

TWENTY-FOUR SENSUAL GROOVES

*Ladies*  
*got SOUL*

A *body + soul* COLLECTION

## TWENTY-FOUR SENSUAL GROOVES

body +  
soul

## DISC ONE

## DISC TWO

- |  |     |   |
|--|-----|---|
| <i>Freeway of Love</i><br>Aretha Franklin                  | 1.  | <i>Love Overboard</i><br>Gladys Knight & the Pips   |
| <i>Good Times</i><br>Chic                                  | 2.  | <i>We Are Family</i><br>Sister Sledge               |
| <i>Better Be Good to Me</i><br>Tina Turner                 | 3.  | <i>She Works Hard for the Money</i><br>Donna Summer |
| <i>Let's Hear It for the Boy</i><br>Deniece Williams       | 4.  | <i>I'm Every Woman</i><br>Chaka Khan                |
| <i>This Will Be</i><br>Natalie Cole                        | 5.  | <i>Got To Be Real</i><br>Cheryl Lynn                |
| <i>I'm So Excited</i><br>The Pointer Sisters               | 6.  | <i>I'm Coming Out</i><br>Diana Ross                 |
| <i>I Will Survive</i><br>Gloria Gaynor                     | 7.  | <i>Let the Music Play</i><br>Shannon                |
| <i>New Attitude</i><br>Patti LaBelle                       | 8.  | <i>Don't Leave Me This Way</i><br>Thelma Houston    |
| <i>Never Knew Love Like This Before</i><br>Stephanie Mills | 9.  | <i>Solid</i><br>Ashford & Simpson                   |
| <i>Love Come Down</i><br>Evelyn "Champagne" King           | 10. | <i>In My House</i><br>Mary Jane Girls               |
| <i>It's Raining Men</i><br>The Weather Girls               | 11. | <i>Juicy Fruit</i><br>Mtume                         |
| <i>Forget Me Nots</i><br>Patrice Rushen                    | 12. | <i>Lovergirl</i><br>Teena Marie                     |

body + soul ladies got soul

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DISC ONE

# body + soul

1. *Freeway of Love* Aretha Franklin
2. *Good Times* Chic
3. *Better Be Good to Me* Tina Turner
4. *Let's Hear It for the Boy*  
Deniece Williams
5. *This Will Be* Natalie Cole
6. *I'm So Excited*  
The Pointer Sisters
7. *I Will Survive* Gloria Gaynor
8. *New Attitude* Patti LaBelle
9. *Never Knew Love Like This  
Before* Stephanie Mills
10. *Love Come Down*  
Evelyn "Champagne" King
11. *It's Raining Men*  
The Weather Girls
12. *Forget Me Nots* Patrice Rushen

*ladies got soul*

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TIME  
LIFE  
MUSIC

R794-24  
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COMPACT  
disc  
DIGITAL AUDIO

UNIVERSAL MUSIC  
Special Markets

DISC TWO

# body + soul

1. *Love Overboard* Gladys Knight & the Pips
2. *We Are Family* Sister Sledge
3. *She Works Hard for the Money*  
Donna Summer
4. *I'm Every Woman* Chaka Khan
5. *Got To Be Real* Cheryl Lynn
6. *I'm Coming Out* Diana Ross
7. *Let the Music Play* Shannon
8. *Don't Leave Me This Way*  
Thelma Houston
9. *Solid* Ashford & Simpson
10. *In My House* Mary Jane Girls
11. *Juicy Fruit* Mtume
12. *Lovergirl* Teena Marie

*ladies got soul*

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TIME  
LIFE  
MUSIC

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compact  
disc

UNIVERSAL MUSIC  
Special Markets

*ladies got soul* Ever since Sister Rosetta Tharpe took the sounds of gospel into the smoky nightclubs of the 1930s, secular soul has traded inspiration with the music that accompanied gospel church services. Blurring the line between the sacred and profane, gospel's ecstatic testimonies to salvation became, by soul music's heyday in the 1960s, an expression of worldly and physical desire. Religious fervor transmuted into romantic passion—"my sweet Lord" became "my sweet baby"—and the swaying of the holy in pews on Sunday morning became the groove of dancers on Saturday night. Traditionally, soul performers were often raised by church-going parents who encouraged them to perform in the gospel tradition. Women in this culture were under particular pressure to uphold Christian values. Although the ladies of soul often broke this mold, as performers and as people they had their own ways of expressing gospel's enduring qualities: conviction, community, courage, perseverance and joy. Many of these women, whose recordings defined soul's golden age, staged comebacks in the '70s and '80s. How many other artists have reemerged two decades after their debut with a completely new sound and style—and achieved popular success? Such a facility for reinvention lends new meaning to the word "revival."

