

TIME
LIFE
MUSIC



SOUNDS OF THE SEVENTIES • 1975: TAKE TWO

- 1 **When Will I Be Loved**
Linda Ronstadt
- 2 **Bad Time** Grand Funk
- 3 **Roll On Down the Highway**
Bachman-Turner Overdrive
- 4 **Movin' On** Bad Company
- 5 **Take Me in Your Arms (Rock Me)**
The Doobie Brothers
- 6 **They Just Can't Stop It the
(Games People Play)** Spinners
- 7 **L-O-V-E (Love)** Al Green
- 8 **Shining Star** Earth, Wind and Fire
- 9 **Get Down Tonight**
KC and the Sunshine Band
- 10 **I'm On Fire** Dwight Twilley Band
- 11 **SOS** Abba
- 12 **Shame, Shame, Shame**
Shirley and Company
- 13 **Cut the Cake**
Average White Band
- 14 **You're the First, the Last, My
Everything** Barry White
- 15 **Low Rider** War
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- 18 **Only Women** Alice Cooper
- 19 **Can't Get It Out of My Head**
Electric Light Orchestra
- 20 **Poetry Man** Phoebe Snow
- 21 **I'm Not in Love** 10cc

SEE PROGRAM NOTES INSIDE

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COMPACT
disc
DIGITAL AUDIO

TIME
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- 1 When Will I Be Loved
- 2 Bad Time
- 3 Roll On Down the Highway
- 4 Movin' On
- 5 Take Me in Your Arms (Rock Me)
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In the 1970s, the self-contained black band, made up of both singers and players, became as commonplace as the typical unit of star vocalist with backup members. KC and the Sunshine Band and Earth, Wind and Fire were arguably the two most successful black groups of 1975, although they didn't have much in common.

KC and the Sunshine Band were considered more disco than funk, but their party-down sound set them apart from both camps. The nine-piece group was led by its two white members, singer-keyboardist H.W. Casey and bassist Richard Finch. They met when Casey began working at T.K. Productions in Miami where Finch, a former sessions bassist, was an engineer. Influenced by a mix of American and Caribbean sensibilities prevailing at the

Florida company (their most direct inspiration was the Bahamian junkanoo band that played T.K. artist Clarence Reid's wedding), the two began writing and producing records in their spare time.

Thanks to tracks such as

Queen of Clubs, they soon became something of an underground sensation in England's Northern soul scene, and took a pickup band overseas to tour the regional clubs. While in England, Casey wrote **Get Down Tonight** in honor of the dance circuit that was making them stars.

When the record subsequently went to No. 1 on the American charts, Casey and

Finch formed a permanent group that was responsible for a string of infectious disco hits in the same mold.

The all-black, nine-member Earth, Wind and Fire was the vehicle for former Chess Records sessions drummer Mau-



rice White. White began developing a spiritual streak while touring the Middle East with jazz pianist Ramsey Lewis. Upon returning to the States, he formed the first incarnation of Earth, Wind and Fire, which he named by juggling elements of his astrological sign. Like White, most of the musicians were vegetarians, and they frequently meditated together. The group's breakthrough came after it jumped to Columbia Records in 1973, taking a brassy sound in a more dance-oriented direction. Their mix of Eastern mysticism, lively dancing and upward mobility touched key bases of urban black culture in the mid-'70s. **Shining Star** was the theme from *That's the Way of the World*, an enjoyable exploitation-film exposé of music business corruption. The band appeared in the movie, and the song's central conceit—that everyone is a star in his own way—couldn't have been more in tune with the disco gestalt.

The Isley Brothers and War were also self-contained black bands. War (which included a white harmonica player, Lee Oskar) came from Long Beach, California, and backed ex-Animal Eric Burdon

until 1971 on songs like *Spill the Wine*. **Low Rider** was typical of War's sparse, funky sound. The Isleys had been around for nearly two decades when they began enjoying a career resurgence on the strength of tightly wound, danceable material such as **Fight the Power**.

In 1975, Al Green was recovering from a trauma brought on by an ex-girlfriend who had put him in the hospital by pouring boiling grits on him while he was in the bathtub. She had then killed herself. Soon after this, Green would move into recording only religious music. But in 1975 he was still carrying the torch for sexy Southern soul with efforts like **L-O-V-E (Love)**.

