



◆ ELETWOOD MAC ◆

◆ JOHN DATES ◆ FIREBALL ◆

◆ GLEN CAMPBELL ◆

◆ RC AND THE SUNSHINE PARK ◆

I AM GOLD
1977
I AM GOLD

◆ GLEN CAMPBELL ◆

◆ MASON ◆ ANDREW GOLD ◆

◆ SHAWN CASSIDY ◆

◆ AL STEWART ◆ COMBS ◆



- 1 DON'T STOP
Fleetwood Mac
- 2 IT'S SO EASY *Linda Ronstadt*
- 3 RICH GIRL *Daryl Hall and John Oates*
- 4 COULDN'T GET IT RIGHT
Climax Blues Band
- 5 YEAR OF THE CAT
Al Stewart
- 6 EASY *Commodores*
- 7 LONELY BOY
Andrew Gold
- 8 THE THINGS WE DO FOR LOVE
10cc
- 9 WE JUST DISAGREE
Dave Mason
- 10 DON'T GIVE UP ON US
David Soul



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STAR WARS THEME/
CANTINA BAND *Meco*

CAR WASH *Rose Royce*

I'M YOUR BOOGIE MAN
KC and the Sunshine Band

YOU DON'T HAVE TO BE A STAR
(TO BE IN MY SHOW)
Marilyn McCoo and Billy Davis Jr.

SO IN TO YOU
Atlanta Rhythm Section

UNDERCOVER ANGEL *Alan O'Day*

THAT'S ROCK 'N' ROLL
Shaun Cassidy

I LIKE DREAMIN' *Kenny Nolan*

SOUTHERN NIGHTS *Glen Campbell*

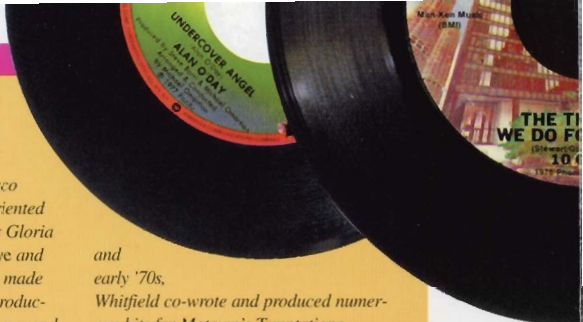
JUST REMEMBER I LOVE YOU
Firefall

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- 1 Don't Stop
2 It's So Easy
3 Rich Girl
4 Couldn't Get It Right
5 Year of the Cat
6 Easy
7 Lonely Boy
8 The Things We Do for Love
9 We Just Disagree
10 Don't Give Up on Us
11 Star Wars Theme/Cantina Band
12 Undercover Angel
13 Car Wash
14 You Don't Have to Be a Star (To Be in My Show)
15 So In to You
16 That's Rock 'n' Roll
17 I'm Your Boogie Man
18 I Like Dreamin'
19 Southern Nights
20 Just Remember I Love You

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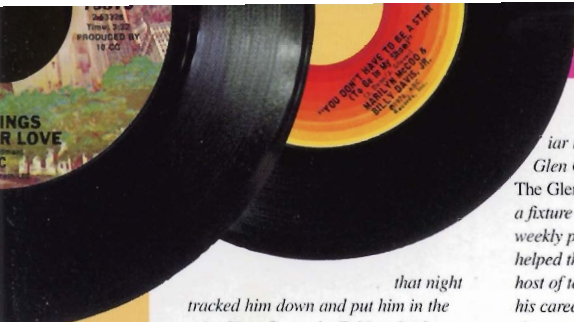
Like Luke Skywalker battling Darth Vader, musician Meco Monardo certainly had the Force with him in 1977—and with a disco beat, no less. Before his dance-oriented arrangements for records such as Gloria Gaynor's Never Can Say Goodbye and Carol Douglas's Doctor's Orders made him one of early disco's hottest producers, the Pennsylvania-born trombone and keyboard player was known in the industry mainly for behind-the-scenes work on commercial jingles. Monardo was so hot, in fact, that after seeing the film Star Wars he called Casablanca/Millennium Records chief Neil Bogart, pitched him an idea for dressing up the movie's music in mirror-ball-ready disco clothes, and was immediately inked to a deal—without Bogart's hearing even a single note. Faster than you could say "Obi-Wan Kenobi," Meco's **STAR WARS THEME/CANTINA BAND** skyrocketed to the top of the charts.