# artist spotlights

When *Freeway of Love* went to No. 3 on the charts in 1985, it represented a comeback for *Aretha Franklin*, her biggest pop hit in ten years. The song, which earned a Grammy® for Best Female R&B Vocal Performance, also



became the Queen of Soul's 20th single to reach No. 1 on the soul charts—a feat rivaled only by James Brown. A singer of mesmerizing talent and range, Franklin has always been influenced by her selection of producers

and material. For this recording, she chose Narada Michael Walden, former drummer with the Mahavishnu Orchestra. At the age of 42, it was a particular moment in Franklin's life: her father, the Rev. C.L. Franklin, had died the previous year. For *Freeway of Love*, she and Walden crafted a beat that updated the sound of her late '60s heyday. In a nod to that era, the song's video clip shows her driving off in a car with a license plate that reads "RESPECT." Two years after the success of *Freeway of Love*, Franklin became the first woman inducted into the Rock and Roll Hall of Fame.

*Natalie Cole's* tumultuous life has been the subject of a made-for-TV movie and an autobiography detailing her harrowing struggle with drug abuse. Even from the beginning, her story was never ordinary. Raised among Hollywood's elite as daughter of the late great pianist and jazz crooner Nat "King" Cole, you might think she would have started performing at an early age.

Actually, Cole didn't begin singing for the public until her college years, when she played clubs around Amherst, Massachusetts billed simply as "Nat King Cole's daughter." Soon afterward she met Chicago-based song-



writer-producers Chuck Jackson and Marvin Yancy, who recorded her debut album *Inseparable*. With its gospel-rock style and distinctive scat phrasing, one of its standout tracks, *This Will Be*, became Cole's first hit, rising to No. 1 on the R&B chart in 1975. The song won a Grammy® for Best Female R&B Vocal Performance, and that year Cole also won the Grammy® for Best New Artist of the Year. In a turn of life imitating art, Yancy, who wrote the song's lyrics of everlasting love, married Cole the next year.

Born in Atlanta, Georgia, Gladys Knight began performing in church at the age of four. At seven she won \$2,000 for her rendition of *Too Young* in an amateur contest on a TV show. A year later, *Gladys Knight & the Pips*, comprising cousins and siblings, formed at a family party. By the early '60s, they had made their mark through Knight's earnest vocals and their polished stagecraft. Versatile, warm and soulful, the group initially worked within a



blues-based sound that yielded to smoother harmonies by the early '70s. They had some of their biggest hits during this period, but later in the decade, legal problems prevented

the group from performing together. *Love Overboard* featured Knight's trademark emotive vocals and an insistent MOR riff created by producers Reggie and Vincent Calloway. It became a No. 1 R&B hit in 1987, and earned a Grammy® for Best R&B Performance by a Duo or Group with Vocal in 1988.

*Tina Turner* burst onto the scene in the late '50s as a throaty, gutbucket blues wailer in the Ike and Tina Turner Revue. With her long legs, wild mane and sexy strut, legend has it that Mick Jagger learned his moves from her. In the mid '70s, Tina left her abusive marriage to Ike, then retreated from the limelight for a while.



She returned in 1984 at the age of 46 to recast herself as a soul survivor with her biggest commercial success, the multimillion-selling album *Private Dancer*, which yielded a No. 6 R&B hit with *Better Be Good to Me*. Although there was never a doubt about Turner's strength, *Private Dancer* proved her maturity and versatility, offering everything from ballads to stompers delivered with the healthy dose of her signature brittle cynicism. The album earned her three Grammys® and a new generation of fans. In 1993, Tina's life became the subject of a movie, *What's Love Got To Do with It?* based on her autobiography *I, Tina: My Story*.

