

*heavenly touch*

*body + soul*

TWENTY-FOUR SENSUAL GROOVES

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# body + soul

DISC ONE

*Practice What You Preach*

Barry White

*Get Here*

Oleta Adams

*Anniversary*

Tony! Toni! Toni!

*Deep Inside Your Love*

Ready for the World

*Sharing the Love*

Rufus and Chaka Khan

*Just to Keep You Satisfied*

Marvin Gaye

*The Rain*

Oran "Juice" Jones

*All Night Long*

Mary Jane Girls

*Heaven Help Me*

Deon Estus

*It Hurts So Good*

Millie Jackson

*The Best Is Yet to Come*

Grover Washington Jr. with Patti LaBelle

*Look at Me (I'm in Love)*

The Moments

DISC TWO

*Rock With Me*

Bobby Brown

*Love Me Down*

Atlantic Starr

*I Could Use a Little Love (Right Now)*

Freddie Jackson

*I Am I Am*

Smokey Robinson

*Easy*

Commodores

*Insatiable Woman*

Isley, Jasper, Isley

*Let's Chill*

Guy

*Wrap My Body Tight*

Johnny Gill

*I Want My Girl*

Jesse Johnson

*I Pledge My Love*

Peaches and Herb

*Trying to Love Two*

William Bell

*A Letter to Myself*

The Chi-Lites



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DISC ONE

# body + soul

1. Practice What You Preach (Live) Willie
2. Get Here (Blue Avenue)
3. Anniversery Tony Toni
4. Deep Inside Your Soul Ready for the World
5. Sharing the Love Rufus and Chaka Khan
6. Just to Keep You Satisfied Marvin Gaye
7. The Rain Oran "Juice" Jones
8. All Night Long Mary Jane Girls
9. Heaven Help Me Deon Lenoir
10. It Hurts So Good Willie Jackson
11. The Best Is Yet to Come Groovy Washington Is with Paul Robeson
12. Look at Me (You're in Love) The Moments

heavenly touch

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UNIVERSAL MUSIC  
Special Markets  
**TIME LIFE**  
MUSIC  
1994-18  
0149468212



DISC TWO

# body + soul

heavenly touch

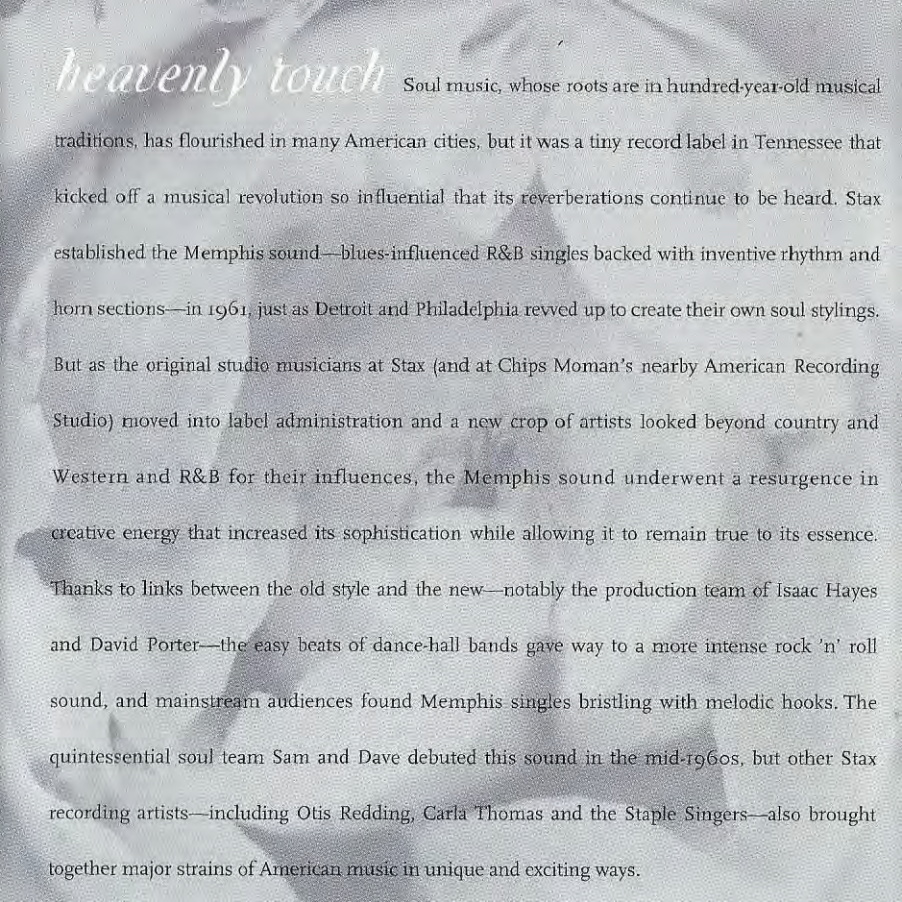
- 1. Rock Wit the Body (Lester Young)
- 2. Love Me Down (Adolph Starr)
- 3. I Could Use a Little Love (Right Now) (Freddie Jackson)
- 4. I Am I Am (Smokey Robinson)
- 5. Easy (Caminadores)
- 6. Invariable Woman (Isley Jasper Isley)
- 7. Let's Chill Guy
- 8. Wrap My Body Tight (Johnny Gill)
- 9. I Want My Girl (Jesse Johnson)
- 10. I Pledge My Love (Peaches and Herb)
- 11. Going to Love You (William Bell)
- 12. A Letter to Myself