Another big movie that spawned a No. 1 hit in 1977 was Car Wash, the sudsy comedy starring Richard Pryor. Its equally bubbly theme song was conceived by Norman Whitfield, who, like Meco, was more famous inside recording studios than outside them. Throughout the late '60s

and early '70s,

Whitfield co-wrote and produced numerous hits for Motown's Temptations, including Beauty Is Only Skin Deep and Papa Was a Rollin' Stone. He even hand-picked the Temps' backing band, Rose Royce. When Whitfield was called upon to furnish the music for Car Wash, he recruited Rose Royce to perform it, and the funky nine-piece group, fronted by big-voiced singer Gwen "Rose" Dickey, rode **CAR WASH** straight to No. 1.

1977 was also a year in which the small screen—television—played a large role in a number of hit records. Oddly enough, handsome David Soul first got noticed in the entertainment world by hiding his face under a ski mask and performing folk music as "David Soul, the Covered Man." While the gimmick did get him notoriety, it was his official "unmasking" on The Merv Griffin Show that turned Soul's career around. A casting director who happened to be watching

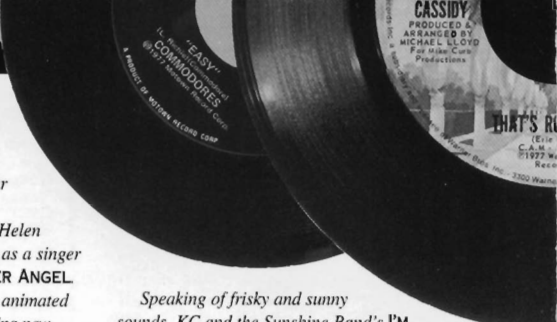


that night tracked him down and put him in the series *Here Come the Brides*. Soul soon became a successful TV actor: While starring as detective Ken Hutchinson on the popular action-adventure series *Starsky and Hutch*, Soul finally returned to his first love—music—and registered the classy pop hit, **DON'T GIVE UP ON US**.

Shaun Cassidy had also been a professional singer before he became famous playing Joe Hardy on the teen-oriented *Hardy Boys Mysteries*. Unlike Soul, however, Cassidy had already landed a number of hits (in Europe and Australia) before finally making his U.S. singing debut on an episode of his show, **THAT'S ROCK 'N' ROLL** (penned by Eric Carmen) was one of three top-10 hits for Cassidy, whose older brother David and mother Shirley Jones had enjoyed similar TV-associated acting/ singing success a few years before as the stars of *The Partridge Family*.

Another musical face familiar to TV viewers in 1977 was that of Glen Campbell, whose variety show, *The Glen Campbell Goodtime Hour*, was a fixture during the early '70s. Having a weekly presence on prime-time television helped the affable singer-guitarist score a host of top-10 hits during those years, but his career slowed considerably after the show went off the air. *The Arkansas native* made a huge comeback in 1975, however, with *Rhinestone Cowboy*, and went on to match that song's chart-topping success in '77 with **SOUTHERN NIGHTS**, a tune written by legendary New Orleans pianist Allen Toussaint.

Probably the most unique music-television connection of 1977 was made by Marilyn McCoo and Billy Davis Jr. When they left the *5th Dimension* at the end of 1975, the California couple initially thought about recording as solo artists, but their decision to do an album of duets proved to be an astute one. The title of the Grammy-winning **YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)** also proved prophetic: Less than six months after the song hit No. 1, the duo did indeed become the stars of their own show—a summer replacement series on network TV.