—Sue Cummings

# discography

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

## DISC ONE

1. *Freeway of Love*  
**Aretha Franklin**  
(Cohen-Walden)  
Arista 9354 (1985) No. 1\*  
Gratitude Sky Music/WB Music Corp./  
When Worlds Collide Music. ASCAP.  
© 1985 Arista Records, Inc.  
Courtesy of Arista Records, Inc.
2. *Good Times*  
**Chic**  
(Edwards-Rodgers)  
Atlantic 3584 (1979) No. 1\*  
Bernard's Other Music/Sony Songs Inc.  
BMI. © 1979 Atlantic Recording Corp.  
Produced Under License From Atlantic  
Recording Corp.
3. *Better Be Good  
to Me*  
**Tina Turner**  
(Chapman-Chinn-Knight)  
Capitol 5387 (1984) No. 6\*  
BMG Song Inc. ASCAP. © 1984 Capitol  
Records, Inc. Courtesy of Capitol Records,  
Under License from EMI-Capitol Music  
Special Markets.
4. *Let's Hear It for  
the Boy*  
**Deniece Williams**  
(Pitchford-Snow)  
Columbia 04417 (1984) No. 1\*  
Ensign Music Corporation. BMI. © 1984  
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License From Sony Music Special Products,  
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5. *This Will Be*  
**Natalie Cole**  
(Jackson-Yancy)  
Capitol 4109 (1975) No. 1\*  
Chappell & Co. Inc./Jay's Enterprises Inc.  
ASCAP. © 1975 Capitol Records, Inc.  
Courtesy of Capitol Records, Under License  
from EMI-Capitol Music Special Markets.
6. *I'm So Excited*  
**The Pointer Sisters**  
(Lawrence-Pointer-Pointer-Pointer)  
Planet 13327 (1982) No. 46\*  
Anita Pointer Publishing/EMI Blackwood  
Music Inc./Leggs Four Publishing/Ruther  
Pointer Publishing. BMI. © 1982 Planet  
Records. Courtesy of the RCA Records Label  
Under License from BMG Special Products.
7. *I Will Survive*  
**Gloria Gaynor**  
(Fekaris-Perren)  
Polydor 14508 (1979) No. 4\*  
Perren-Vibes Music Inc./Universal PolyGram  
International Publishing Inc. ASCAP.  
© 1978 Universal Records, a Division of  
UMG Recordings, Inc.
8. *New Attitude*  
**Patti LaBelle**  
(Gilutin-Hull-Robinson)  
MCA 52517 (1985) No. 3\*  
Brassheart Music/Universal Texas City  
Music Inc./Rockomatic Music. BMI.  
Buchu Music/Universal Unicity Music Inc.  
ASCAP. © 1984 MCA Records.
9. *Never Knew Love  
Like This Before*  
**Stephanie Mills**  
(Lucas-Mtume)  
20<sup>th</sup> Century 2460 (1980) No. 12\*  
Careers-BMG Music Publishing Inc./  
Ensign Music Corporation. BMI.  
© 1980 The Island Def Jam Music Group.



DISC TWO

10. *Love Come Down*  
Evelyn "Champagne" King

(Kashif)

RCA 13273 (1982) No. 1\*

Kashif Music/Songs of Universal Inc. BMI.  
© 1982 BMG Entertainment. Courtesy of  
the RCA Records Label Under License from  
BMG Special Products.

11. *It's Raining Men*  
The Weather Girls

(Jabara-Shaffer)

Enter. Co 03354 (1982) No. 34\*

EMI Sosaha Music Inc./Jonathan Tree  
Music Inc./Olga Music. BMI. © 1982  
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License From Sony Music Special Products,  
A Division Of Sony Music, A Group Of  
Sony Music Entertainment Inc.

12. *Forget Me Nots*  
Patrice Rushen

(McFadden-Rushen-Washington)

Elektra 47427 (1982) No. 4\*

Freddie Dee Music. BMI. Baby Fingers  
Music/Yamina Music. ASCAP.

© 1982 Elektra Entertainment Group.  
Produced Under License From Elektra  
Entertainment Group.

1. *Love Overboard*  
Gladys Knight & the Pips

(Reggie Calloway)

MCA 53210 (1987) No. 1\*

Screen Gems-EMI Music Inc./Sony/ATV  
Songs LLC. BMI. © 1987 MCA Records.

2. *We Are Family*  
Sister Sledge

(Edwards-Rodgers)

Cotillion 44251 (1979) No. 1\*

Bernard's Other Music/Sony/ATV Songs  
LLC. BMI. © 1979 Cotillion Records.  
Produced Under License From Atlantic  
Recording Corp.

3. *She Works Hard for  
the Money*  
Donna Summer

(Omartian-Summer)

Mercury 812370 (1983) No. 1\*

Sweet Summer Night Music/Universal MCA  
Music Publishing, a Division of Universal  
Studios Inc. ASCAP. © 1983 The Island  
Def Jam Music Group.

4. *I'm Every Woman*  
Chaka Khan

(Ashford-Simpson)

Warner 8683 (1978) No. 1\*

Nick-O-Val Music Co. Inc. ASCAP.

© 1978 Warner Bros. Records Inc.

Produced Under License From Warner Bros.  
Records Inc.

5. *Got To Be Real*  
Cheryl Lynn

(Foster-Paich-Lynn)

Columbia 10808 (1978) No. 1\*

Butterfly Gong Music Inc./Cotaba Music.  
BMI. Hudmar Publishing Co. ASCAP.  
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6. *I'm Coming Out*  
Diana Ross

(Edwards-Rodgers)

Motown 1491 (1980) No. 6\*

Bernard's Other Music/Sony/ATV Songs  
LLC. BMI. © 1980 Motown Records, a  
Division of UMG Recordings, Inc.

7. *Let the Music Play*  
Shannon

(Barbosa-Chisolm)

Mirage 99810 (1983) No. 2\*

Emergency Music Inc./Shapiro Bernstein &  
Co. Inc. ASCAP. © 1983 Mirage Records.  
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Group Of Sony Music Entertainment Inc.