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TIME  
 LIFE  
 MUSIC

3894-16  
 3894-16-02  
 3894-16-03



*heavenly touch* Soul music, whose roots are in hundred-year-old musical

traditions, has flourished in many American cities, but it was a tiny record label in Tennessee that kicked off a musical revolution so influential that its reverberations continue to be heard. Stax established the Memphis sound—blues-influenced R&B singles backed with inventive rhythm and horn sections—in 1961, just as Detroit and Philadelphia revved up to create their own soul stylings. But as the original studio musicians at Stax (and at Chips Moman's nearby American Recording Studio) moved into label administration and a new crop of artists looked beyond country and Western and R&B for their influences, the Memphis sound underwent a resurgence in creative energy that increased its sophistication while allowing it to remain true to its essence. Thanks to links between the old style and the new—notably the production team of Isaac Hayes and David Porter—the easy beats of dance-hall bands gave way to a more intense rock 'n' roll sound, and mainstream audiences found Memphis singles bristling with melodic hooks. The quintessential soul team Sam and Dave debuted this sound in the mid-1960s, but other Stax recording artists—including Otis Redding, Carla Thomas and the Staple Singers—also brought together major strains of American music in unique and exciting ways.



## artist spotlights



Best known for her raw, expressive voice and raunchy, often shocking, style, **Millie Jackson** was soul music's wild child from the start. At 14 she left her preacher grandfather's house in Georgia for a modeling career in New York, but

her fate was sealed the day she agreed on a bet to sing at a Harlem café. Jackson played local clubs through the '60s, but the new decade brought bright possibilities for the gritty vocalist—the decorous civil rights movement gave way to a more urban reality check, and blaxploitation films offered audiences strong, outspoken African American women. (One of Jackson's first hits was 1973's *It Hurts So Good*, featured on the sound track to *Cleopatra Jones*.) Jackson reigned over the mid-'70s urban-soul scene with a mix of sexual bluntness and clever concepts; the 1974 LP *Caught Up* had literally and figuratively two sides—the wronged wife vs. the other woman. In her long career, Jackson invented a kind of proto-rap, cut a country album, dueted with Elton John and set a standard for authoritative soul women that still endures.

**Grover Washington Jr.**'s first instrument was the saxophone, but his thirst for musical knowledge did not stop there—as a child of a musical family, he became proficient on baritone, alto, tenor and soprano sax, and clarinet, piano and bass. By 16 he was touring with a jazz quartet, and he continued to perform even while serving an army stint. With the release of *Inner City Blues* in 1971, Washington attracted a fan base with his jazz-inspired improvisation and accessible melodic invention.



Soon he epitomized the sound of firelit smooth jazz with hits like 1980's *Just the Two of Us* (with Bill Withers), and 1983's *The Best Is Yet to Come* (with Patti LaBelle). Washington's relaxed, sensual sound reached a wider pop audience with the theme songs he composed for the television shows *Moonlighting* and *The Cosby Show*. Branching out once again, Washington became a record producer. In 1992 his *Summer Chill* album garnered a Grammy nomination and reached No. 1 on *Billboard*'s jazz chart.