More typical of the black music trends that year were **You're the First, the Last, My Everything**, Barry White's slice of symphonic disco, and **They Just Can't Stop It the (Games People Play)**, the Spinner's Philly-rooted dance sound. Disco's most left-field hit, and one of the greatest singles the genre ever produced, was Shirley and Company's **Shame, Shame, Shame**. Shirley was Shirley Goodman, the female half of the 1950s New Orleans R & B duo Shirley

and Lee (*Let the Good Times Roll*). Now working as a switchboard operator at Playboy Records in Los Angeles, she often took advantage of the 800-lines to gossip cross-country with Sylvia Robinson. Robinson had a similar background—she'd been the female half of the 1950s R & B team Mickey and Sylvia (*Love Is Strange*)—and now ran a record company in New Jersey. Sylvia talked Shirley into coming East to cut a scorching dance track she had written. When R & B legend Hank Ballard couldn't make the session, the male part went to Cuban exile Jesus Alvarez, a jack-of-all-trades around Robinson's studios.

The Average White Band, a Scottish unit living the tax-exile life in Los Angeles, was one of the catchiest white soul groups of the era, thanks to hits like **Cut the Cake**. The Doobie Brothers' **Take Me in Your Arms (Rock Me)** suggested the direction the band would take behind new member Michael McDonald. One of the first inklings of the baby-boomer nostalgia era to come, the song had been a searing Motown hit in 1965 for Kim Weston, although the Doobies based

their interpretation on the 1968 version (also via Motown) by the Isley Brothers.

The rest of rock in the mid-'70s indicated either eclecticism or lack of direction, depending on your point of view. The audience was dividing into factions as never before. Oklahoman Dwight Twilley—with his partner Phil Seymour, the Dwight Twilley Band—was a critics' darling for the way he merged Elvis rockabilly with Beatles pop on **I'm on Fire**, but he wouldn't see the charts again until 1984. Alice Cooper, on his first solo album after leaving the prototypical metal band that bore his name, abandoned the shock-rock life with **Only Women**, which today would be classified as a "power ballad." Taken from *Welcome to My Nightmare*, his most theatrical effort to date (it even won him a network-TV special), the single reinforced Cooper's new self-image as a mainstream show-biz kind of a guy, and was covered by several female artists. Tammy Wynette, for whom Cooper claimed to have written the song, was not one of them, however.

Bachman-Turner Overdrive's **Roll on Down the Highway** signaled the begin-

ning of the Canadian hard-rock group's descent off the charts. Ready to take their place was Bad Company, a British supergroup built around vocalist Paul Rodgers of Free, guitarist Mick Ralphs of Mott the Hoople, and bassist Boz Burrell of King Crimson. **Movin' On** was their second hit, but even with the Led Zepelin sound-alike business behind them, the band wound up not lasting much longer than BTO had. Among British art-rockers, Electric Light Orchestra, led by Jeff Lynne, were among the most extravagant in such hits as **Can't Get It Out of My Head**, which utilized a 30-piece string section. The tune became ELO's first American top-10 hit.

10cc, made up of British veterans responsible for a number of hits under different names, created art-rock on the pop side with the ballad **I'm Not in Love**. The real pop hit-machine, though, turned out to be Abba, made up of two Swedish couples (one married, one about to be) who parlayed a win in the 1974 Eurovision Song Festival into international stardom. **SOS** typified their polished approach, which proved so lucrative that soon the quartet was de-

manding to be paid in oil wells and other goods instead of money so they could minimize personal taxes. Somehow, that seemed quite appropriate in 1975.

—John Morthland

DISCOGRAPHY

**Indicates highest Billboard chart position*

- 1. When Will I Be Loved** Linda Ronstadt • Music and lyrics by Phil Everly. Acuff-Rose Music Inc. BMI. Capitol 4050. © 1974 Capitol Records, Inc. Courtesy of Normal Music and Capitol Records, Inc. No. 2*
- 2. Bad Time** Grand Funk • Music and lyrics by Mark Farner. Cram-Renaff Co. BMI. Capitol 4046. © 1974 Capitol Records, Inc. Courtesy of Capitol Records, Inc., under license from CEMA Special Markets. No. 4*
- 3. Roll On Down the Highway** Bachman-Turner Overdrive • Music and lyrics by Charles Turner and Randy Bachman. Careers Music, Inc./Top Soil Music. BMI. Mercury 73656. © 1974 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 14*

4. Movin' On Bad Company • Music and lyrics by Mick Ralphs. Badco Music. ASCAP. Swan Song 70101. © 1974 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 19*

