

smooth jams

body + *soul*

TWENTY-FOUR SENSUAL GROOVES

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body + soul

DISC ONE

- Hello*
Lionel Richie
- I Feel Good All Over*
Stephanie Mills
- Have You Ever Loved Somebody*
Freddie Jackson
- Do What You Do*
Jermaine Jackson

Tonight
Ready for the World

Turn Off the Lights
Teddy Pendergrass

Sweet Thing
Rufus featuring Chaka Khan

Be My Girl
The Dramatics

I Miss You
Klymaxx

Your Smile
Rene & Angela

My My My
Johnny Gill

Stay in My Corner
The Dells

DISC TWO

1. *Call Me (Come Back Home)*
Al Green
2. *Feel the Fire*
Peabo Bryson
3. *Lady You Are*
One Way
4. *Try Again*
Champaign
5. *The First Time*
Surface
6. *Don't Say Goodnight (It's Time for Love)*
The Isley Brothers
7. *I Wanna Get Next to You*
Rose Royce
8. *I Wish He Didn't Trust Me So Much*
Bobby Womack
9. *You Got It All*
The Jets
10. *Everything*
Jody Watley
11. *Ready or Not*
After 7
12. *Wildflower*
The New Birth



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body soul

2 When You

3 When You're

4 Somebody

5 Do What You

6 Remain in

7 tonight ready for the

8 Turn Off the Lights

9 Teddy, Tenderly

10 Sweet

11 When You're

12 Be My

13 My My

14 My My

15 My My

16 My My

17 My My

18 My My

smooth

UNIVERSAL MUSIC

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TIME
LIFE

1994

body soul

Country
Gospel

smooth jazz

- 1. Feel the Fire
- 2. Lady You Are
- 3. Try Again
- 4. The First Time
- 5. Don't Say Goodnight
- 6. (It's Time for Love)
- 7. The Isley Brothers
- 8. I Wanna Get Next
- 9. In Your Rose Garden
- 10. We Didn't Start
- 11. The South Cowboy
- 12. And Her Love

13. The Good Thing You Did
14. I'm Ready or Not
15. The Yellow Flower

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TIME
LIFE
MUSIC

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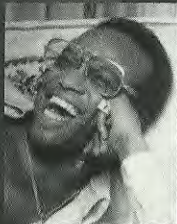
smooth jams

In the early years of American radio, the playlists of

“race” stations broadcasting African-American artists were entirely different from those of the all-white country stations. But even then the world was too diverse and musicians by nature too progressive for that designation to mean much. Black audiences tuned in to “white” radio and vice versa—Western swing bandleader Bill Haley covered the seminal *Rocket 88*; Fats Domino added hillbilly elements like guitar solos to his R&B records. Such blending led to the new musical genres soul and rock ‘n’ roll. But the music business needed a word to explain how so-called R&B records were charting high on what was ostensibly “pop” radio—hence, “crossover.” In modern terms, crossover blurs not only racial lines but genre ones as well. The romantic soloist had always been around, but now Luther Vandross and Freddie Jackson shared chart space with Johnny Gill, whose post-rap soul was dubbed New Jack Swing. Powerful female vocalists such as Patti LaBelle made room for Stephanie Mills’ theatrical glitz. And the harmonizing love songs of choreographed ensembles such as the Stylistics were already classics when groups with a cutting-edge sensibility—including the teenage Tongan siblings known as the Jets and the Prince-inspired Ready for the World—picked up the baton two decades later.

artist spotlights

One of soul's preeminent singers and guitarists, **Bobby Womack** has had multiple careers in his four decades in and out of the music scene, and his 1994 album, *Resurrection*, indicates that



he isn't done yet. As a teenager, Womack formed a gospel quintet with his brothers and caught the ear of Soul Stirrers singer Sam Cooke. Under Cooke's patronage, the Womack Brothers, by then the Valentinos, recorded a couple of R&B classics.

On his own, Bobby Womack refined his musicianship, playing session guitar for the likes of Aretha Franklin, Ray Charles and Janis Joplin, and writing songs, two of which became hits for Wilson Pickett. Womack returned to his solo career in the late '60s; beginning in 1971 he virtually lived in the high reaches of the R&B charts, scoring eight top-10 R&B hits in four years. But in the latter half of the '70s his records stopped charting; associates blamed personal troubles. In 1981, Womack re-emerged, demon-free, with the No. 1 R&B album *The Poet*, and continued to blaze up the charts with songs like his 1985 No. 2, *I Wish He Didn't Trust Me So Much*.