8. *Don't Leave Me  
This Way*  
Thelma Houston

(Gamble-Gilbert-Huff)

Tamla 54278 (1976) No. 1\*

Warner-Tamerlane Publishing Co. BMI.  
© 1976 Motown Records, a Division of  
UMG Recordings, Inc.

9. *Solid*  
**Ashford & Simpson**

(Ashford-Simpson)

Capitol 5397 (1976) No. 1\*

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President: Mark Stevens

Vice President, Marketing: Mitchell Peyser

Vice President, New Product Development: Gene Zacharewicz

Executive Producer: Robert Hull

Director, Creative Services: Suzanne Manlove

Senior Manager, Creative Services: Elizabeth Riedl

Manager, Creative Services: Linda Rolla

Senior Manager, Operations: Jennifer Thomas

Manager, Licensing: Genhel Mendenhall

Manager, New Product Development: Dana Levitas

Recording Producer/Consultant: Joe Sasfy

Mastering Engineer: Scott Shuman

Special Contributors: Carol Nicotera-Ward, Alison Yaffie

Design: Red Herring Design/NYC

10. *In My House*  
**Mary Jane Girls**

(Rick James)

Gordy 1741 (1985) No. 3\*

Stone City Music. ASCAP. © 1985 Motown

Records, a Division of UMG Recordings, Inc.

11. *Juicy Fruit*  
**Mtume**

(James Mtume)

Epic 03578 (1983) No. 1\*

Mtume Music. BMI. © 1983 Sony Music

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Entertainment Inc.

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12. *Lovergirl*  
**Teena Marie**

(Teena Marie)

Epic 04619 (1984) No. 9\*

EMI April Music Inc./Midnight Magnet

Music. ASCAP. © 1984 Sony Music

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**The Author:** Sue Cummings was a founding editor of *Spin*. She has been a music critic for the *L.A. Daily News*, senior music editor of the *L.A. Weekly* and editorial director of *MJI Broadcasting Interactive*. She has written for *Rolling Stone*, *Daily Variety* and the *New York Times*. Her column "Site and Sound" appears in *Time Out New York*.

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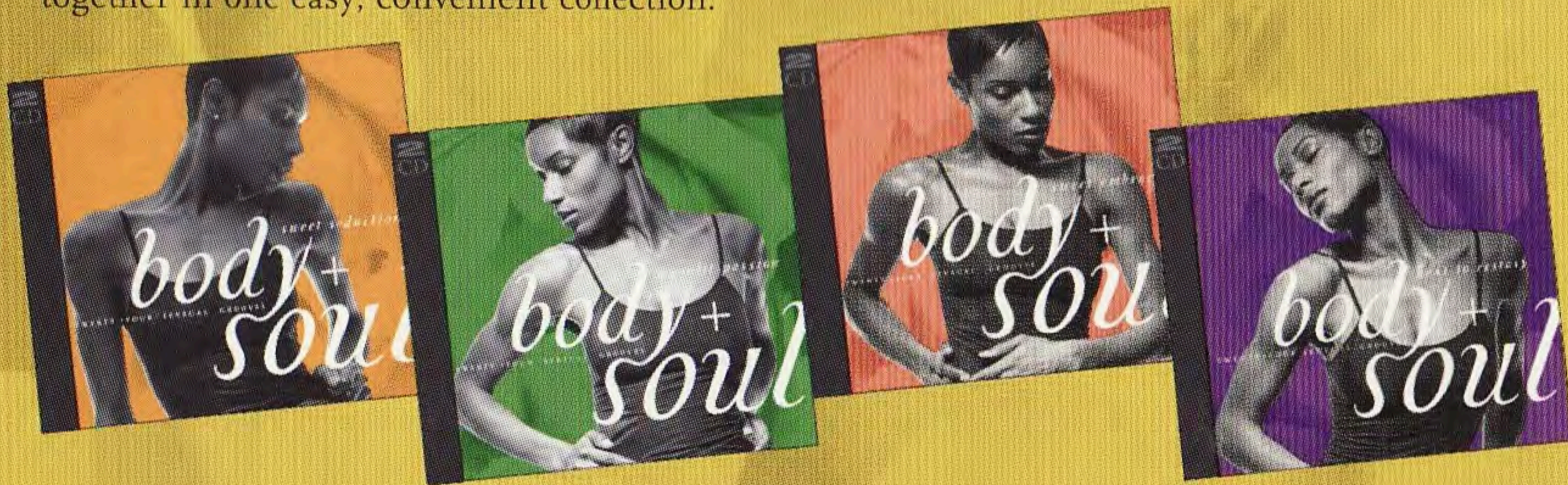
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