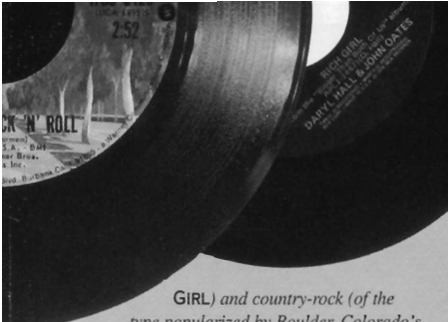


Two other hits from 1977 came courtesy of artists who would later become associated with TV as well. Alan O'Day, a veteran L.A. songwriter whose credits include the Righteous Brothers' Rock and Roll Heaven and Helen Reddy's Angie Baby, had his only hit as a singer with the stylishly suggestive **UNDERCOVER ANGEL**. He went on to write the theme for the animated Muppet Babies series, thereby attracting new generations of younger audiences. And on the other end of the demographic scale, anyone who's ever hummed along with Thank You for Being a Friend, the theme from Betty White and Bea Arthur's long-running sitcom The Golden Girls, has acknowledged the work of its author, Andrew Gold. Like O' Day, this songwriter from Burbank, CA scored his only self-sung top-10 hit, **LONELY BOY**, in '77.

Gold's name comes up in regard to two other '77 hitmakers as well. Throughout the first half of the 1970s, he played keyboards and sang backup vocals for Linda Ronstadt (heard here on her frisky rendition of rock 'n' roll pioneer Buddy Holly's **IT'S SO EASY**). And in the early '80s, Gold would be in a band called Wax with Graham Gouldman, one of the leaders of British pop-rock group 10cc, whose Beatlesque tune **THE THINGS WE DO FOR LOVE** was one of the sunniest hits of '77.

Speaking of frisky and sunny sounds, KC and the Sunshine Band's **I'M YOUR BOOGIE MAN** was the fourth and last of a series of No. 1 hits in the '70s for the dance-happy Florida group led by singer Harry Wayne Casey. Neighboring state Georgia provided the home base for the Atlanta Rhythm Section, which was comprised of former members of the Classics IV (Stormy) and Roy Orbison's backing group, the Candyemen. The Section's **SO IN TO YOU** neatly blended sophisticated country-rock with down-home Southern soul. And as long as we're in the region, it should be noted that the Commodores, whose '77 hit **EASY** helped establish lead singer Lionel Richie as the band's chief songwriter, first came together while all five members were students at Alabama's famous Tuskegee Institute.

Still, even with the popularity of such distinctly American genres as R&B (represented here by those purveyors of Philly soul, Daryl Hall and John Oates, on their breakthrough hit, **RICH**



GIRL) and country-rock (of the type popularized by Boulder, Colorado's Firefall on their harmony-laden ballad, **JUST REMEMBER I LOVE YOU**), 1977 proved to be a good year for music that stemmed from across the Atlantic, too. While Londoner Al Stewart had been making critically acclaimed folk-rock albums since 1969 (his debut featured Led Zeppelin's Jimmy Page on guitar), the singer-songwriter's work was rarely heard in the U.S. until the mid-1970s. **YEAR OF THE CAT**, the title track from his 1976-released platinum album, was the biggest hit single of his long career.

Guitarist Dave Mason had also been a mainstay on the British music scene since the late 1960s. An original member of Traffic (along with Stevie Winwood), Mason spent the first half of the 1970s playing and recording with an impressive array of artists that included Eric Clapton, George Harrison, Mama Cass Elliot, and Delaney and Bonnie, who had a top-20 hit in 1971 with Mason's Only You Know and I Know.

In 1977, this player's player finally got his own hit single with **WE JUST DISAGREE**.

As their name implied, the Climax Blues Band started out as one of England's many blues revival groups in the late '60s. By the time of their first U.S. tour in 1973, however, the band, led by guitarist Peter Haycock and saxophonist Colin Cooper, had begun to tailor their music toward a more pop sound. Their *Gold Plated* album became an FM rock staple in '77 and spawned their biggest hit, the plaintive **COULDN'T GET IT RIGHT**.

Fleetwood Mac was another group that started out in the late '60s as a straight-ahead British blues combo. And like the Climax Blues Band, they evolved into more of a pop group during the mid-'70s, largely due to the contributions of Americans Lindsey Buckingham and Stevie Nicks, who joined Mick Fleetwood, John "Mac" McVie and his wife Christine McVie in 1975. The quintet's *Rumours* album, the source of the optimistic **DON'T STOP**, eventually sold an astounding 17 million copies. Clearly, the Force was with them, too.

—Billy Altman



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THE AUTHOR: *Billy Altman writes about pop music for numerous publications, including The New Yorker and The New York Times. A former editor of Creem, he is executive producer for the award-winning RCA Heritage Series, and teaches a course on music and culture at New York's School of Visual Arts.*

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