Peaches the First (Francine Barker) and Herb Fame were already known musical quantities around Washington, D.C.—she as one of the Sweet Things, he as a solo artist with a record deal—when they were brought together at producer Van McCoy's suggestion. From their first single in 1966, *Peaches and Herb*, with their smooth voices and he-said, she-said romantic sass, scored hits on both the R&B and pop charts. Barker bowed out for a year and was replaced by Marlene Mack, after which the entity known as Peaches and Herb took a recording hiatus (due to lack of hits), and Fame became a police officer in his native D.C. But his passion for music reignited when he met Linda Green, soon to become Peaches the Third in the most popular incarnation of the duo yet. The group returned to the recording world with a bang, releasing the disco-fied *Shake Your Groove Thing* and the double-charting No. 1 smash (and now classic) *Reunited* in 1979, along with such dreamy pop-soul declarations as *Remember* and *I Pledge My Love*.



*Johnny Gill* didn't hover around the periphery of musical fame long before stepping to center stage. Born in 1967 in Washington, D.C., Gill began singing with his family

gospel group, Wings of Faith, at the age of five; that's where singer Stacy Lattisaw spotted his soulful tenor and self-assured stage presence. Gill had a top-30 R&B-charting single in 1983 with *Super Love*, a solo effort, and several months later a duet with Lattisaw, *Perfect Combination*, went top 10. But when he stepped in to fill Bobby Brown's daunting shoes as lead singer with New Edition, Gill made the leap from hit-maker to revolutionizer—this youthful ensemble refined the New Jack Swing sound, combining the seamless yearning of doo-wop with the tough edge of hip-hop, overhauling urban pop in the process. Solo again in 1989, Gill applied New Edition's progressive viewpoint to a self-titled album; it was his greatest success, selling two million copies and spawning a number of timeless singles, including *Wrap My Body Tight*.

# discography

\*Indicates highest *Billboard*  
R&B chart position

DISC ONE

## 1. *Practice What You Preach*

**Barry White**

(Barry White—Gerald Everi—Edvin Nicholas)  
A&M 0778 (1994) No. 1\*  
Divided Music Inc./Rama! Music Company/  
Seven Songs/Warner-Tamerlane Publ. Corp.  
BMI. © 1994 A&M Records, Inc.  
Courtesy of A&M Records, Inc.

## 2. *Get Here* **Oleta Adams**

(Brenda Russell)  
Fontana 878476 (1991) No. 8\*  
WB Music Corp. ASCAP. © 1990 Mercury  
Records. Courtesy of Mercury Records.

## 3. *Anniversary* **Tony! Toni! Toné!**

(Raphael Saadiq—Carl Wheeler)  
Wing 859566 (1993) No. 2\*  
Universal PolyGram International/Six Palms  
Music Corporation/Revalex Music Inc. ASCAP.  
© 1993 Motown Record Company, L.P.  
Courtesy of Motown Record Company, L.P.

## 4. *Deep Inside Your Love*

**Ready for the World**

(Melvin Riley Jr.—Gordon Strozier—  
Gregory Potts—John Eaton)  
MCA 52561 (1985) No. 6\*  
Ready for the World Music Inc./Trixie Lou  
Music. BMI. © 1985 MCA Records, Inc.  
Courtesy of MCA Records, Inc.

## 5. *Sharing the Love* **Rufus and Chaka Khan**

(Kevin Murphy)  
MCA 51203 (1981) No. 8\*  
Universal MCA Music Publishing, a  
division of Universal Studios, Inc. ASCAP.  
© 1981 MCA Records, Inc. Courtesy of MCA  
Records, Inc.

## 6. *Just to Keep You Satisfied* **Marvin Gaye**

(Marvin Gaye—Anna Gaye—  
Elgie Stover—James Nyx)  
Taml LP 329 (1973) Did not chart.  
Jobete Music Co. Inc. ASCAP.  
© 1973 Motown Record Company, L.P.  
Courtesy of Motown Record Company, L.P.

## 7. *The Rain* **Oran "Juice" Jones**

(Vincent F. Bell)  
DeJ&M 06209 (1986) No. 1\*  
DeJ&M Music Inc. ASCAP.  
© 1987 DeJ&M. Courtesy of DeJ&M.

## 8. *All Night Long* **Mary Jane Girls**

(James Johnson)  
Gordy 1690 (1983) No. 11\*  
National League Music Inc. ASCAP.  
© 1983 Motown Record Company, L.P.  
Courtesy of Motown Record Company, L.P.

## 9. *Heaven Help Me* **Deon Estus**

(Jeffrey Deon Estus—George Michael)  
Mika 871538 (1989) No. 3\*  
Chappell & Co., Inc. ASCAP. EMI Blackwood  
Music Inc./Estus Music/Rok Mil Music. BMI.  
© 1989 Mercury Records. Courtesy of  
Mercury Records.

