to hit the top 10 in 1976, either. Philadelphia soul mates Daryl Hall and John Oates met in a freight elevator escaping a 1967 gang fight at a local record hop. Their shared love of R&B, sprinkled with a bit of pop 'n' rock, led to a musical partnership that would ultimately lead them to be the biggest-charting tandem in rock 'n' roll history. **SARA SMILE**, written for Hall's girlfriend and frequent lyrical collaborator, Sara Allen, was the first of their many top-10 hits.

Texas natives Jim Seals and Dash Crofts had their roots in the Golden Age of rock, as both had toured as members of the Champs (Tequila) in the late 1950s. Over the next 10 years, the two multi-instrumentalists worked as L.A. studio musicians before deciding to try their luck as a performing folk-rock team. Their soft, melodic songs, such as **GET CLOSER**, were AM staples throughout the '70s, and even inspired several similar acts, including Seals' brother Dan's duo, England Dan and John Ford Coley, who hit with the decidedly Seals and Crofts-ish **I'D REALLY LOVE TO SEE YOU TONIGHT**.

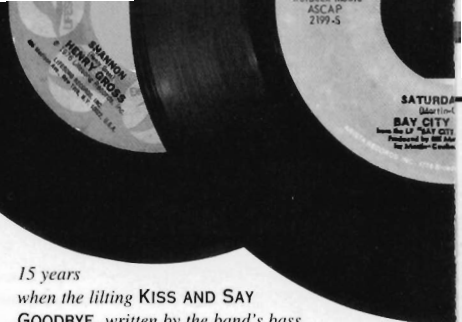
L.A. keyboardist “Captain” Daryl Dragon and his wife, singer Toni Tennille, also got their start as members of the touring group for a famous band—in their case, the Beach Boys, for whom they played backup in the early 1970s. Grammy winners for their 1975 debut hit, the Neil Sedaka–penned Love Will Keep Us Together, the couple had one of their biggest records with the sultry **MUSKRAT LOVE**.

While 1976 was a year that included plenty of fast-paced dance hits such as the wiggly **(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY** by Florida disco pioneers KC and the Sunshine Band, and Maxine Nightingale’s infectiously Motown-ish (albeit recorded in England) hip-swinging **RIGHT BACK WHERE WE STARTED FROM**, there were a surprising number of slow-dance worthy ballads as well. Under the expert guidance of songwriter-arranger-producers Kenny Gamble and Leon Huff, deep-voiced Chicagoan Lou Rawls had the biggest hit of his long career with the swaying **YOU’LL NEVER FIND ANOTHER LOVE LIKE MINE**.

The Mannhattans, who actually hailed from Jersey City, New Jersey, took their name not from the famed New York borough but from the smooth-tasting cocktail of the same name. They had been on the vocal group circuit for nearly

15 years when the lilting **KISS AND SAY GOODBYE**, written by the band’s bass singer, Winfred “Blue” Lovett, gave them their first and only No. 1 hit.

With the help of plenty of overdubs, New York singer-songwriter Henry Gross managed to sound like an entire vocal group on the doo-wop styled **SHANNON**. Cleveland, Ohio’s Eric Carmen, who back in the early ’70s led the power-pop group the Raspberries, reached even farther back for influences on his hit **ALL BY MYSELF**. Its thunderous theme was lifted from an early 1900s piano concerto by Russian composer Sergei Rachmaninoff. Classical elements also flowed through **DREAM WEAVER**, the hypnotic hit by keyboard whiz Gary Wright. While most people thought Wright was British—he had been a founding member of the late-’60s English blues-rock band Spooky Tooth—he actually hailed from New Jersey. In fact, as a child actor he had appeared on both the Broadway stage (the hit show *Fanny*) and



Time: 2:56  
Arranged by  
Phil Coulter

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NIGHT  
(alter)  
OLLERS  
OLLYER JA MAN  
& Phil Coulter  
Complete Ltd.

RIGHT TRACK WHERE WE STARTED FROM  
PHIL COULTER  
GANDUP, INC. - LOS ANGELES, CALIFORNIA

television  
(the early sci-fi program *Captain  
Video*) before moving to Europe as a  
teenager to study music.

Tulsa, Oklahoma—bred Elvin Bishop went to the University of Chicago on an academic scholarship in the early 1960s, but once the budding young guitar player started hanging around the Windy City's bustling blues scene, he shelved his textbooks in favor of a spot in Paul Butterfield's groundbreaking blues band. Bishop formed his own group in 1969, and in 1976, after the addition of vocalist Mickey Thomas (later to be lead singer of the Jefferson Starship), he scored his only top-40 hit with **FOOLED AROUND AND FELL IN LOVE.**

Nineteen seventy-six was, of course, America's Bicentennial, and so it seemed fitting that the No. 1 record in the country right around the Fourth of July was a song performed by a group from Washington, D.C.—a song whose lyrics even included the line “sky-rockets in flight.” Of course, the fireworks

talked about in the tune were more the kind ignited by a couple's passion than those lit with a match, but it somehow made patriotic sense anyway.

Bill Danoff was working at a D.C. music club in the early '70s when he met rising folk-country singer John Denver. After co-writing with Denver the hit *Take Me Home*, Country Roads, Danoff and his wife, Taffy, formed a quartet with friends Jon Carroll and Margot Chapman. A glance at a local restaurant menu advertising happy hour specials—under the heading “afternoon delights”—provided the impetus for Danoff to write his own romantic variation on the culinary treats.

Released on Denver's Windsong label, **AFTERNOON DELIGHT** zoomed up the charts like a Roman candle, and reached No. 1 just days after the official Bicentennial. The Starland Vocal Band never had another hit—an ill-fated TV variety show torpedoed their career—but their one moment of spirit of '76 glory certainly sparkled brightly.

—Billy Altman

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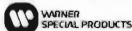
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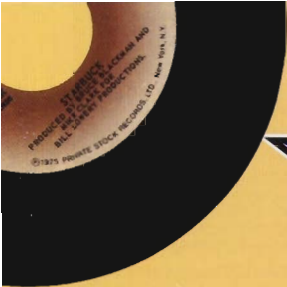
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