Chaka Khan has it all—voice, looks, consciousness and artistic versatility. As a preteen she organized a girl group, the Crystalettes; by high school, she was the president of the Black Students Union and was touring with the Afro-Arts Theater. In 1972 Khan, along with Kevin Murphy and Andre Fisher, formed **Rufus featuring Chaka Khan**, a soul band with a funky undertow and an experimental jazz edge. As an expressive lead singer with a three-octave range, Khan carried all six of Rufus's albums to gold or platinum status; songs like



Tell Me Something Good (1974) and *Sweet Thing* (1976) quickly became classics of their kind—grinding, danceable soul powered by sensuous vocals. Khan quit Rufus in 1978 and went gold with *Chaka*, which featured *I'm Every Woman*, the Nickolas Ashford and Valerie Simpson song that Whitney Houston would rev up again 15 years later. From 1979 and into the '80s, Khan sang backup vocals for Steve Winwood and Ry Cooder, collaborated on a jazz album and reunited with Rufus for a live recording, all while releasing solo albums and smash singles (1984's Grammy-winning *I Feel for You*) and touring with her own band.

Peabo Bryson is a “stealth talent” of the soul scene—an artist so quietly, consistently accomplished that his presence is practically taken for granted. As a teenager he sang in churches and with a harmony group, but he also gained early experience on the silent side of the microphone, writing his own material and working as a producer for the Bang label in Atlanta. After scoring six R&B hits within two years, including 1978’s *Feel the Fire*, he began touring with Natalie Cole, and found that his smooth, flexible baritone and passionate interpretation made for beautiful music when collaborating. After joining Cole for an album, *We’re the Best of Friends*, which spawned two hit singles, he garnered multi-genre success by uniting with ex-Doobie Brother Michael McDonald for *Minute by Minute*. In the ’80s and ’90s, Bryson reeled off a string of radio staples, many of them duets—he teamed up with R&B balladeer Roberta Flack for three charting singles, including *Tonight*, *I Celebrate My Love*, and with Celine Dion, Regina Belle and Lea Salonga on sumptuous duets from Disney animated features.



It was 1987; the music scene was a parade of anonymous disco pretties, with paint-by-number good looks and undistinguished singles. *Jody Watley* was pretty and made dance music, but would never be confused with a pop puppet—she had Nefertiti cheekbones, a creamy voice and a strong sensibility that made her dance-floor soul accessible and personal. Watley began performing on television, as a *Soul Train* dancer, and soon hooked up with teen black-pop band Shalamar. But her artistic aspirations withered under Shalamar’s rigid formula, and she embarked on a career of her own. Collaborating with ex-Prince bassist and superproducer André Cymone, Watley was soon co-writing songs, and her self-titled debut album spawned three hit singles (including *Looking for a New Love*) and won her the Best New Artist Grammy for 1987. The 1989 follow-up, *Larger Than Life*, produced *Real Love* and *Everything*, and a year later Watley was tapped to record a track for the AIDS-benefit album *Red Hot + Blue*. With *Intimacy*, Watley took the emphasis off dance beats, and her developing writing and singing skills brought her critical acclaim—and another R&B top-40 hit.

discography

*Indicates highest *Billboard*
R&B chart position

DISC ONE

1. *Hello*

Lionel Richie

(Lionel Richie)

Motown 1722 (1984) No. 1*

Brenda Richie Publishing/Brockman Music.
ASCAP. © 1983 Motown Record Company,
L.P. Courtesy of Motown Record Company, L.P.,
under license from PolyMedia, a division of
PolyGram Group Distribution, Inc.

2. *I Feel Good All Over*

Stephanie Mills

(Hardeman-Hardeman)

MCA 53506 (1987) No. 1*

Gabeson Music Publishing Co./On the Move
Music/Secret Lady Music/Songs of Lastrada.
BMI. © 1987 MCA Records, Inc.

3. *Have You Ever Loved Somebody*

Freddie Jackson

(Eastmond-Skinner)

Capitol 5661 (1987) No. 1*

Zomba Enterprises Inc. ASCAP. Jo Skin Music/
Zomba Songs Inc. BMI. © 1986 Capitol
Records, Inc. Courtesy of Capitol Records, under
license from EMI Music Special Markets.

4. *Do What You Do*

Jermaine Jackson

(DiTommaso-Palladino)

Arista 9279 (1985) No. 14*

MCA/Unicity Music Inc./BMG Songs Inc./
Ra Ra La Music. ASCAP. © 1984 Arista
Records, Inc. Courtesy of Arista Records, Inc.

5. *Tonight*

Ready for the World

(Riley-Strozier)

MCA 52507 (1985) No. 6*

Ready for the World Music Inc./Trixie Leu
Music. BMI. © 1984 MCA Records, Inc.