## 10. *It Hurts So Good* **Millie Jackson**

(Phillip Mitchell)  
Spring 139 (1973) No. 3\*  
Cottillion Music Inc./Muscle Shoals Sound  
Publishing. BMI. © 1973 Ace Records Ltd.  
The copyright in this sound recording is  
owned by Ace Records Ltd. Taken from the  
Southbound CD 21 of the Best (1971–1983)  
by Millie Jackson (CDSEWD 100).



DISC TWO

11. *The Best Is Yet to Come*

Grover Washington Jr.  
with Patti LaBelle

(Dexter Wansel—Cynthia Biggs)

Elektra 69887 (1983) No. 14\*

Warner-Tamerlane Publ. Corp. BMI.

© 1982 Elektra Entertainment. Produced under license from Elektra Entertainment Group.

12. *Look at Me (I'm in Love)*

The Moments

(Al Goodman—Walter Mims—Harry Ray)

Stang 5060 (1975) No. 1\*

Gambi Music Inc./Twenty Nine Black Music.

BMI. © 1999 Elektra Entertainment.

Produced under license from Elektra Entertainment Group.

1. *Rock Wit'cha*

Bobby Brown

(Babyface—Daryl Simmons)

MCA 53652 (1989) No. 3\*

Brown Dragon Music/Green Skirt Music Inc./

Sony/ATV Songs LLC (Epic Solar)/Warner-

Tamerlane Publ. Corp. BMI. © 1988 MCA

Records, Inc. Courtesy of MCA Records, Inc.

2. *Love Me Down*

Atlantic Starr

(David Lewis—Wayne Lewis)

A&M 2420 (1982) No. 14\*

Almo Music Corp. ASCAP. © 1982 A&M

Records, Inc. Courtesy of A&M Records, Inc.

3. *I Could Use a Little Love (Right Now)*

Freddie Jackson

(Barry Eastmond—Jolynn Skimmer)

Capitol 44855 (1992) No. 2\*

Zomba Enterprises Inc./WB Music Corp.

ASCAP. © 1992 Capitol Records, Inc.

Courtesy of Capitol Records, under license from

EMI-Capitol Music Special Markets.

4. *I Am I Am*

Smokey Robinson

(William Robinson)

Tamla 54251 (1975) No. 6\*

EMI April Music Inc. ASCAP. © 1977

Motown Record Company, L.P. Courtesy of

Motown Record Company, L.P.

5. *Easy*

Commodores

(Lionel Richie Jr.)

Motown 1418 (1977) No. 1\*

Jobete Music Co. Inc./Libren Music/Brenda

Richie Publishing, ASCAP. © 1977 Motown

Record Company, L.P. Courtesy of Motown

Record Company, L.P.

6. *Insatiable Woman*

Isley, Jasper, Isley

(Ernie Isley—Chris Jasper—Marvin Isley)

CBS Associated 05760 (1986) No. 13\*

WB Music Corp. ASCAP. © 1985 Sony

Music Entertainment Inc. Under license from

Sony Music Special Products, a division of

Sony Music, a group of Sony Music

Entertainment Inc.

7. *Let's Chill*

Guy

(Keith Sweat—Edward Riley—Bernard Belle)

MCA 54051 (1991) No. 3\*

Zomba Enterprises Inc./WB Music Corp.

ASCAP. © 1990 Motown Record Company,

L.P. Courtesy of Motown Record Company, L.P.

8. *Wrap My Body*

Tight

Johnny Gill

(Terry Lewis—James Harris III)

Motown 2077 (1991) No. 1\*

EMI April Music Inc. ASCAP. © 1990

Motown Record Company, L.P. Courtesy of

Motown Record Company, L.P.



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9. *I Want My Girl*

Jesse Johnson

(Jesse Johnson)

A&M 2749 (1985) No. 7<sup>+</sup>

Almo Music Corp. ASCAP. © 1998 A&M Records, Inc. Courtesy of A&M Records, Inc.

10. *I Pledge My Love*

Peaches and Herb

(Dino Fekaris-Frederick Perren)

Polydor 2053 (1980) No. 37<sup>+</sup>

Universal PolyGram International. ASCAP.  
© 1979 Motown Record Company, L.P.  
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11. *Trying to Love Two*

William Bell

(William Bell)

Mercury 73839 (1977) No. 1<sup>+</sup>

Rightsong Music Inc. BMI. © 1977 Mercury Records. Courtesy of Mercury Records.

12. *A Letter to Myself*

The Chi-Lites

(Sandra Drayton-Eugene Record)

Brunswick 55491 (1973) No. 3<sup>+</sup>

Unichappell Music Inc. (Six Continents).

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