5. Take Me in Your Arms (Rock Me) The Doobie Brothers • Music and lyrics by Eddie Holland. Lamont Dozier and Brian Holland. Stone Gate Music. BMI. Warner Bros. 8092. © 1975 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc. No. 11*

6. They Just Can't Stop It (The Games People Play) Spinners • Music and lyrics by Joseph Jefferson, Bruce Hawes and Charles Simmons. Warner-Tamerlane Publ. Corp. BMI. Atlantic 3284. © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 5*

7. L-O-V-E (Love) Al Green • Music and lyrics by Al Green, Willie Mitchell and Mabon Hodges. Irving Music Inc./Al Green Music Inc. BMI. Hi 2282. © 1975 Hi Records. Courtesy of Hi Records. No. 13*

8. Shining Star Earth, Wind and Fire • Music and lyrics by Maurice White, Phillip Bailey and Larry Dunn. EMI-April Music Inc. ASCAP. Columbia 10090. © 1975 CBS Records, Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 1*

9. Get Down Tonight KC and the Sunshine Band • Music and lyrics by Harry Casey. Longitude Music Co. BMI. T.K. 1009. © 1975 T.K. Records. Under license from Rhino Records, Inc., by arrangement with Butterfly Entertainment Corp. No. 1*

10. I'm On Fire Dwight Twilley Band • Music and lyrics by Dwight Twilley. Tarka Music Company.

ASCAP. Shelter 40380. © 1975 DCC Compact Classics Inc. Courtesy of DCC Compact Classics Inc. No. 16*

11. SOS Abba • Music and lyrics by Stig Anderson, Bjorn Ulvaeus and Benny Andersson. Eleven East Corp. BMI./Union Songs STIM. Atlantic 3265. © Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 15*

12. Shame, Shame, Shame Shirley and Company • Music and lyrics by Sylvia Robinson. EMI-April Music Inc. ASCAP./Gambi Music Inc. BMI. Vibration 532. © 1974 Sugarhill Records. Courtesy of Sugarhill Records. No. 12*

13. Cut the Cake Average White Band • Music and lyrics by Robbie McIntosh, Roger Ball, Onnie McIntyre, Malcolm Duncan, Alan Gorrie and Hamish Stuart. Average Music. ASCAP. Atlantic 3261. © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 10*

14. You're the First, the Last, My Everything Barry White • Music and lyrics by Barry White, Tony Sepe and Peter Radcliffe. Unichappell Music-Six Continents/Sa-Vette Music. BMI./My Baby's Music Co./World Songs Pub. Inc. ASCAP. 20th Century 2133. © 1974 20th Century Records. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2*

15. Low Rider War • Music and lyrics by Sylvester Allen, Harold Ray Brown, Morris Dickerson, Gerald Goldstein, Leroy "Lonnie" Jordan, Lee Oskar Levittin, Charles Miller and Howard Scott. Far Out Music Inc. ASCAP. U.A. 706. © 1975 Far Out Productions. Used by permission of Avenue Records. No. 7*

16. Fight the Power Part 1 The Isley Brothers • *Music and lyrics by Ernest Isley, Marvin Isley, O'Kelly Isley, Ronald Isley and Rudolph Isley. Bovina Music Inc./EMI-April Music. ASCAP. T-Neck 2256. © 1975 T-Neck Records Inc. Under license from Sony Music Special Products, a Division of Sony Music Entertainment, Inc. No. 4**

17. Bungle in the Jungle Jethro Tull • *Music and lyrics by Ian Anderson. Chrysalis Music, ASCAP. Chrysalis 2101. © 1974 Chrysalis Records, Inc. Courtesy of Chrysalis Records, Inc. No. 12**

18. Only Women Alice Cooper • *Music and lyrics by Alice Cooper and Dick Wagner. EMI-Blackwood Music Inc./Early Frost Music Corp./Ezra Music Corp. BMI. Atlantic 3254. © 1975 Atlantic Recording Corp. Produced under license from Atlantic Recording Corp. No. 12**

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20. Poetry Man Phoebe Snow • *Music and lyrics by Phoebe Snow Laub. Alma Music Corp. ASCAP. Shelter 40353. © 1974 DCC Compact Classics, Inc. Courtesy of DCC Compact Classics, Inc. No. 5**

21. I'm Not in Love 10cc • *Music and lyrics by Graham Gouldman and Eric Stewart. Man-Ken Music Ltd. BMI. Mercury 73678. © 1975 PolyGram Records, Inc. Courtesy of PolyGram Special Products, a Division of PolyGram Records, Inc. No. 2**



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