6. *Turn Off the Lights*

Teddy Pendergrass

(Gamble-Huff)

Philadelphia International 3696 (1979) No. 2*

Warner-Tamerlane Publ. Corp. BMI. © 1979
Philadelphia International Records. Courtesy
of Philadelphia International Records, under
license from EMI Music Special Markets.

7. *Sweet Thing*

Rufus featuring Chaka Khan

(Maiden-Khan)

ABC 12149 (1976) No. 1*

MCA Music Publishing, a division of Universal
Studios, Inc. ASCAP. © 1975 MCA Records, Inc.

8. *Be My Girl*

The Dramatics

(Michael Henderson)

ABC 12235 (1977) No. 3*

Windswept Music/Electrocord Pub. Co.
ASCAP. © 1976 MCA Records, Inc.

9. *I Miss You*

Klymaxx

(Lynn Malsby)

Constellation 32606 (1985) No. 11*

Portrait/Solar Songs Inc. ASCAP.
© 1984 MCA Records, Inc.

10. *Your Smile*

Rene & Angela

(Winbush-Moore)

Mercury 884271 (1986) No. 1*

Angd Notes Music/Suti Music Inc. ASCAP.
© 1988 Mercury Records. Courtesy of Mercury
Records, under license from PolyMedia, a
division of PolyGram Group Distribution, Inc.

11. *My My My*

Johnny Gill

(Edmons-Simmons)

Motown 919 (1990) No. 1*

Green Skirt Music Inc./Warner-Tamerlane
Publ. Corp./Sony/ATV Songs LLC/Sony/ATV
Songs LLC (Epic Solar). BMI. © 1990
Motown Record Company, L.P. Courtesy of
Motown Record Company, L.P., under license
from PolyMedia, a division of PolyGram
Group Distribution, Inc.

12. *Stay in My Corner*

The Dells

(Flemons-Miller-Strong)

Cadet 5612 (1968) No. 1*

Conrad Music. BMI.

DISC TWO

1. *Call Me (Come Back Home)*

Al Green

(Green-Jackson-Mitchell)

Hi 2235 (1973) No. 2*

Al Green Music Inc./Irying Music Inc. (East Memphis). BMI. © 1973 Hi Cream Records. Courtesy of Hi Cream Records, under license from EMI Music Special Markets.

2. *Feel the Fire*

Peabo Bryson

(Peabo Bryson)

Capitol 4573 (1978) No. 13*

Warner-Tamerlane Publ. Corp. BMI. © 1978 Capitol Records, Inc. Courtesy of Capitol Records, under license from EMI Music Special Markets.

3. *Lady You Are One Way*

(McCord-Roberson-Hudson)

MCA 52348 (1984) No. 5*

MCA Duchess Music Corporation/Perk's Music. BMI. © 1984 MCA Records, Inc.

4. *Try Again*
Champaign

(Walden-Majiff-Day)

Columbia 03563 (1983) No. 2*

Music Corporation of America Inc. BMI. © 1983 Sony Music Entertainment Inc. Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc.

5. *The First Time*
Surface

(Jackson-Simpson)

Columbia 73502 (1990) No. 1*

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6. *Don't Say Goodnight (It's Time for Love)*

The Isley Brothers

(Isley-Isley-Isley-Jasper-Isley-Isley)

T.Neck 2290 (1980) No. 1*

EMI April Music Inc. ASCAP. © 1980 Sony Music Entertainment Inc. Under license from Sony Music Special Products, a division of Sony Music, a group of Sony Music Entertainment Inc.

7. *I Wanna Get Next to You*

Rose Royce

(Norman Whitfield)

MCA 40662 (1977) No. 3*

MCA Duchess Music Corporation/May Twelfth Music. BMI. © 1976 MCA Records, Inc.

8. *I Wish He Didn't Trust Me So Much*

Bobby Womack

(Luboff-Payne-Eubanks)

MCA 52624 (1985) No. 2*

Pea Pod Music/Legs Music Inc. ASCAP. © 1985 MCA Records, Inc.

9. *You Got It All*
The Jets

(Rupert Holmes)

MCA 52968 (1987) No. 2*

PolyGram International Publishing Inc. ASCAP. © 1985 MCA Records, Inc.

10. *Everything*
Jody Watley

(Cole-Newton Howard)

MCA 53714 (1989) No. 3*

Newton House Music/Sizzling Blue Music. BMI. © 1989 MCA Records, Inc.

11. *Ready or Not*
After 7

(Babyface-Reid)

Virgin 98995 (1990) No. 1*

Warner-Tamerlane Publ. Corp./Sony/ATV Songs LLC/Sony/ATV Songs LLC (Epic Solar). BMI. © 1989 Virgin Records America, Inc. Courtesy of Virgin Records America, Inc.

12. *Wildflower*
The New Birth

(Edwards-Richardson)

RCA 0265 (1974) No. 17*

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